Current Biography Yearbook

1990

WITH INDEX 1981-1990

Current Biography Yearbook

1990

Current Biography Yearbook

1990

EDITOR
Charles Moritz

ASSOCIATE EDITORS
Judith Graham
Hilary Claggett
Robert Schuck
Elizabeth A. Schick

ASSISTANT EDITOR
Jill Kadetsky

THE H. W. WILSON COMPANY
NEW YORK

FIFTY-FIRST ANNUAL CUMULATION—1990

PRINTED IN THE UNITED STATES OF AMERICA

International Standard Serial No. (0084-9499)

Library of Congress Catalog Card No. (40-27432)

Copyright © 1990, 1991 by The H. W. Wilson Company. All rights reserved. No part of this work may be reproduced or copied in any form or by any means, including but not restricted to graphic, electronic, and mechanical—for example, photocopying, recording, taping, or information and retrieval systems—without the express written permission of the publisher, except that a reviewer may quote and a magazine or newspaper may print brief passages as part of a review written specifically for inclusion in that magazine or newspaper.

PREFACE

The aim of *Current Biography Yearbook 1990,* like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its sixth decade of publication, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over. Whenever feasible, obituary notices appear for persons whose biographies have been published in *Current Biography,* and every attempt is made to pick up obituaries that have inadvertently been omitted in previous years.

Current Biography Yearbook 1990 carries on the policy of including new and updated biographical sketches that supersede or update earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by *Current Biography* writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for publication of the *Current Biography Yearbook.* To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the primary source of direct information.

Some persons who are not professional authors but who have written books are included under *Nonfiction* in addition to their vocational fields. The annual bestowal of Nobel Prizes has added articles to the volume. The pages immediately following contain *Explanations*; *Key to Reference Abbreviations*; *Key to Pronunciation*; and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References*; *Periodicals and Newspapers Consulted*; *Classification by Profession*; and *Cumulated Index—1981-1990. Current Biography Cumulated Index 1940-1985* cumulates and supersedes all previous indexes, and the reader will need to consult only that index in order to locate a name within that period of time.

For their assistance in preparing *Current Biography Yearbook 1990,* I should like to thank the associate editors, and to express my gratitude for the contribution of Jill Kadetsky.

Charles Moritz

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as, for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References,* found in the rear of this volume.)

Key to Reference Abbreviations

References to some newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post,* volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted,* found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je

July—Jl
August—Ag
September—S
October—O
November—N
December—D

Journal—J
Magazine—Mag
Monthly—Mo
Portrait—por
Weekly—W
Review—R

Key to Pronunciation

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
K	German *ch* as in *ich* (iK)
N	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôN)
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*th*en
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ō, *oe,* as in *schōn (shûn), Goethe* (gû´te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mə-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure
´	= main accent
´´	= secondary accent

Key to Abbreviations

AAAA	Amateur Athletic Association of America
AAUP	American Association of University Professors
A.B.	Arts, Bachelor of
ABA	American Bar Association
ABC	American Broadcasting Company
ACA	Americans for Constitutional Action
ACLU	American Civil Liberties Union
ADA	Americans for Democratic Action
ADP	Automatic data processing
AEC	Atomic Energy Commission
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
AID	Agency for International Development
AIDS	Acquired immune deficiency syndrome
ALA	American Library Association
A.M.	Arts, Master of
AMA	American Medical Association
AP	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASEAN	Association of Southeast Asian Nations
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.F.A.	Bachelor of Fine Arts
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
CBC	Canadian Broadcasting Corporation
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
C.M.G.	Companion of (the Order of) St. Michael and St. George
CNN	Cable News Network
CORE	Congress of Racial Equality
DAR	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Litt.	Doctor of Literature
D.Mus.	Doctor of Music
D.Pol.Sc.	Doctor of Political Science
D.S.C.	Distinguished Service Cross
D.Sc.	Doctor of Science
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
EC	European Community
ECOSOC	Economic and Social Council (of the United Nations)
ECU	European Currency Unit
EDP	Electronic data processing
EEC	European Economic Community
EEOC	Equal Employment Opportunity Commission
EMS	European Monetary System
EPA	Environmental Protection Agency
ERA	Equal Rights Amendment
E.R.A.	Earned-run average
FAA	Federal Aviation Administration
FAO	Food and Agriculture Organization (of the United Nations)
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FDA	Food and Drug Administration
FHA	Federal Housing Administration
FPC	Federal Power Commission
FTC	Federal Trade Commission
GAO	General Accounting Office
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight or Dame, Grand Cross of the Bath
GOP	Grand Old Party (Republican)
GSA	General Services Administration
HBO	Home Box Office
HHS	Department of Health and Human Services
H.M.	His Majesty; Her Majesty
HUD	Department of Housing and Urban Development
ICBM	Intercontinental ballistic missile
ICC	Interstate Commerce Commission
IGY	International Geophysical Year
IMF	International Monetary Fund
IRA	Irish Republican Army
IRS	Internal Revenue Service
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
KGB	Committee of State Security (Soviet secret police)
L.H.D.	Doctor of Humane Letters
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws

LL.D.	Doctor of Laws
LL.M.	Master of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
M.B.E.	Member of (the Order of) the British Empire
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
M.F.A.	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.L.S.	Master of Library Science
M.P.	Member of Parliament
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
MTV	Music Television
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBA	National Basketball Association
NBC	National Broadcasting Company
NCAA	National Collegiate Athletic Association
NEA	National Education Association
NFL	National Football League
NHL	National Hockey League
NIH	National Institutes of Health
NIMH	National Institute of Mental Health
NLRB	National Labor Relations Board
NOAA	National Oceanographic and Atmospheric Administration
NOW	National Organization for Women
NSA	National Security Agency
NSC	National Security Council
OAS	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OECD	Organization for Economic Cooperation and Development
OMB	Office of Management and Budget
OPEC	Organization of Petroleum Exporting Countries
OSHA	Occupational Safety and Health Administration
PAC	Political action committee
PBS	Public Broadcasting Service
PEN	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PLC	Public limited company
PLO	Palestine Liberation Organization
PTA	Parent-Teacher Association
Q.C.	Queen's Counsel
RAF	Royal Air Force
RBI	Run batted in
RCA	Radio Corporation of America
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SALT	Strategic Arms Limitation Talks
SCAP	Supreme Command for the Allied Powers
SDI	Strategic Defense Initiative ("Star Wars")
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
S.J.	Society of Jesus (Jesuit)
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	Tennessee Valley Authority
UAR	United Arab Republic
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UPI	United Press and International News Service
U.S.	United States
USFL	United States Football League
USIA	United States Information Agency
USO	United Service Organizations
USSR	Union of Soviet Socialist Republics
VA	Veterans Administration
VFW	Veterans of Foreign Wars
VISTA	Volunteers in Service to America
WHO	World Health Organization
WPA	Work Project Administration
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association
YWHA	Young Women's Hebrew Association

Current Biography Yearbook
1990

Current Biography Yearbook 1990

Adjani, Isabelle

June 27, 1958- French actress; film producer.
Address: c/o Phonogram, 89 boulevard Auguste
Blanqui, 75013 Paris, France

Ever since she left the venerable Comédie-Française to play the title role in François Truffaut's *Story of Adèle H.*, Isabelle Adjani has been what one critic aptly described as "a kind of UFO in the French cinema." With flagrant disdain for the conventions of stardom, she has always insisted on keeping her private life out of the public eye, and it was not until the mid-1980s, in response to increasing anti-Arab racism in France, that she began to talk openly about her own background as the daughter of an Algerian immigrant.

Maintaining an unusual degree of control over her professional life as well, Adjani picks and chooses her films on the basis of their directors, seeking out those she admires and, in at least one instance, walking out on those she does not. In 1984 she decided that she wanted to bring to the screen the life of the French sculptress Camille Claudel, sister of the writer Paul Claudel, pupil and mistress of Auguste Rodin, and tortured soul who spent the last thirty years of her life in an asylum. To that end, she started her own production company, handpicked her director, Bruno Nuytten, cajoled Gérard Depardieu into costarring as Rodin, and negotiated for herself the unprecedented status of "art producer," which gave her joint artistic control with the director. She also collaborated on the scenario and, of course, played the role of Camille Claudel. "I am not here to walk in the average footsteps of an average sensibility," she told the French journalist Marie-Françoise Leclerc in November 1988. "I am here to disturb, to destabilize, to disarm the invincibles, the living dead, so that they can let themselves be swept away by the best and most lyrical parts of themselves."

Isabelle Jasmine Adjani was born on June 27, 1958 in Paris and grew up in the working-class suburb of Gennevilliers. (Some sources give 1955 as her year of birth.) Her father, Mohammed Cherif Adjani, had left his native Algeria to enlist in the French army during World War II and then ended up in Bavaria, where he met and married her German mother. According to Adjani, her father "looked like a combination of Paul Newman and Marlon Brando," and her mother was so beautiful that when she looked at her card of identity as a child, she "thought that under 'Distinguishing Marks' it said 'beauty' rather than 'none.'" The marriage was fraught with what Adjani has described as "conjugal racism": her mother was not only uncomfortable in France but so bothered by her husband's Algerian identity that she told everyone he was Turkish. Nonetheless, for Adjani, her father was "the love of [her] life," and, as she observed in a *Vanity Fair* (October 1989) interview: "All my strongest parts, on-screen and in life, have had to do with the father-daughter relationship."

As a child, Isabelle Adjani was a good student, "gobbled up" the literary classics, joined campaigns for endangered species and the starving children of Biafra, and mulled over the possibility of becoming a juvenile-court judge. At the age of twelve she started a theatre troupe with her girlfriends and staged Molière's *Les fourberies de scapin* with herself as the male lead. But as she told Jean-Luc Douin, the author of *Comediennes of Today* (1980), her interest in acting was then "more a desire than an obsession, . . . a need to develop [herself]" that could just as easily have been fulfilled by a career in medicine or art. In her view, "it was a string of breaks, of lucky circumstances, that led [her] to the Comédie-Française and the acting profession."

The first of those breaks came when the director of the cultural center near her school recommended her to the director Michel Toutblanc-Bernard, who gave her a supporting role in *Le petit bougnat* (*The Little Charcoal Dealer*, 1969), a coming-of-age film about summer camp that was shot during its child actors' summer vacations. The film ran for only two weeks, but that was long enough for another director, Nina Companeez, to see Adjani's performance and cast her in another supporting role, in *Faustine et le bel été* (*Faustine and the Beautiful Summer*, 1971). In the course of the production, she became friends with a group of dedicated young actors—Francis Huster, Jacques Weber, and Jacques Speisser—who were preparing to audition for the National Conservatory, and it was through them that she entered the milieu of the theatre. After *Faustine*, she enrolled briefly in acting classes but realized she had nothing to learn from her teachers. In the summer of 1972, Adjani was hired by Raymond Rouleau to play Agnès in a television production of Molière's *L'école des femmes*. That October, she auditioned for the conservatory but was rejected. Huster and Weber then introduced her to Robert Hossein, who, on the basis of a ten-minute audition, cast her as Adela in Lorca's *House of Bernarda Alba*, which he was staging at Reims. Annie Ducaux, its lead, introduced her in turn to Jean-Paul Roussillon, who was preparing *L'école des femmes* for the Comédie-Française, and, without undergoing any audition whatsoever, she was given the role of Agnès.

Fifteen years later, the actor André Dussollier recalled how the "veterans" at the Comédie-Française were struck by Isabelle Adjani's freshness and spontaneity: "With her white socks and her two braids, she really had the look of the child that she was." According to Adjani, her parents were duly apprehensive about what her mother called a "wild profession," though Robert Hossein has insisted that they were "marvelous, radiant," and that the only condition they imposed was that Isabelle continue to prepare for her *baccalauréat* exams while rehearsing and performing (which she did). Whatever the case, she soon attracted enough attention on the stage that *Le figaro* hailed her as "the phenomenon of her generation." Nor did her movie career lag far behind. With the director Claude Pinoteau's generation-gap comedy *La gifle* (*The Slap*, 1974), custom-scripted for her by Jean-Loup Dabadie, she played her first leading role in film and unequivocally stole the show from the veteran actors Lino Venturi and Annie Girardot. In the words of one French critic, the film was "a must-see because of the young Isabelle Adjani, who makes an amazing and explosive entry into cinema stardom."

At that point, Adjani was not yet twenty, and when François Truffaut next offered her the role of Victor Hugo's tortured, obsessed, and love-stricken daughter in *L'histoire d'Adèle H.* (*The Story of Adèle H.*, 1975), her first reaction was to say she was too young and to propose Glenda Jackson instead. Once Adjani herself came round ("Just do it," Truffaut told her, "and I'll take care of the rest"), she discovered that the Comédie-Française remained to be convinced, since the theatre company had offered her a twenty-year contract but insisted on retaining the right to approve her film roles. When the company rejected *The Story of Adèle H.* outright, she turned down the contract and left the Comédie-Française. For Adjani, the break was inevitable. "At the Comédie-Française," she explained to Tom Shales of the *Washington Post* (March 8, 1976), "you just do what you are told to do. This is why I left. I will only do what *I* want to do." Nonetheless, her defection reverberated through the theatre world, and the rebellious aspect of her reputation was established.

The filming of *Adèle H.* turned out to be a grueling experience. "I was terrified," Adjani told Shales. "I couldn't imagine I was O.K. for the part," she admitted. "I can't say it was fun. . . . [Truffaut] was depressed, I was depressed, the crew was depressed." In the end, however, the director, the leading actress, and their public seemed more than satisfied. Truffaut found that "the entire film was her face; it was like a ninety-minute closeup," and the critic Pauline Kael of the *New Yorker* was quoted in *New York Newsday* (February 1, 1976) as saying, "She hardly seems to be doing anything, yet you can't take your eyes off her." With the film's American release in 1976, Adjani's international reputation was confirmed, and she was honored with best-actress awards from both the National Society of Film Critics and the New York Film Critics Circle.

In the wake of *Adèle H.*, Roman Polanski offered Isabelle Adjani a role in *Pirates* and sent her off to London to improve her English. (She had already done an English version of *Adèle H.*, but, by her own admission, it was "a disaster.") As it turned out, *Pirates* was another ten years in the making, and Adjani found herself instead playing opposite Polanski in *Le locataire* (*The Tenant*, 1976), a spooky suicide story that she said was less interesting to her, but "you don't refuse to work with Polanski." Although the same could not be said of her next director, André Téchiné, who had all of two features to his credit at the time, *Barocco* (1976) turned out to be a decisive production for Adjani, for it brought her together with three of her future collaborators on *Camille Claudel*: the actor Gérard Depardieu, the scenarist Marilyn Goldin, and the cinematographer Bruno Nuytten.

Although *Barocco* turned out to be a fairly intellectual essay on appearances and reality, with Adjani playing the bereaved girlfriend who tracks her lover's assassin-double (Depardieu) through the streets of Amsterdam, the film was originally conceived as a straight detective story. She has recalled collaborating on the scenario with Téchiné and Goldin by viewing other murder mysteries with them and then serving as a kind of catalyst in their discussions. At the time, she was still living with her parents and was auditing courses in philosophy and psychology at the University of Paris. According to Bruno Nuytten, she was still sporting the "horrible ankle socks" of her Comédie-Française days, and "the colors she wore were so loud that you couldn't miss her."

After making one lightweight comedy of manners, Jacques Rouffio's *Violette et François* (1977), Adjani went to the United States to make a bizarre thriller with the director Walter Hill. Adamantly denying that she was in search of an "American career," she pointed out that she had already turned down many offers from Hollywood to play "the girl from Paris" but accepted *The Driver* (1978) not only because she liked Hill's previous film, *Hard Times*, but also because, as she put it, "I'm just the girl." Actually, she was the Player, a casino gambler and part-time moll who served as the link between the Driver (Ryan O'Neal) and the Detective (Bruce Dern) in what Michael Stragow called in *Sight & Sound* (Summer 1982) "perhaps the most abstract movie ever made in Hollywood."

The Driver was a flop (although it fared much better in Europe), but Adjani was welcomed in the United States like a queen, making the cover of *Time* magazine ("Isabelle Hits Hollywood") and finding herself compared to Bergman, Garbo, and Dietrich. But on her return to Europe, she plunged back into the art-film circuit with two lush costume pieces: Werner Herzog's *Nosferatu, Phantom der Nacht* (*Nosferatu the Vampyre*, 1978), a kinky remake of F. W. Murnau's 1922 classic vampire tale *Nosferatu*, with Adjani as the willing victim of Klaus Kinski's Count Dracula; and André Téchiné's historical drama *Les soeurs Brontë* (*The Brontë Sisters*, 1979), with Adjani, Isabelle Huppert, and Marie-France Pisier in the title roles. Acknowledging her enthusiasm for costume roles, she told *Première* magazine (March 1978), "It means wearing things that are heavy, cumbersome, [and] difficult. It means disguise. In every sense of the word." As far as her return to art films, she added, "I've been disgusted with what makes it and what doesn't make it for too long to be able to stay interested in it!"

As Adjani acknowledged several years later, however, her discomfort was even more profound. "I didn't recognize myself anymore; I didn't recognize my profession," she told Didier Decoin in an interview for *Le figaro* (March 7, 1981). "I was disoriented like someone who's been traveling for a long time. So there was only one solution: to run away, to go back to traveling." What she did in fact was to have a child with Bruno Nuytten, Barnabé Saïd, who was born in April 1979, and for nearly two years afterward, she was absent from the screen. "I wanted to be a housewife, a mother," she explained during the *Vanity Fair* interview. "I had an urge to simply feel good, not to be glamorous or fascinating, or on show." By her own admission, that formula for motherhood did not work out ("It was not pleasant, it was a failure"), but the interlude gave her a chance to rethink her work, and when she began working on Andrzej Zulawsky's *Possession* (1981) (after refusing the director's offers for years), she insisted that things were different: "I've rediscovered the joy of acting, a healthy joy. I don't live like I did before, obsessed by my role, by the film, twenty-four hours a day. . . . I'm able to spend a whole weekend just dreaming."

In the controversial *Possession*, a gory tale of horror and metaphysics set in Berlin, Adjani played a housewife who betrays both her husband and her lover for a tryst with a demonic creature that is her own offspring. Although the original version of over two hours reportedly "traumatized" audiences at the 1981 Cannes Film Festival, the eighty-minute commercial release more often met with derision, and Adjani herself, who at the time had declared that *Possession* was a "turning point" in her career, disclaimed it several years later as "a masochistic work with a sadistic director."

In contrast to Adjani's hesitations over *Possession*, before and after the fact, her next film, James Ivory's *Quartet* (1981), based on the autobiographical novel by Jean Rhys about a group of Parisian expatriates in the 1920s, was one that she accepted immediately, because she was interested in Ivory's approach to the period, his "concern for authenticity and attention to detail." While that stylized tableau of decadence and manipulation hardly sent out the same shock waves as *Possession*, Adjani's portrayal of the young Creole woman who was the principal victim in the "quartet" attracted the admiring attention of the critics, and, when the two films were presented at Cannes in 1981, she received the best-actress award for both performances. (Early in the next year she also received her first César, for *Possession*.)

While filming *Possession* in Berlin, Adjani had taken ten days off to make a brief appearance as the title character in Jacques Monnet's *Clara et les chics types* (*Clara and the Nice Guys*, 1981), a amusing comedy about a newly married young woman whose arrival on the scene breaks up a rock group. Following *Quartet*, she returned to comedy in the novice director Jean-Loup Hubert's *L'année prochaine si tout va bien* (*Next Year If All Goes Well*, 1981), in which she and Thierry Lhermitte (one of her conquests from *Clara and the Nice Guys*) played out the trials and tribulations of live-in love. As Stephen Goldberg pointed out in the Toronto *Globe and Mail* (April 28, 1983), the contrast with her typically mannered roles was pronounced as she "lets down her cheekbones and turns in a relaxed and delightful performance." Even better received was *Tout feu tout flamme* (*Wild Enthusiasm*, 1982), a bittersweet comedy of family relations, with Adjani playing the strait-laced daughter, opposite Yves Montand as a long-lost father who comes back to tap the family heritage for a business scheme. In that case, it was Adjani who approached the director Jean-Paul Rappeneau, because she had seen his films on television and "really wanted to work with him." In the end, everyone was satisfied, including the public, and *Tout feu tout flamme* was one of the most popular French films of the year.

After an ill-fated bread-and-butter venture in Mexico with the Spanish director Carlos Saura (*Antonieta*, 1983), Adjani resurfaced in the popular French cinema, with two murder mysteries that once again completely changed her acting persona. In Claude Miller's *Mortelle randonnée* (*Deadly Ramble*, 1983), she portrayed a serial murderer who wanders through Europe, changing her identity with each victim—a role that, she told the Paris daily *Le matin* (March 10, 1983), allowed her to "put all [her] fantasies about the star system into it." In Jean Becker's *L'été meurtrier* (*One Deadly Summer*, 1983), meanwhile, she played a small-town seductress plotting to avenge the gang-rape that was responsible for her birth. Ambivalent about the explicit sexuality that the role entailed, she kept Becker on tenterhooks for three years, then reread the script while she was in Mexico with Saura and telephoned to beg him not to give the part to someone else. In certain film circles, Adjani's new image raised eyebrows—one critic, writing in *Cinématographe* (June 1983), contended that she had "thrown herself into sex just as she threw herself into metaphysical fantasy before"—but the film scored a tremendous hit with the public and the popular press, and Adjani soon received her second César Award for best actress.

Adjani's next film was to have been Jean-Luc Godard's *Prénom: Carmen*, but she quit the production after a few days because, as she later explained, her father was dying, and "Godard was treating me like he usually treats actresses. I didn't have the strength to continue." She gave up André Delvaux's projected *Benvenuta* as well and then announced that she was going to return to the stage for ninety performances of Strindberg's *Miss Julie*, to be directed by Jean-Paul Roussillon, her former mentor from the Comédie- Française. She also used that leave of absence from the cinema to cut her own record album, *Pull Marine*, which featured ten songs she had written by herself and in collaboration with the singer-songwriter Serge Gainsbourg over the past six years. But while all Paris waited for what was billed as "the event of the fall season," Roussillon left *Miss Julie* two weeks before the dress rehearsal because of a "professional conflict," and after thirty-eight performances to mixed reviews, Adjani herself withdrew from the production and entered the hospital with mononucleosis.

Until the following spring Adjani turned down one director after another, then agreed to do a music clip with the twenty-five-year-old new director Luc Besson, whose first film, *Le dernier combat* (1982), had caught her attention. Encouraged by that coup, Besson offered her the female lead in his next feature, *Subway* (1985). Although he revamped the scenario for her, the role of the "poor little rich girl" Helen was still minor opposite Christopher Lambert's subterranean punkster Fred, and Adjani's fans were probably disappointed after a two-year wait, but Besson's modish mystery soon joined the ranks of cult films.

By that time, Adjani was well into her project to bring the life of Camille Claudel to the screen. It was at the end of 1983, just after the death of her father, that she had come upon a biography of Claudel by the artist's grandniece, Reine-Marie Paris. In that difficult period of her life, as she later explained, "I clung to Camille. She was a comfort that I truly cherished, even if acting out her life—with all the pain coming together—made me suffer violently sometimes." Adjani already had one competitor for the subject. Claude Chabrol was seeking to do his own version of Claudel's life, starring Isabelle Huppert, but the project floundered after the Claudel family refused Chabrol permission to film her sculpture. The family came to an agreement with Adjani for a film based on the Reine-Marie Paris biography.

While production and scenario were slowly taking shape, Adjani accepted a part in what became known as Elaine May's $40 million "white elephant of a movie," *Ishtar* (1987). Although her role opposite Warren Beatty and Dustin Hoffman in that would-be successor to the Bob Hope–Bing Crosby "road" movies was as well publicized as her affair with Beatty, who was also the film's producer, her appearance was a fleeting one, and the failure of the film, she indicated, "didn't leave me hot or cold—I was underutilized in a rather macho way by Warren Beatty and Elaine May." As for the affair with Beatty, when asked how many years it went on, she replied, "Years? Years? Years? The news follows you for years, that's all."

In October 1986 Adjani made news of a different kind when the French magazine *Globe* published a cover interview between her and Harlem Désir, the president of the antiracist movement SOS-Racisme, in which she spoke at length for the first time about her immigrant origins, her relationship with her father, and her feelings about the Algerian part of her identity, beginning with her middle name, Jasmine, which was all that remained of the Arabic name Yasmina that her father had wanted to give her. "I always felt like a Beur (French slang for second-generation North Africans)," she told Désir, "but I was unhappy because I had the impression that my father didn't want it that way." Now, she explained, with the increasing racism against Arabs in France, she felt obliged to speak out. The gesture was not an inconsequential one. As the writer Philippe Sollers later wrote in an open letter to Adjani, "In France, there are two closets filled with dynamite: the Occupation and the Algerian War. By some unlikely chance, you were born at the exact juncture of those two secrets. . . . Now the French discover with amazement that your name is *also* Yasmine and that their dear little Agnès, the gifted child of the Comédie- Française, the most cultured 'classic' of their actresses, is a foreigner in their midst."

One apparent response to the threat of the "dynamite" was a rumor, lasting for at least nine months, that Adjani was suffering from AIDS. Visits to a sick friend in the American Hospital in Paris were transformed into clandestine treatments, and flights to the United States to see Warren Beatty became desperate searches for a miracle cure. Finally, in early January 1987, Adjani was reported to have died of the disease in a Marseilles hospital. Although less than two weeks earlier she had received a one-year appointment as president of an all-important funding agency for the French cinema, the Commission for Advances on Receipts, she nonetheless ended up making a special Sunday-night television appearance to demonstrate that she was literally alive and well.

"What's terrible," she told *Le matin* (January 19, 1987) at the time, "is to have to come here, on television, to say that I'm not sick, as if I had to say that I'm not guilty. I think it's really insulting to people who really suffer from this illness." Nor, she later recalled, was it easy to assemble a crew for *Camille Claudel*: "It was terrible what people were saying behind our backs: 'No point in getting involved in the project, it'll never get made. In any case, she'll kick the bucket halfway through.'" Yet, by her own account, her ordeal served to bring her closer to Camille Claudel: "I was convinced, in some crazy way, that I was going through an initiation. I had to go through it in order to get into Camille's skin." And indeed, when *Camille Claudel* finally appeared on French cinema screens in December 1988, Adjani's performance was deemed riveting precisely because of what one critic described as "the confrontation of a troubled, demanding actress with an artist whose thwarted genius and love drove her mad."

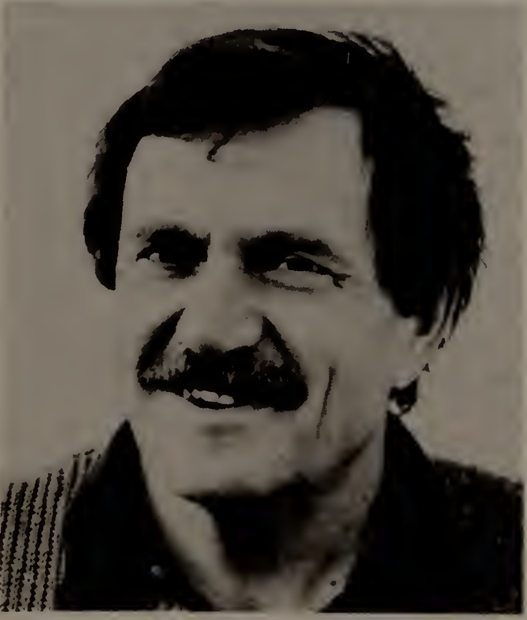
A month before the release of *Camille Claudel*, Adjani made an unexpected visit to Algeria, to observe the presidential referendum that followed the bloody government massacres in early October. Adjani, who not only observed but also addressed students at an Algiers university and wrote a lengthy article on the human rights situation in Algeria for the December issue of *Actuel*, declared that she went not as the daughter of an Algerian but as a Frenchwoman who was "overwhelmed and ashamed" not to have known what was happening, "because no one was getting involved in the struggle there, because signing a petition wouldn't have been enough." Four months later, when she was awarded a César for her performance in *Camille Claudel* (one of the five that the film received), she swept onstage brocaded and beautiful for the occasion and, in lieu of an acceptance speech, read a passage from Salman Rushdie's embattled *Satanic Verses*, reminding the startled audience once again of what she had told *Première* magazine the year before: "Don't worry—the image is there, but my life is elsewhere." Adjani was recently honored by the French film industry with a "Super César" for the best screen performances by an actress in the 1980s.

References: Globe (Paris) p73+ O '86 por; Interview 20:38+ Ja '90 pors; N Y Times II p15 O 26 '75 por; People 5:51+ Mr 22 '76 por; Rolling Stone p33+ Ag 26 '76 por; Vanity Fair 52:196+ O '89 por; Washington Post B p1+ Mr 8 '76 por, B p1 F 5 '90 por; Dureau, Christian. Isabelle Adjani: Biographie non autorisée (1987); International Who's Who, 1990–91; Roques-Briscard, Christian. La passion d'Adjani (1987); Who's Who in France, 1988–89

Aksyonov, Vassily

Aug. 20, 1932– Soviet writer. Address: 4434 Lingan Rd., N.W., Washington, D.C. 20007

The Soviet emigré writer Vassily Aksyonov first achieved prominence in the Soviet Union in the early 1960s, when his early novels made him the spokesman for the disaffected "Children of 1956," the Soviet generation that came of age in the period of de-Stalinization. For nearly twenty years Aksyonov was the most popular living writer in the Soviet Union, until official harassment drove him from his native land in 1980. Along with a growing number of Russian emigré writers, he settled in the United States. Aksyonov's novels, short stories, and plays are notable for his clever exploitation of modernist techniques, his exuberant imagination, biting satire, and rollicking humor. In explaining his literary creed, he has said: "Each writer should be a sort of entertainer. I really consider that literature is a part of the human carnival." Aksyonov's early work has been compared to that of the much more reclusive J. D. Salinger, and his more recent output to the fiction of J. P. Donleavy and Tom Wolfe.



© Jerry Bauer

Vassily Pavlovich Aksyonov was born on August 20, 1932 in the historic city of Kazan, which lies on the left bank of the Volga River in the Soviet Union. His father, Pavel Vasilevich Aksyonov, was the mayor of the city, and his mother, the former Evgenia Ginzburg, was a writer and historian. Schooled at an early age in the perils of living in Stalinist Russia, he was only four when he watched as his parents were sent off to labor camps, and he was packed off to a home for "children of enemies of the people." Later, he was brought up by relatives. When he was sixteen he was allowed to join his mother in Magadan, Siberia, and his first sight of the labor camp, with its guards and dogs, made a lasting impression on him. "What I saw there, this unbelievable suffering, was something I could not forget. It was maybe the most important influence for me, for my inner world," he has said. (As of 1990, his ninety-one-year-old father, who had been released from the camps in 1955 after eighteen years, was among the oldest members of the Bolshevik party.)

Aksyonov spent eight years in exile with his mother, during which time he graduated from high school. After that, he began studying medicine on the advice of his mother, who had informed him that, in the camps, doctors were more likely to survive than others. In 1956 he graduated with a medical degree from the First Leningrad Medical Institute, and he served as a physician at Leningrad Hospital from 1956 to 1960. Commenting on that period of his life, he has said he was a "country doctor, actually," who went from house to house, specializing in the treatment of tuberculosis. "I was writing all the time, though," he has recalled. "There is a Russian tradition of writing doctors." He sent some of his first short stories to a literary magazine called *Youth* and soon found himself a published writer. In 1960 he began to write full-time, encouraged by the cultural thaw instituted by Nikita S. Khrushchev.

His first novel, *The Colleagues*, about young doctors, was published in 1961 and was followed by the highly successful *A Ticket to the Stars*, which was published in English the following year as *A Starry Ticket*. The novel focuses on a group of confused and disillusioned seventeen-year-olds who reject the postrevolutionary ideals of their parents and are attracted to Western values. Notable for its use of colloquial language, including American slang, the novel established Aksyonov's reputation worldwide as the literary spokesman for the Soviet generation that had come of age in the post-Stalin era. Pointing out that much Soviet literature of that time was concerned with the problems of youth, Aksyonov feels that his novel "was a smashing success because it was the sociology of the younger generation." "I was the first to name this new young hero," he has explained. "He existed in real life, but nobody had named him, so I did." Although *A Ticket to the Stars* was a popular success, it was harshly criticized in the official Soviet press.

The heroes of Aksyonov's early fiction tend to be attracted to Western values, and Aksyonov has spoken of the influence of American literature and culture on his work. Hemingway's *The Sun Also Rises* was a "sort of gospel" both for him and for others of his generation, who referred to Ernest Hemingway, William Faulkner, F. Scott Fitzgerald, John Dos Passos, and John Steinbeck as the "Great American Five." Aksyonov was also enthusiastic about American popular culture, especially jazz, which for him and other young Soviet writers was a symbol of artistic freedom and also living proof of the existence of a totally different world outside the narrow confines of Soviet culture. During his teens, he and his friends would tape music by Duke Ellington and Dizzy Gillespie from Voice of America broadcasts.

Aksyonov's next two novels, *Oranges from Morocco* (1963) and *It's Time, My Love, It's Time* (1963), also dealt with the youth theme. The former work was denounced by Soviet authorities for representing Russian youth as aimless and pleasure-seeking, although Aksyonov had no difficulty getting it republished a year later. After those novels, he turned to a different genre and wrote two plays. The first was *Always on Sale*, which was first performed at the Sovremennik Theatre in Moscow in 1965, where it ran for eight years before being banned. The second was *Your Murderer*, the script of which was first published in *Performing Arts Journal* (Spring 1977). Both plays are avant-garde satires that incorporate elements of the fantastic and the grotesque as well as songs, chants, and dances derived from popular culture. The critic Daniel C. Gerould described the structure and intent of both plays in *Contemporary Authors* (1984) as "an atmosphere of deepening nightmare followed by a brief and ironically triumphant epilogue. . . . In the classic tradition of savage satire, Aksyonov functions as a moralist and voices his outrage at human venality and folly."

The early 1960s brought a kind of springtime in Soviet literature and art. As Aksyonov later wrote in the *New York Times Book Review* (March 10, 1985): "Buds of something human started to bloom in the ideological desert. . . . A new kind of literary success sprang up, based on reader demand rather than the party's decision as to what should be demanded." By that time, Aksyonov himself had become the most popular living writer in the Soviet Union, and he and his fellow writers had high hopes that greater intellectual and artistic freedom would soon prevail in their homeland. In the period of de-Stalinization, he has said, they "wanted the spiritual freedom to think, to pray, to probe human questions." During that period he did not think of himself as opposed to the Soviet system, hoping that it could be reformed from within, but in the eyes of the authorities he was gaining a reputation as, in his words, a "noisy, trouble-making, controversial author." In 1963 he and other writers were called to the Kremlin and denounced by Khrushchev himself, and in 1965 the government newspaper *Izvestia* attacked Aksyonov for his "negativism," which, it claimed, presented a distorted picture of Soviet life.

Aksyonov finally lost all vestiges of his illusions about the nature of the Soviet system as a result of the invasion of Czechoslovakia in 1968. During the 1970s he found it increasingly difficult to get his work published, and from 1968 to 1980 he published no full-length prose work, since his manuscripts were rejected by book publishers and magazines refused to publish what he thought were his best stories. To support his family, he resorted to translation work, the writing of officially approved movie scripts, and the production of children's books, but he continued to write prolifically, and his desk filled up with unpublished manuscripts. In 1972 his failure to get his manuscript "Golden Pieces of Iron" published made him realize that he had become an "inner emigré" in his own country, an awareness that became the turning point in his career. Meanwhile, the authorities still permitted him to travel outside the country, and he visited the United States for the first time in 1975, when he was a visiting lecturer at the University of California at Los Angeles. He has looked back upon his visit as the most carefree period of his life ("I spent most of my time on the beach"). The result of his trip was a travel book, *Twenty-Four Hours Non-Stop*, in which he painted a rosy picture of American life.

Aksyonov's problems in the Soviet Union came to a head in 1979, when he was one of the leading organizers of an attempt to publish a literary anthology, *Metropol*, that would be free of censorship by party officials. It was to include satirical pieces and experimental work that were radically different from officially approved literature. Looking back, Aksyonov has regarded that effort as a highly significant episode, "maybe the first sign of the growing disobedience inside Soviet society." The authorities refused permission to publish, denouncing *Metropol* as second-rate propaganda and mounting a campaign against the organizers. After two writers were expelled from the Soviet Union of Writers, Aksyonov resigned in protest. But after his resignation he was subjected to increasing harassment: his books were removed from library shelves, his mail was opened, his phone was bugged, and the tires of his car were slashed.

Since a writer who is not a member of the Union of Writers is considered to be unemployed, Aksyonov was in effect deprived of his right to earn a living. In addition, the secret police of the KGB had somehow gotten hold of a manuscript of his trenchant novel about contemporary Soviet life, *The Burn*, and had warned him not to publish it, but it appeared in an unauthorized edition in Italy. Fearing for his safety and facing probable arrest, Aksyonov decided to immigrate with his wife to the United States. In an interview he granted to the *New York Times* (September 20, 1980), published soon after he left the Soviet Union, he described his situation and state of mind at the time: "Suddenly I found myself completely out of the law—they could have claimed me at any moment as a parasite, an enemy of the people. So I had no choice but to leave. I was under great psychological pressure, and I was exhausted from all the years of fighting. . . . I was just looking for a peaceful place to write." By October he and his wife had settled in Washington, D.C., and he told an interviewer from the *Washington Post* that he already felt at home in America.

Four months after the couple came to the United States, the Soviet authorities divested Aksyonov of his Soviet citizenship. Although such a move was not unexpected, he was outraged by such an arbitrary deprivation of his homeland. But he took that further blow in his stride and enthusiastically set about establishing his new life in exile. In 1981 he took up a position as writer in residence at the University of Southern California, in Los Angeles, and in 1982 he accepted a similar position at George Washington University. Since then, he has been published steadily in the United States.

The anthology *Metropol*, which had caused such a furor in the Soviet Union, was published in the United States in 1983. It included Aksyonov's experimental and satiric play *The Four Temperaments: A Comedy in Ten Tableaux*, which took as its theme the hazards involved in repressing one's emotional life in favor of a collective ideal. In the fantasy novel *The Island of Crimea* (1983), Crimea is depicted as an island that never fell under Communist control and developed as an outpost of the West, like Taiwan or Hong Kong in relationship to mainland China. Crimea is a wealthy and decadent society, as much a consumer's paradise as southern California. But many of the islanders, particularly the novel's hero, Luchnikov, a newspaper editor, dream of reunification with Russia. Luchnikov's efforts in that direction, as he tries to establish some clout in high levels of Russian society, provide much of the satirical humor of the novel, which ends with a Russian invasion of the unfortunate island. Aksyonov has described *The Island of Crimea* as a "false realistic book," a "huge hyperbole" that was "based on the fantastic ground of unexisting territory, unexisting customs, unexisting culture, [and] unexisting people." In reviewing the book for the *New York Times* (December 8, 1983), Walter Goodman noted an anti-ideological theme, applied equally to communism and capitalism, East and West, running through the novel. Although according to Goodman the novel demonstrated that "détente can be fun," its plot got out of control, and "most of the characters fit a bit too snugly into Mr. Aksyonov's political categories to be convincing." (In 1990 plans were under way to serialize *The Island of Crimea* in the magazine *Yunost* [Youth], which has a press run of about 3.5 million copies.)

The Burn (1980; 1984) is widely considered to be Aksyonov's major work. Partly autobiographical and highly unconventional in form, that surrealistic, epic novel chronicles the disillusionments of Aksyonov's generation following the destruction of the hopes they had entertained in the early 1960s for a long-lasting cultural thaw. There are five protagonists: a writer, a physicist, a physician, a saxophone player, and a sculptor, all of whom run the entire gamut of intimidation and repression visited upon them by the Soviet authorities. Aksyonov's surrealistic technique lets them all share the same childhood—that of a young boy named Tolya, whose life is described in a flashback in the second part of the novel. He witnesses the arrest of his mother and the beating of his best friend by security police.

Most reviewers found *The Burn* a deeply impressive work, though some of them commented on the difficulties it presented to an American reader. Walter Goodman, writing in the *New York Times* (November 13, 1984), thought it too long and noted the difficulties of keeping up with all the characters and the rapidly changing times and places. Gene Lyons, reviewing *The Burn* for *Newsweek* (November 26, 1984), analyzed Aksyonov's literary technique, describing the structure of the novel as "a sort of hallucinatory parable—a mingling of Joyce and Orwell . . . with touches of 'magical realism.'" To Anatole Shub in the *New York Times Book Review* (November 25, 1984), who resorted to hyperbole, *The Burn* represented "the response of a unique writer, at the height of his powers, to an historic turning point." He went on to predict that it "will be read and pondered, debated and studied, for as long as literature has admirers and critics." But there was at least one dissenting voice, that of the distinguished literary critic John Bayley, who appraised the novel for the *New York Review of Books* (November 22, 1984). After expressing his reservations about *The Burn*'s "lack of coherent narrative," he concluded that "it is difficult to believe that Aksyonov, talented as he undoubtedly is, will leave a lasting mark on the Russian literary tradition."

By 1984 Aksyonov was teaching seminars in Russian literature at Goucher College and Johns Hopkins University in Baltimore and reviewing new American fiction for broadcast to the Soviet Union over the Voice of America. According to him, his homeland seemed farther and farther away because life in the United States was "so full, so energetic" that he was never bored. Immersing himself in the mainstream of American culture, he had managed to unravel the intricacies of baseball and football, had soaked up television soap operas, and had even come to like the smell of buttered popcorn in movie theatres.

Aksyonov's firsthand encounter with American culture found expression in his novel *In Search of Melancholy Baby* (1987), which John Blades accurately described in the *Chicago Tribune* (July 3, 1987) as "a full-throttle joyride across America's sociopolitical, literary, and pop-cultural landscape." Aksyonov volunteers his impressions of just about anything that comes to his mind: football, feminism, racism, the natural beauty of the landscape, the American love affair with cars, American universities, and the American belief in "benevolent inequality." Although it is a largely favorable portrait of American life, he is not blind to the deficiencies of his adopted country. He comments on the slowness of American bureaucracy and on the limitations of American provincialism. He wonders why it takes a tailor in Washington, D.C., ten days to do alterations when "in the Soviet Union you give the woman an extra three rubles and your coat is ready in an hour." Excerpts from *In Search of Melancholy Baby* were published in a Soviet humor magazine in 1988, but Aksyonov does not interpret that publication as marking any significant change in Soviet policy toward his writings. He remains skeptical about *glasnost*.

Two collections of Aksyonov's shorter works, *Surplus Barrelware* (1985) and *Quest for an Island* (1987), comprise pieces written over a period of time ranging approximately from 1968 to 1981. Susan Jacoby, writing in the *New York Times Book Review* (April 28, 1985), singled out "Super-Deluxe" and "Destruction of Pompeii" (the latter appears in both collections) as examples of Aksyonov's "characteristic blend of verbal playfulness and profoundly serious concern over what constitutes decent behavior in the absence of legitimate secular or religious authority." *Our Golden Ironburg* (1989), the novel that Aksyonov had written in 1972 and failed to get published in the Soviet Union, received an unfavorable evaluation in *Publishers Weekly* (March 3, 1989), with the reviewer complaining that "all the inside jokes, puns, and satirical references are incomprehensible to the average American reader."

Aksyonov's farcical satire *Say Cheese!* (1989), written between 1980 and 1983 and set in the late 1970s, is about a group of photographers who decide to publish "Say Cheese," an uncensored collection of photographs, but who, to their great surprise, find themselves engaged in a confrontation with the apparatchiks of the authoritarian state. In reviewing *Say Cheese!* for the *New York Times* (July 26, 1989), Eva Hoffman described it as "a disturbing and persuasive probe into the inner mechanisms of the Soviet machine on the eve of potential disintegration—or *glasnost*." In her opinion, the novel seemed to be caught between two audiences and two worlds—American and Russian.

Since 1988 Aksyonov has been the Clarence J. Robinson Professor of Russian Literature and Writing at George Mason University in Fairfax, Virginia. In the fall of 1989 he visited the Soviet Union for the first time since his emigration, at the invitation of the American ambassador in Moscow. Recording his impressions in an article for the *New Republic* (April 16, 1990), he observed: "Ten years ago communism still seemed unshakable to us, and meanwhile its time was already drawing to a close. . . . Strangely, I feel neither triumph nor gloating. I merely wish to know this: Is there, behind all the tragicomic turns of our Russian tale—all the revolutions, counterrevolutions, Stalinisms, neo-Stalinisms, revisionisms, thaws, freezes, *perestroikas*, *glasnosts*—is there, behind all this, some enchanted playwright, some divine author who knows how the story ends?"

Vassily Aksyonov lives with his second wife, Maya Afamasievna Zmeul, in the Georgetown section of the District of Columbia. He has one grown son, Alexej, an artist, by his first marriage, which ended in divorce in 1980. In an interview for *Publishers Weekly* (August 31, 1984), Wendy Smith described Aksyonov as "a barrel-chested, strong-featured man . . . both forceful and charming in conversation." She noted that "an occasional lapse in tenses and some confusion over when to use articles are the only flaws in his excellent, heavily accented English." An interviewer for the *Guardian* (September 29, 1984) wrote, "There is a gentle but inescapable air of dereliction about [him]. He seems to have been through the mill, emerging disheveled but with a smile which breaks easily into a ridiculous laugh."

References: Chicago Tribune I p16+ D 9 '82 por; N Y Times Bk R p1+ S 23 '84 por; New Republic 202:21+ Ap 16 '90; Newsweek 96:64 D 8 '80 por; Time 123:77+ Mr 12 '84 por; Washington Post F p1+ O 11 '80 por, C p3 Mr 25 '85 por; Contemporary Literary Criticism vol 22 (1982); Cooper-Clark, Diana. Interviews with Contemporary Novelists (1986); International Who's Who, 1990–91

Allen, Betty

Mar. 17, 1930– Educator; former opera and concert singer. Address: Harlem School of the Arts, 645 Saint Nicholas Ave., New York, N.Y. 10030

Betty Allen, who was once known as "the Cinderella girl" for her journey from a troubled working-class childhood to a successful classical-music career, has always had children in her life. As an uncared-for adolescent, she minded other people's children, and as a respected and sought-after mezzo-soprano at the height of her career, she cultivated musically talented inner-city youth. Taking over as executive director in 1979 from its founder, the soprano Dorothy Maynor, she now oversees programming, publicity, and fund-raising for the Harlem School of the Arts in New York City. "Education must once more be made a primary concern," she told *Current Biography*. "Our children *are* our future. If ill-prepared, they—and we—are doomed to failure."

Betty Lou Allen was born on March 17, 1930 in Campbell, Ohio, a suburb of Youngstown, into the only family of blacks in that blue-collar community. She grew up as the only child of James Corr Allen, a steelworker, and Dora Catherine Mitchell, a hardworking housewife who washed clothes to earn extra money. "We had two Maytag machines, which were full all the time, day and night. Mother was known as the best ironer of shirts in the whole town, and so she made lots of money," Betty Allen recalled in an interview with John Gruen that appeared in the *New York Times* (August 19, 1973). The singer remembers her mother as being gentle, cultured, and generous: "When I was little, I never wanted for anything, and my mother just spoiled me rotten." Among Betty Lou's early musical experiences were singing in the church choir and listening to the Texaco live radio broadcasts from the Metropolitan Opera on Saturday afternoons and to records borrowed from a neighbor's collection.

When, in 1941, her mother died suddenly of lung cancer and her father began to drink heavily, the burden of running the household fell to Betty Lou. One day when she was twelve, fed up with her father's drinking and neglect, she took a bus to the Youngstown courthouse, found a judge, and demanded to be adopted. Placed instead in the grim foster-care system, she endured a succession of Dickensian establishments, where she was victimized by lechery, greed, and ill will. Finally, at fourteen, she moved into the Youngstown YWCA. To earn her living, she cleaned houses.

Despite her bleak adolescence, Betty Allen attended South High School and also Rayen High School in Youngstown, from which she graduated in June 1944. She sang in an a cappella choir and in a girls' glee club and was active in Christian Endeavor and the YWCA Blue Triangle Club. She studied Latin and German for years, hoping to become a translator, and she dreamed of a job that would enable her to travel. Unfortunately, when she applied for an opening with Cunard Lines, she was turned down for being underage. Undaunted, she attended Central State University in Wilberforce, Ohio on a scholarship, from 1944 to 1946, where she majored in German and sang in the choir, the women's glee club, and the Wilberforce Singers. It was at Wilberforce that Betty Allen stumbled into her career. Professor Theodor Heimann, with whom she studied German, had been a tenor at the pre-Hitler Berlin Opera, and he introduced her to German lieder.

At Professor Heimann's suggestion, Betty Allen undertook postgraduate work at the Hartford School of Music in Connecticut, which she attended on a Musical Club of Hartford scholarship and on money that she had earned by leading children's groups. She obtained a certificate in voice in 1952. A year earlier, she had begun studying with

Sarah Peck More, who continued to coach her for ten years. She has remembered her teacher as a demanding taskmistress who began every lesson with rigorous vocal exercises. Only after seven months was Allen allowed to progress to an Italian song, and only after three years was she permitted to sing operatic arias. Although she chafed under that deliberately slow and careful training, she later expressed gratitude for an early mastery of fundamentals that benefited her through three decades of singing. "You can't push [voice study]. It takes a certain amount of time and then, like certain metals which are finished, it can stand anything," she told Bennett Schiff during an interview for the *New York Post* (August 30, 1960). She later studied with Carolina Segrera, a Cuban singer, and with Zinka Milanov, the celebrated Verdi soprano of the Metropolitan Opera. Her three female teachers all emphasized a velvety legato, relaxation, clarity of diction, unforced delivery, and an ease in singing pianissimo and in floating head tones. All three of her mentors used mirrors and stressed the importance of ample breathing in their teaching.

In 1951 Betty Allen won the first of her many prizes, a scholarship to Tanglewood, in the Berkshires of western Massachusetts. During her second summer there, Leonard Bernstein selected her to sing in his *Jeremiah* symphony, after which other composers sought her out. While in New York City in 1952 to compete for a John Hay Whitney fellowship, she auditioned for Virgil Thomson, who was looking for singers for a revival of his opera *Four Saints in Three Acts*. She obtained the role of Saint Teresa II and continued to sing in *Four Saints in Three Acts* in all of its major revivals until 1982. Her other honors during the early 1950s included the National Music League Management Award, the Marian Anderson Award, and a Whitney fellowship.

In October 1954 Betty Allen made her debut as Queenie in the New York City Opera's revival of Jerome Kern's *Show Boat*. When, later that month, she sang Robert Fairfax Birch's *Six Songs* at Carnegie Recital Hall in New York, Robert Bagar, writing in the *New York World Telegram and Sun* (October 30, 1954), dismissed the songs as "commercial" but conceded that "Miss Allen rather stole the thunder. She has an attractive, queen-size voice. She sings with considerable finish and, equally important, with charm." Over the next few years, her reputation continued to grow. In January 1957 she sang the title role in a concert performance of Arthur Honegger's rarely performed or recorded opera *Judith* at Town Hall in New York City. Edward Downes wrote in the *New York Times* (January 15, 1957): "Honegger's opera was electric in its impact. Part of its effect was the result of the magnificent singing of Betty Allen. . . . Her voice had a rich, true mezzo-soprano quality with a brilliant top and dark, reedy chest tones. It was so beautifully placed and focused that it gave the impression of being even larger than it was. Her piano and even pianissimo singing had the velvet quality that carries so beautifully through an auditorium. She was a figure of regal dignity, yet she showed dramatic temperament, too."

Already known for her oratorio, opera, and concert appearances in the United States, Europe, and northern Africa, Betty Allen made her New York solo recital debut at Town Hall in January 1958, in a difficult program that included Julia Perry's setting of *Stabat mater* for voice and string quartet, which entails awkward leaps and challenging intervals. According to the *New York Times* (January 6, 1958) critic on hand for the occasion, she "performed the work without evident strain, even adding vocal refinements that made the music sound rather better than it deserved to. . . . There was much enthusiasm at the work's conclusion, but one could not help suspecting that it was for the soloist rather than the composition." Brahms's *Two Songs for Contralto with Viola Obbligato*, "Gestillte Sehnsucht" and "Geistliches Wiegenlied," rounded out the program, displaying her "rich tonal texture, wide range, and evenness throughout the scale." Although a *New York Post* (January 6, 1958) critic detected some moments of strain in her voice, Louis Biancolli, reviewing the event for the *New York World Telegram and Sun* (January 6, 1958), called her "perhaps the most sumptuously gifted mezzo-soprano in America" and described her voice as "earthy, . . . deep, rich, and vibrant," with upper tones that were "staggering in their impact. Yet she could phrase gently and whisper pianissimo in a fragile hush."

Following her Town Hall debut, Betty Allen was invited to audition as a comprimario mezzo-soprano (assigned to secondary roles) for the Metropolitan Opera, but Max Rudolf, one of its conductors, told her at the time, "The voice is too good for comprimario, and the personality is too intrusive." Her disappointment was somewhat assuaged when she was named the best singer of the season by the Critics Circle of Argentina and Chile in 1959.

Louis Biancolli of the *New York World Telegram and Sun* (October 4, 1960) reaffirmed his high regard for Allen after attending her October 1960 Town Hall recital of German lieder and the first performance of Virgil Thomson's "Mass for Solo Voice," which he had composed especially for her: "Others may apply a little more subtlety and sparkle in diversifying mood," Biancolli wrote. "But few could match Miss Allen in the combination of vocal impact and spiritual intensity that went into these readings. Even the best German singers must yield primacy to her in these respects." Eric Salzman of the *New York Times* (October 4, 1960) concurred with Biancolli's assessment: "She has a smooth, even voice of a silky texture. It keeps its quality right up to the top of her register. At the bottom, where most mezzos get throaty and dramatic, Miss Allen sings right down with exquisite lyric control." In another accolade, Robert Sabin, writing for *Musical America* (November 1960), called the "gorgeous hues" of her voice "reminiscent of horns and violas and clarinets and trumpets" and placed her squarely "in the very front rank of singers today."

A Ford Foundation Grant for concert soloists in 1963-64 enabled Allen to commission a work by the American composer of her choice, her friend Virgil Thomson, who not only created the song cycle *Praises and Prayers* for her but also accompanied her when she performed it at the Metropolitan Museum's Grace Rainey Rogers Auditorium in October 1963. John Gruen informed readers of the *New York Herald Tribune* (October 25, 1963) that, despite an occasional harsh or constrained phrase, Allen's "diction is faultless, her musicianship never less than gratifying, and her voice an instrument of great resourcefulness and strength." A performance of another Thomson work, the musical drama *The Mother of Us All*, by the American Opera Society in March 1964 was marred by a cast that mauled Gertrude Stein's libretto, according to Alan Rich, writing in the *New York Herald Tribune* (April 1, 1964). In his opinion, Betty Allen, however, was the exception: she "flung forth her lines so that they probably could have been taken down from dictation three blocks away." Her other operatic roles in that period included her formal opera debut, as Jocasta in Stravinsky's *Oedipus Rex* at the Teatro Colón in Buenos Aires in 1964, and her North American opera debut, as Azucena in Verdi's *Il trovatore* with the San Francisco Opera in 1966.

When, in May 1968, Betty Allen gave a concert at Constitution Hall in Washington, D.C., where Marian Anderson had once been denied access by the Daughters of the American Revolution, the usually exigent Paul Hume of the *Washington Post* (May 13, 1968) indulged in hyperbole: "When Betty Allen cuts loose in the upper ranges of her stupendous mezzo-soprano voice, she turns out a sound that is sheer thrill . . . , tones that come only from the voice that is blessed with the lower notes of a contralto and the top of the genuine soprano. When you couple this voice with the nonstop impetuosity that is one of Miss Allen's characteristics, it is easy to understand how she makes such a brilliant affair out of Dvořák's Gypsy Songs."

During the 1970s Betty Allen gradually shifted from performing to instructing. In the summer of 1970 she and her husband supervised an experimental project that brought underprivileged teenagers to the Marlboro Music Festival, in Vermont. In the same year, she taught at the Manhattan School of Music, in New York City. Continuing to perform as well, in February 1973 she opened the first Mini-Met season, singing Commère in *Four Saints in Three Acts*. A responsive John Gruen reported in the *New York Times* (August 19, 1973): "Her performance glittered with wit and deadpan humor. She strode up and down the theatre's aisles, singing or speaking the Gertrude Stein text with a kind of withheld hilarity, making the often senseless words assume a mischievous tongue-in-cheek importance and generally making of the role a study in contained flamboyance." In the following month, when she sang the role of Begonia, the West Indian maid, in the New York City Opera's production of Hans Werner Henze's comic opera *Der Junge Lord* (*The Young Lord*), Harold C. Schonberg wrote in the *New York Times* (March 30, 1973) that her charisma was such that "when she was onstage everything came to life, and everything around her dimmed."

Betty Allen's powerful personality was an asset not only onstage but in front of a class. That summer she again headed the Marlboro (Vermont) Youth Audit. John Gruen of the *New York Times* (August 19, 1973) described her: "There she stood . . . in a blue, low-cut blouse and snug red slacks, looking not a little like a large, colorful top, spinning out a dizzying lesson in musical clarity and interpretation to five young students working with her on various chamber pieces. . . . [She] never stopped talking—she gestured, she sang, she interrupted, interjected, shouted, told jokes, mimicked, yet never for a moment lost the sense or continuity of the music." Her ability to mesmerize listeners through sheer dynamism served her well as a narrator, too. Featured in the Divas and Diversions series at Hunter College in New York City in the spring of 1975, she illustrated her theme, "Come Be Bewitched," with the lieder of Grieg, Wolf, Schumann, Mendelssohn, and Schubert. "Singing, discussing her songs, changing gowns, reading appropriate verses between numbers, and bewailing the mezzo-soprano's operatic lot, . . . the artist had her listeners spellbound," according to Raymond Ericson, writing in the *New York Times* (March 2, 1975). But a reporter for *Musical America* (June 1975) found the evening to be "fun, fascinating, and rather disappointing. . . . Disappointing, because Miss Allen sang powerfully but not well, with a distressing lack of focus that made lyrical pieces sound often as if a dozen singers were sharing the phrases [and because] one piece did not lead to the next." Harriett Johnson of the *New York Post* (March 7, 1975) wrote that Allen "had her charisma turned on before she sang a note" of the Mini-Festival around Schubert, celebrated at Avery Fisher Hall, at Lincoln Center, in March 1975, in which Allen replaced the baritone Siegmund Nimsgern on short notice. Her voice was "clear and buoyant, never weighted, [and had] a lovely limpid quality," the critic observed, as she tackled songs by Schubert, Haydn, Mahler, and Weber.

In January 1976 Betty Allen introduced the four-event series Sing Out, America at Town Hall, with a program that included pieces by Francis Hopkinson, Edward MacDowell, Charles Tomlinson Griffes, and Charles Martin Loeffler and ranged from the American colonial period to the nineteenth century. She not only read the poetry of black writers that was sandwiched between selections but also introduced her songs with her usual warmth and expressiveness. Although favorably impressed by Allen's lyricism in the middle and upper registers and by her spoken introductions, Harriett Johnson, in reviewing the program for the *New York Post* (January 21, 1976), had some reservations: "She has a tendency to grab her lower voice in a steely vice that cuts off her natural vibrations and flowing sound. Her quality then takes on an edge. Sometimes one yearns to tell her, 'Just let the tone go, don't put it in a bind.'"

Speight Jenkins, another music critic for the *New York Post* (May 23, 1977), also praised Betty Allen's spoken presentation when a bad throat forced her to cancel her singing at a Symphony of the New World concert at Avery Fisher Hall in May 1977. Instead, she took on the duties of mistress of ceremonies. "The most thoroughly enjoyable element [of the event] was emcee Betty Allen," Jenkins observed. "She combined interesting introductions which managed to eschew hyperbole with some good jokes. Her talents as a comedienne have often been praised; they have never proved more necessary."

By the late 1970s Betty Allen was investing more and more of her considerable energy and profound musical knowledge in teaching at such institutions as the Sibelius Akademie in Helsinki in 1976, at the North Carolina School of the Arts from 1978 to 1987, and at the Philadelphia Music Academy in 1979. In December 1979 she was handpicked and installed by Dorothy Maynor, its founder and director, as executive director of the Harlem School of the Arts, which had begun with two teachers and twenty students in 1964. By 1979, when Maynor, a well-known soprano of the 1940s, retired, it had grown to more than sixty-five teachers and more than 600 students. Now considered Harlem's top performing-arts teaching facility as well as its largest, the Harlem School of the Arts offers music lessons and courses in dance, drama, music appreciation, painting, and photography to individuals and public-school groups, and it receives its financial support from foundations, corporations, and private citizens as well as from students. Each pupil is required to pay tuition, but in some cases it may be very little.

Betty Allen accepted the position because she wanted to have a policymaking role in a non-university educational setting. "Chief fund-raiser, chief arbiter of the curriculum, and chief proponent to keep the school's name in the forefront" is the succinct job description she once gave for the post. In addition, she is "one tough cookie" as a voice instructor, as she told Adrianne Goodman of *New York Newsday* (May 7, 1986). "I am devoted to the cause of telling people they must work for what they get," she said. "I ask for a lot. If my students don't attain it, the next time out they will. We're teaching people to be proud of themselves." Her work in Harlem has brought her many honors, including the New York City Women's Project Exceptional Achievement Award in 1988, the American Composers' Alliance Laurel Leaf Award in 1989, and the Harlem School of the Arts Award in 1990. In addition to running the school, she has continued to teach elsewhere: at the Manhattan School of Music, the North Carolina School of the Arts, Union College, the Instituto Teatro Colón in Buenos Aires, and the Curtis Institute of Music.

On October 17, 1953 Betty Allen married Ritten Edward Lee 3d, a social worker. They have two adopted children, Anthony Edward Lee and Juliana Catherine Hogue Lee. Although only a little over five foot four, Allen is an imposing figure at 190 pounds—and a charismatic one. According to John Gruen, who long ago interviewed her for the *New York Times* (August 19, 1973), she "exudes an irrepressible sense of *bien-être*. Nothing, it would seem, could ever shake her devastating self-assurance." She manages to take time from her several jobs—teaching, administering, performing—to sail, garden, and add to her collection of silver spoons, cookbooks, and needlepoint. In politics, she is a Democrat, in religion a Unitarian Universalist. Allen received an honorary doctor of humane letters degree from Wittenberg University in Springfield, Ohio in 1971, an honorary doctor of music degree from Union College in Schenectady, New York in 1981, and an honorary doctor of fine arts degree from Adelphi University in Garden City, New York in 1990.

References: N Y Times II p13+ Ag 19 '73 pors, p45 Mr 9 '80 por; Opera N 35:13 Ja 23 '71 por; Who's Who among Black Americans, 1990; Who's Who in America, 1988–89

Almodóvar, Pedro

(āl-mō-dō´ vār)

Sept. 25, 1951– Spanish filmmaker. Address: El Deseo S.A., 117 Velázquez, Madrid, Spain; c/o Ministry of Culture, Motion Picture Division, Avenida de Burgos 5, 28036 Madrid, Spain

"It's not that I'm the best Spanish director," Pedro Almodóvar has said, "but I'm the one focusing on this moment. What interests me most is the contemporary, what I see in the streets, how it relates to this time and place. My films are shaped by change, but also by my own change, my own aging." Almodóvar made his first feature-length film in 1980, only five years after the death of Generalíssimo Francisco Franco brought an end to thirty-six years of Fascist dictatorship and inaugurated a long-awaited era of cultural freedom. In the late 1970s Almodóvar gained notoriety as a prominent member of *la movida*, Madrid's underground pop-cultural movement, by making short, raunchy films, writing and shooting photo-novels, and performing in drag in a punk-rock band. During the past ten years, he has written and directed eight feature films that, taken together, have made him the most celebrated Spanish director since Luis Buñuel, a member, along with Billy Wilder and Alfred Hitchcock, of what Almodóvar has called his "trinity."

"Almodóvar's movies are an outburst of a post-Franco hedonistic spirit; in a sense, they are all midnight movies," the veteran film critic Pauline Kael observed in the *New Yorker* (May 16, 1988). Combining shocking irreverence with a wry sense of humor, his films are nevertheless sincere in their investigations of the human condition and in their nuanced depictions of relationships among women. "[Women] are my specialty, my genre," Almodóvar explained to Iain Blair in an interview for the *Chicago Tribune* (December 25, 1988). "Just as some directors like to do thrillers or science fiction, I like to make films about women. In fact, women have always interested me more than men, and I think I write better for them. There's something about the male character that bores me. Women are richer, more spontaneous and spectacular in their reactions."

In the opinion of Stanley Kauffmann, the film critic for the *New Republic* (May 14, 1990), Almodóvar's films "rejoice in the fact that his sincerity is scandalous. The notoriety is part of his art. . . . Because his work is almost always honed with wit and splattered with violence, it glistens and threatens. Seeing the best Almodóvar is a bit like being the other person in a knife-throwing act, spread-eagled against the board, hoping that the hail of knives will do no more than outline one's form." The filmmaker's notoriety derives not only from images employed for their shock value but also from the subversion of Spanish tradition, including the family (which he has described as "a Machiavellian institution invented to repress the individual"), bullfighting ("the sexuality in [which] is obvious, [but] nobody wants to think about it"), religion, machismo, and conventional morality.

Gleefully flouting the constraints of censorship, which had been institutionalized under the Franco regime, Almodóvar's films have contributed to a gradual erosion of the dictator's legacy despite their absence of overt political references. "My fight has been to abolish his memory," the filmmaker has said, "to deny that it forms part of my autobiography." Ironically, Almodóvar has had to face his most serious challenge from the censors in the United States, where his latest film, *¡Atame!* (*Tie Me Up! Tie Me Down!*), received an X rating from the Motion Picture Association of America. Rather than edit a particularly long and explicit sex scene to conform to standards that would win the movie an R rating, Almodóvar and the movie's distributor, Miramax Films, released the film unrated, thereby narrowing considerably the number of theatres willing to show it. His response to the X rating, which he believes should have been "general audience, because a child could understand what happens," was unequivocal: "I'm furious, humiliated, and scandalized by this hypocrisy." In the press notes for *Tie Me Up! Tie Me Down!*, he remarked, "Society is preoccupied with controlling passion because it's a disequilibrium, but for the individual it is undeniably the only motor that gives sense to life."

Born on September 25, 1951 in Calzada de Calatrava, an impoverished village in southwestern Spain, Pedro Almodóvar grew up with his two older sisters and younger brother in a family presided over by his mother, Francisca Caballero, who has had cameo roles in many of her son's films. His father, whom he never knew well, was a bookkeeper and attendant at a gas station who supplemented his income by making wine at home. At the age of eight Pedro and his family moved to Caceras, another small town on the legendary plain of La Mancha, which he has described as "a very dramatic region, very cold, very García Lorca," and "very macho." Feeling as out of place there as " an astronaut in the court of King Arthur," he looked forward to becoming old enough "to take on the big cities." As he told Iain Blair, "I was very close to [my family], but I felt so isolated in this little village—it was like living in a Flannery O'Connor novel—that in the end, I had to run away."

Contributing to his unhappiness was the sexual abuse he suffered at the hands of his teachers—Salesian priests who had offered the ten-year-old boy a scholarship after he proved his precocity by teaching the local villagers how to read. Although he transferred to a Franciscan school and finished his education without incident, his experience with the Salesians destroyed his faith in Catholicism. Seeking an alternative to religion as he entered his teens, he found one in the movies, as he told Ben Brantley in an interview for *Vanity Fair* (April 1990): "Cinema was something supernatural for me. It was like a mountain of gods that belonged to another world. . . . For us, Hollywood actresses were portrayed by the priests as sinners. So I had to build a form of antireligion, in which they were saints. I had to believe that my world was that very world of sin."

At the age of seventeen, Almodóvar fled Caceras with the intention of becoming "Madrid's most modern person." Adopting the mode of dress favored by the hippies of the Spanish capital, he earned a modest living selling handicrafts on the street until 1970, when he went to work for Telefónica, the national telephone company. "The job wasn't so bad," he recalled to Iain Blair, "but I began to understand how terrible the telephone is. It was invented for liars, and so was the answering machine." During his ten years with Telefónica, Almodóvar pursued an impressive variety of creative activities that gained him a sizable cult following among the members of *la movida*. He shot a series of short, silent films with a Super-8 camera, screening them in schools, bars, or at parties and providing a running commentary to compensate for the absence of a soundtrack. (He graduated to the 16-mm format with a version of *Salome* in the late 1970s.) Under the pseudonym Patty Diphusa, a fictional international porn star, he published a series of steamy "memoirs" in *La luna*. Decked out in a leather miniskirt, fishnet stockings, and platform shoes, he co-fronted a punk-rock band called Almodóvar and McNamara. He also acted with Los Goliardos, an avant-garde theatre group whose members included Carmen Maura, who would become one of Almodóvar's leading actresses. During his punk period, Almodóvar looked like "a cross between Bette Midler, Divine, and the New York Dolls," according to a friend's description.

Among his many extracurricular activities, the most significant for his future career as a filmmaker was a commission he received from an underground newspaper to fashion a brazenly outré photo-novel, which became his first feature-length film, *Pepi, Luci, Bom y otras chicas del montón* (*Pepi, Luci, Bom and Other Girls on the Heap*, often translated as *. . . and Other Girls Like Mom*). "It was a typical underground movie that only cost about $5,000 to make and took a year and a half to complete because I could not shoot [on] weekends," he told Iain Blair. "Consequently, the continuity is the worst. Characters' hair grows and gets shorter in the same scenes!" Described by one critic as "a raw, disconnected, exuberant film" that gleefully violated every tenet of what was held to be "good taste" by including depictions of a brutal rape, a lesbian alliance, and "erection-measuring and golden-shower sequences," *Pepi* was completed in 1980 and shown at the San Sebastian Film Festival, where it provoked "much outrage." It remains the only Almodóvar film that has not been released in the United States.

Almodóvar's second film, *Laberinto de pasiones* (*Labyrinth of Passion*), which was made in 1982 and released in the United States in 1990, is a pop musical for which the director also composed and performed the score. Fast-paced and photographed in neon-bright color, the film represents his visualization of his own hedonism. A lighthearted look at a segment of contemporary society that is unconcerned with tradition and immune to nostalgia, avid for pleasure and adept at avoiding pain, *Labyrinth of Passion* finds humor in bathroom jokes and incestuous rape. The cast of characters includes the bisexual son of a deposed Iranian emperor, a kinky gynecologist, punk rockers, and transvestites. In Janet Maslin's opinion, Almodóvar "let his glib, festive amorality get the best of him," as she wrote in her review of the film for the *New York Times* (January 28, 1990), but the movie still plays to packed houses at midnight screenings in Madrid's most prestigious art theatre.

Until the release of his third picture, *Entre tinieblas* (*Dark Habits*), made in 1983, Almodóvar's fame had been a strictly parochial phenomenon. When *Dark Habits* was shown at the Venice and Miami film festivals in 1984, it earned him international notoriety and established his reputation as master of casual outrageousness. Concerned with an order of nuns called the Humble Redeemers, whose motto is "Sin is our chosen path" and whose mission is to salvage the souls of delinquent girls, *Dark Habits*, which was released in the United States in 1988, was called "pure subversion, a Catholic minstrel show—druggie loons in nunface" by David Edelstein of the *Village Voice* (May 10, 1988). That the nuns are themselves delinquents (one is a murderer who takes hallucinogenic drugs, another is a junkie, and a third writes soft-porn novels) with names like Sister Sin, Sister Rat, and Sister Manure does not, however, invalidate their sincerity. They come across not as monsters but as addled innocents who are oddly endearing. In his review for the *New York Times* (May 6, 1988), Walter Goodman noted that in *Dark Habits* the director "shows a taste for melodramatic lighting and perspectives, portentous music and sometimes grotesque close-ups" and displays a "wry attitude toward conventional morality."

American movie critics were bowled over by Almodóvar's fourth venture, *¿Qué he hecho yo para merecer esto?* (*What Have I Done to Deserve This?*), with which he had his first commercial success in Spain. Released in the United States in 1985, the movie starred Carmen Maura as a harried Madrid housewife who was characterized by David Denby in *New York* magazine (April 29, 1985) as "the living, suffering victim of the joke that is modern Spain." Reviewing the film for the New York *Daily News* (April 19, 1985), Evelyn Renold described its paradoxical tone as "perversely amusing and stubbornly despairing, with the detail and imagery of some surrealist short story. . . . One suspects that beneath Pedro Almodóvar's insidious, provocative humor lurks a disappointed idealism." According to David Denby, the filmmaker brought "a sense of classical form to rude, cabaret-style satire" and ingeniously mixed "Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the scandalous indecency of most human behavior. But he's nowhere near as pure, or as consciously aesthetic, as either of those two; Almodóvar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee."

In contrast to *What Have I Done to Deserve This?*, Almodóvar's next film, *Matador*, which was shown at the Rio International Film Festival in 1986 and released in the United States two years later, did not perform well at the box office in Spain, "where bullfighting is more sacred than God," in the director's words. Commenting on Almodóvar's use of "bullfighting, lust, and death to satirize Spain" in his review for *New York Newsday* (April 1, 1987), Leo Seligsohn wrote that "in *Matador*, this purveyor of amoral morality tales impales the whole bloody sport on the horns of sex-drenched symbolism." The story of a retired matador who watches snuff films and whose pupil ineptly tries to rape the matador's mistress and wants to take credit for the matador's crimes, *Matador* was rather misleadingly dubbed "a dizzy bash," "a piece of voluptuous tomfoolery," and "a kicky comedy about sex fantasies" by Pauline Kael. On the whole, the movie was more often praised for its "lush visuals" and "glittering surface" than criticized for its subliminal espousal of death as the dominant component of Spanish tradition.

Clashes over content with the backers of *Matador* prompted Almodóvar to organize his own production company, El Deseo, with his brother, Agustín, as a producer. El Deseo's first picture, which was financed with the help of Spain's Ministry of Culture, was *La ley del deseo* (*Law of Desire*), a homosexual love story that became Spain's biggest moneymaker of 1986 and an international cult favorite. Appealing to both gay and straight audiences, *Law of Desire* was characterized by Richard Corliss of *Time* (January 30, 1989) as "bleakly comic and defiantly romantic." David Edelstein called it "a swirling *cri de coeur* [that] explores the conflict within a director between voyeurism and passionate participation," a favorite theme of Almodóvar's on which the filmmaker elaborated in his interview with Ben Brantley: "It is a delicate and dangerous thing. I establish a relationship [with my actors] that, both psychologically and sensually, is very, very strong. During the filming, I'm everything to them. Then sometimes I won't even call them when the film is finished. Mark my words, I only feel real passion for actors when they're with me on the set, working."

The relationship between Almodóvar and Carmen Maura, who delivered highly praised performances in *What Have I Done to Deserve This?*, *Law of Desire*, and their next collaboration, *Mujeres al borde de un ataque de nervios* (*Women on the Verge of a Nervous Breakdown*, 1988), was especially intense. "With her," he was quoted as saying in *Cambio 16*, the Spanish equivalent of *Time* magazine, in an excerpt published in *World Press Review* (April 1989), "I have reached a state of communication between two people that is almost dangerous." The woman he once called "the perfect actress" for him was quoted in the same article as averring, "Nobody has ever managed to know me as he does. We evolved together. What I have with him is a passion that has nothing to do with love."

As an unmarried, pregnant television actress whose lover has recently abandoned her in *Women on the Verge of a Nervous Breakdown*, Carmen Maura once again manifested her uncommon gift for crafting a dizzyingly comic characterization grounded solidly in reality. The enormously popular farce shattered box-office records in Spain and established Almodóvar as "his country's most profitable export." Nominated for an Oscar for best foreign film of 1988, the movie garnered over fifty prizes, including a citation as best foreign film from the New York Film Critics Circle and a screenwriting award for Almodóvar at the Venice Film Festival. David Leavitt, in his profile of the filmmaker for the *New York Times Magazine* (April 22, 1990), wrote that *Women on the Verge of a Nervous Breakdown* exemplified "the classic Almodóvarean technique of blending kitsch, melodrama, fantasy, and salacious humor into a nimble and assured exploration of human feeling: Gabriel García Márquez crossed with John Waters crossed with Virginia Woolf."

Women on the Verge of a Nervous Breakdown, like all of Almodóvar's films, works on multiple levels, as the director explained in his interview with Iain Blair: "On the first level, it is high comedy and very artificial. When I started writing the screenplay, I was thinking about all those wonderful American comedies of the 1950s, and I actually instructed my crew to all watch pictures like *How to Marry a Millionaire*. I wanted to create that same sense of extremely elegant women all talking very fast in some beautiful penthouse with artificial views of the city, and the phone constantly ringing and people constantly appearing at the door. But it's also a very serious film about female loneliness. We see these beautiful women in beautiful surroundings and funny things are happening to them, but it's pathetic because they're absolutely alone at that moment." Almodóvar dismisses the idea, suggested only by "really daring journalists," that his homosexuality is responsible for his intimate knowledge of women. "That's ridiculous," he has said. "You don't have to be gay or a woman to understand women. What you need more than anything else is talent. Woody Allen can know women really well without being a drag queen."

Almodóvar's most recent film, *Tie Me Up! Tie Me Down!* (1990), marked a departure from his previous work in several ways. Not only had his sensibility shifted toward wistfulness, optimism, conventionality, and sentimentality, according to many critics, but Carmen Maura was not among the cast, having had a falling-out with the director. Starring Victoria Abril and Antonio Banderas, *Tie Me Up! Tie Me Down!* is a "love story" about a recently released mental patient and orphan named Ricky who kidnaps a porn star and recovering heroin addict named Marina, ties her to her bed, and waits for her to fall in love with him. Fearful lest the bondage theme be taken too literally, Almodóvar has taken pains to explain the rope symbolism "as a means of exploring just how painful and difficult it is for any two people to get to know each other." Criticized by some feminists for its "tremendous subliminal violence toward women," the film has proved to be his most controversial feature to date.

Defending himself from such charges in the press notes for the film, Almodóvar said incredulously, "Me, macho? Who are they kidding? In this film the ropes have nothing to do with violence or S&M. They are a simple—maybe too simple—metaphor for coexistence. Any commitment to a belief, friendship, career, or love makes certain demands on you and limits your liberty." Concurring in that viewpoint, David Leavitt wrote in his *New York Times Magazine* profile, "The moment when Marina says 'tie me up' [is] the moment when she realizes she cannot live without love; at the same time she sees that she's accepting with love a whole lot of things she doesn't desire. . . . She doesn't say 'I love you'; she says 'tie me up.'"

Predictably, reviews of *Tie Me Up! Tie Me Down!* varied widely, from Terrence Rafferty's judgment in the *New Yorker* (May 7, 1990) that the film "runs out of momentum early" to Stanley Kauffmann's pronouncing the picture Almodóvar's "pinnacle so far." "The limpness of *Tie Me Up! Tie Me Down!*," Rafferty wrote, "suggests that Almodóvar is a confused director, or a tired one. . . . He seems not to have decided whether he's making one of his cheerful, light erotic farces . . . or one of his darker comedies of sexual obsession." David Ansen of *Newsweek* (May 7, 1990) labeled the film a "low-inspiration comedy of passion [that] feels like a blueprint for a real Almodóvar movie. It's sketchy and predictable." The porn star and actress Ginger Lynn Allen, writing as an "expert witness" in *Premiere* (July 1990), called it "refreshing, charming, and whimsical" and advised, "So go see this film, get tied up—and fall in love."

Although reviewers disagreed about the film's merits, none concurred with the decision of the Motion Picture Association of America to rate it X. No one was more upset by the controversy than Almodóvar himself. "For me the freedom of expression is something basic," he explained to Hal Hinson of the *Washington Post* (June 3, 1990). "I mean, I was tempted to come and work in this country, but when this happened the desire disappeared completely. I don't want to make anything here, with this fright and these kinds of limitations." As for the possibility of his being tempted by the seemingly limitless budgets of Hollywood producers, he told David Leavitt, "Economic constraints have stimulated my creativity. That's part of the game, and one of the most exciting parts: adapting your reality, even money, to be able to create. . . . Far from placing limits on me, they are what excite me."

No matter what size Almodóvar's budget, working with the writer-director is said to be both challenging and rewarding, as the stars of *Tie Me Up! Tie Me Down!* have attested. "Pedro pushes us as if we were all bullfighters facing the bulls," Antonio Banderas told Frederick Kaufman for *Interview* magazine (May 1990). "He creates an incredible, entertaining atmosphere. He's always making us laugh at ourselves. And when the day is over, we are stunned by what we've accomplished." He added, however, that shooting a picture with Almodóvar is no party: "Pedro is very tough, and very straightforward about it. He's the kind of person who'd rip the skin off your body to see what's going on inside." Victoria Abril agreed, telling Ben Brantley, "[He] takes from you until there's nothing left, until you're null."

"With [Pedro Almodóvar's] stocky peasant's figure and broad, slightly clownish face," Ben Brantley wrote, "the La Mancha-born director suggests Sancho Panza far more than Don Quixote. Certain details, however, betray a subversively florid side. His dark mop of hair trails into baroque curls over his ears, cigarette smoke billows from him in plumes, and he habitually dresses in colors that evoke the lurid palette of his beloved Douglas Sirk melodramas from the 1950s." When asked about his appearance by David Appell for *Gentlemen's Quarterly* (November 1989), the filmmaker said, "My dressing style depends on three things: my mood, my weight, and the latest trends. But when I make a movie, it's more irrational. It's life . . . the story that I need to have told to me. If nobody tells it to me, I invent it and tell it to myself."

For Almodóvar, filmmaking is an obsession. "When I am making a movie I feel absolutely possessed," he told Hal Hinson, "and that possession is the most intense feeling I have ever known. Some people say that a film director is like a god, and, in fact, it is a little like that. It's an extraordinary gift to be able to represent your own fantasies and give them life. Not just your dreams, but everything that excites you and interests you. It's a virtue that few other professions can provide you. It gives your life a lot of meaning."

References: Chicago Tribune XIII p8+ D 25 '88 por; N Y Newsday II p8+ My 3 '90 por; N Y Times II p15+ F 11 '90 por; N Y Times Mag p36+ Ap 22 '90 por; Vanity Fair 53:185+ Ap '90 por; Washington Post G p1+ Je 3 '90 pors; Besas, Peter. Behind the Spanish Lens (1985); Hopewell, John. Out of the Past: Spanish Cinema after Franco (1986); International Who's Who, 1990-91

Amis, Martin (Louis)

Aug. 25, 1949- British writer. Address: c/o A. D. Peters, 10 Buckingham St., London WC2, England

The author of six novels as well as of short stories, screenplays, and "occasional journalism about America," Martin Amis has emerged from the shadow of the formidable literary reputation of his father, Kingsley Amis ("one of Britain's original Angry Young Men of the 1950s," in one writer's description), to occupy a secure position in his own right among his generation's foremost satirical writers on either side of the Atlantic. Rejecting the well-mannered prose of the traditional English

Martin Amis

novel and trespassing over its neat boundaries of middle-class sensibilities, Amis caricatures urban low life "in a rather high style," as he puts it.

Amis brings his ornate language, original metaphors, tortuous sentences, literary allusions, and clever novelistic devices to bear on evil (or merely banal) deeds committed by characters who speak in four-letter words, whose every bodily function (or malfunction) is rendered in explicit detail, and whose empty lives are defined by the materialistic effluvia of contemporary society: mind-altering substances, pointless violence, pornography, and environmental and nuclear hazards. Amis's characters suffer from possessing money without culture, from engaging in sex without love, and from acting without motive. The resulting ironic juxtaposition of style and content in his fiction has ensured that reading his books remains an acquired taste, though one that is becoming more widely shared. The swift rise to the top of the British best-seller lists of Amis's most recent novel, *London Fields*, in 1989 probably owes as much to the simultaneously topical and universal nature of his concerns as to his entertaining prose.

Amis's ambition in *London Fields* is as excessive as his stylistic exuberance and comic inventiveness. In Luc Sante's assessment for the *New Republic* (April 30, 1990), *London Fields*'s grandiose intentions to be so many things at once—"a satirical portrait of present-day London life, an allegory of existence in the shadow of the Apocalypse, a sort of winged monument to the fallen of both the class war and the war between the sexes, and a large-scale metafictional brain-twister"—invited charges of weightlessness—failure to deliver on its promises—from critics who nevertheless found the novel "exhilarating" and "sensationally pleasurable." But most reviewers heaped unqualified praise on Amis's "large and provocative" novel, which Michiko Kakutani described in the *New York Times* (February 13, 1990) as "a comic murder mystery, an apocalyptic satire, a scatological meditation on love and death and nuclear winter—*The Bonfire of the Vanities* crossed with *Gravity's Rainbow*, as narrated by Al Goldstein and Jonathan Swift." British critics complained when *London Fields* was passed over for the prestigious Booker Prize, which has been consistently awarded to more decorous fiction. "In the London press," noted Luc Sante, "he is written about not only as a rising young author but as a ringleader, a social arbiter, an urban public wit of a sort not seen in years."

The son of Kingsley Amis and Hilary Ann (Bardwell) Amis, Martin Louis Amis was born on August 25, 1949 in Oxford, England, where his father was a doctoral student and his mother was studying art. His grandfathers were, respectively, a mustard clerk and a "suburban shoe millionaire." Martin, along with his older brother, Philip (now a graphic designer), and his younger sister, Sally, spent his early years in Swansea, in southern Wales, where his father taught at Swansea University. "It was very squalid," Amis recalled in an interview with Charles Michener for *Esquire* (November 1986), "and I don't like the Welsh. They're a bitter, cruel race. They take great pleasure in the misfortunes of others, a trait that may have influenced me in my writing." Kingsley Amis's success with his first novel, *Lucky Jim*, in 1954 launched a peripatetic teaching career that included a year at Princeton University in New Jersey in 1959, which Martin Amis has described as "traumatic but delightful." (His early exposure to American English later served him in good stead when he wrote his novel *Money*, which is set mostly in New York City.)

Returning to England from Princeton the following year, the Amises moved to Cambridge, where they lived in relative affluence. When Martin was twelve, his parents divorced. Devastated by the experience, especially by the deeply felt loss of his father, whom he had "respected and adored . . . for his humor," Martin spent the following year with his mother, brother, and sister on the Balearic island of Majorca, Spain, where he attended an international school that was "full of glamorous foreign girls, very interesting," he has recalled. Back in London the year after that, he was allowed to interrupt his schooling in order to play a role in the film *A High Wind in Jamaica* but was not permitted to reenter the school system. He completed his schooling at a series of "crammers" (intensive tutoring schools), where he mixed with the sons of the well-to-do and, as he told Michener, enjoyed "spending as much time as possible going to betting shops, smoking dope, and trolling up and down the King's Road, looking for girls."

Amis's nomadic childhood entailed attendance at a total of fourteen schools. Not considered to be an outstanding student, he was dismissed as "unusually unpromising" by one headmaster; even his own father, who was also interviewed by Charles Michener, seems to have thought so: "He read nothing but science fiction till he was fifteen or sixteen. . . . I didn't think he was university material." After being belatedly introduced to the works of Jane Austen by his stepmother, the novelist Elizabeth Jane Howard, Amis took himself in hand to prepare for Oxford University's entrance requirements by taking a crash course in Latin and poetry. He entered Oxford's Exeter College in 1968 and graduated with a degree in English three years later with first-class honors—the highest classification in the British university system.

After being hired as a book reviewer for the London *Observer* in 1971, Amis held a succession of editorial jobs for the following eight years before he became a full-time writer. In 1972 he was made an editorial assistant at the London *Times Literary Supplement*, where he advanced to fiction and poetry editor in 1974. The following year he became the assistant literary editor of the *New Statesman*; two years later, he was promoted to literary editor, at twenty-seven. Since 1980 he has occupied the position of special writer for the London *Observer*.

During his stint at the *Times Literary Supplement*, Amis published his first novel, *The Rachel Papers* (1973; 1974), a ribald satire about the tribulations experienced by nineteen-year-old Charles Highway, the first-person narrator, in his attempts to get his girlfriend, Rachel, into bed and to record everything that happens, in explicit detail, in his diary. Calling *The Rachel Papers* "a brilliant start" in his *London Magazine* (February–March 1974) review, John Mellors compared Amis to Jonathan Swift and Angus Wilson, but he found the novel flawed because "the narrator and milieu lack the weight and texture needed to hold the author's themes and theses." Clive Jordan wrote in *Encounter* (February 1974) that Amis "directs a determined, deadpan stare at his chosen patch of the lush teenage jungle, teeming with characters who are about as appealing as bacilli on a face flannel [washcloth], described with the detached, excessively detailed physicality common to satirists down the ages. What holds the attention are not these limited characters, but the author's verbally inventive scrutiny of them." Commenting on the primacy of style over character and plot in the novel, several reviewers expressed the opinion (which has been widely echoed ever since) that Amis should stop showing off his cleverness and find a subject worthier of his outrage. Representing the other camp to which Amis's critics tend to belong—those for whom his unsurpassed ability to entertain is enough to merit applause—Eliot Fremont-Smith, writing in *New York* magazine (April 29, 1974), called *The Rachel Papers* "a moving book, winsome without being cloying, and a delight—perhaps the best teenage sex novel I've read since Philip Roth's *Goodbye, Columbus*."

Another admirer was Jacob Epstein, an American who plagiarized parts of *The Rachel Papers* for his first novel, *Wild Oats*, which was published in 1980. On discovering that as many as fifty passages from *The Rachel Papers* had made their way into Epstein's novel, Amis publicly accused him of plagiarism in an article for the *Observer* (October 19, 1980). It turned out that Amis was in good company, for Epstein admitted to plagiarizing also from works by Nabokov, Turgenev, and Goethe, but the information did little to alleviate Amis's distress when he learned that only thirteen deletions would be made for the second American edition of Epstein's book. In a discussion with Brendan Lemon for *Interview* magazine (March 1990), Amis indicated that he regretted having brought attention to the incident: "I think [Epstein] suffered inordinately, and it didn't do me any good. . . . If I could do it again, I'd just let it go. I think it should have gone on the record somehow. But I wish someone else had done it."

The Rachel Papers brought its author the Somerset Maugham Award for 1974, twenty years after Kingsley Amis had won that award for *Lucky Jim*. It also bears the dubious distinction of being the only one of Martin Amis's novels that his father can manage to read through to the end. Speaking of him in an interview with Michiko Kakutani for the *New York Times* (August 20, 1981), Martin Amis said, "I think he likes *The Rachel Papers* the most because it's the most like his [writing]. I like his stuff a lot more than he likes mine—that's how it should be. He thinks my stuff is much too tricksy and mannered." In his interview with Charles Michener, Kingsley Amis said of his son's novels: "I must say I find them pretty difficult to get on with. . . . It's his style. I can't get to the end of a paragraph. It's too ornate. . . . It goes back to one of Martin's heroes—Nabokov. I lay it all at his door—that constant demonstrating of his command of English. Martin can be the funniest writer, and I admire his intelligence and discipline, but there's a terrible compulsive *vividness* in his style."

Often asked about the advantages and disadvantages of being Kingsley Amis's son, the younger novelist has said that his father's seeming lack of interest in his writing was a help rather than a hindrance because it deglamorized the profession. "He didn't make the great mistake that writing fathers make with their sons," he told Amanda Smith during an interview for *Publishers Weekly* (February 8, 1985), "which is to encourage them, [which is] equivalent to some sort of subtle promise that the son can have the father's life, and if it doesn't work out, the son hates the father. . . . My father, I think, aided by a natural indolence, didn't really take much notice of my early efforts to write until I plonked the proof of my first novel on his desk." On the other hand, Kingsley Amis told Charles Michener, "Whenever I walked in a room where he was writing, he immediately put his hand over the paper in the typewriter." Commenting on another aspect of the connection between one generation's fame and the next one's fortune, Amis admitted to Carole Corbeil of the Toronto *Globe and Mail* (October 21, 1982), "Having a famous writer as a father does mean that you can get your first novel published. That's the deal. After that, you're on your own, you're just another idiot out there who is going to get plucked to death like anyone else."

That is more or less an apt description of what happened to Martin Amis when he published his second novel, *Dead Babies* (1976; published as *Dark Secrets*, 1977), which, in contrast to *The Rachel Papers*, "went over in America like a smirk at a funeral," in James Wolcott's words. The "dead babies" of the title refer to traditional values, such as love and friendship, that are entirely absent from the weekend exploits of a group of privileged young people who gather in an English country estate for three days of prolonged talk mixed with liberal doses of sex, drugs, alcohol, and, eventually, horrifying violence. "This book is not for the squeamish," James Charyn wrote in the *New York Times Book Review* (February 8, 1976). "It aims to shock and disgust, and it certainly succeeds. . . . Amis is so horrified by the world he sees in the process of formation that he feels compelled to warn us all about it." Charyn added, however, that the novel did not fully succeed as satire because it was too extreme, "violently monotonous," and unfunny. Amis himself panned the novel in an interview with Anna Quindlen for the *New York Post* (January 10, 1976): "I'd give it a really blistering, unfavorable review. I can see what's contrived about it, what's plagiarized; I'm a great lifter of phrases, at least of how they're constructed." Saying that he drew on Vladimir Nabokov and William S. Burroughs in writing *Dead Babies*, he implied that Anthony Burgess may have influenced him, too, quipping that the novel had led to speculation that he had been "raised on Clockwork Orangejuice."

Amis's third novel, *Success* (1978; 1987), in which he presented what Paul Ableman, writing in the *Spectator* (April 15, 1978), called "a parable about the decline of the old order in England and the new raj of the yobs," did not find an American publisher until after he had published three more books. They included the highly successful *Money*, which was followed by two more books in 1987, whose publication coincided with that of the first American edition of *Success*. Chronicling a year in the lives of two contrasting characters, in which the ostensibly successful one discovers that his success is an illusion, while his loutish opposite number prevails, *Success* was accorded a mixed reception in the United States. Dan Cryer in *New York Newsday* (September 6, 1987) described it as "a vision of hell, 1970s-style. It's gritty and glitzy, full of great wit, though ultimately superficial." Jonathan Yardley's verdict in the *Washington Post* (September 16, 1987) illustrated the sort of opprobrium that Amis's work can elicit: "[*Success* is] a bad book, a nasty little piece of juvenilia that can do nothing to enhance, and much to diminish, Amis's standing among American readers."

Lyricism and surreal imagery were among the characteristics of Amis's fourth novel, *Other People: A Mystery Story* (1981), that were singled out for praise. But most reviewers were perplexed by the mystery of a young woman who suffers total amnesia after being brutally attacked and who has to relearn virtually everything about life, from the purposes of ordinary things like shoes and money to morality and her own identity. The relearning process occurs after she has "died" in the hospital, has come back to life, or "awakened," and has taken on a new name. The ending of the novel, in which the man who helps her to recover her memory may also be the one who attacked her, puzzled many critics, prompting Alan Hollinghurst of the *New Statesman* (March 13, 1981) to pronounce *Other People* "overambitious, . . . factitious, obscure, [and] unsatisfactory."

Other People was written according to what was known in England as the Martian school of poetry, which Amis has described as "a way of looking at the world that presupposes nothing," allowing his readers to reexamine behavior that is usually taken for granted. "The Martian technique can turn on its user," Alan Hollinghurst noted; "it celebrates the phenomenal suggestiveness of things, but bring it to play on a human subject and the wit of the writer can seem to be achieved at the expense of the human subject's witlessness." Citing the novel's final pages, Paul Ableman wrote in the *Spectator* (March 21, 1981) that they "generate the shoddy enigma of an author's refusal to clarify his meaning rather than the authentic one of a mystery too profound for clear expression." Acknowledging that only his writer friend Ian McEwan "'got' the book, as it were," in an interview with John Haffenden for his book *Novelists in Interview* (1985), Amis explained that the idea of the book is, "Why should we expect death to be any less complicated than life? Nothing about life suggests that death will just be a silence. Life is very witty and cruel and pointed, and let us suppose that death is like that, too. The novel is the girl's death, and her death is a sort of witty parody of her life."

Before writing his next novel, *Money: A Suicide Note* (1984), which was his most successful to that date, Amis published an illustrated history of video games entitled *Space Invaders: An Addict's Guide* (1982), which was described by Eric Horn in the London *Sunday Times* (September 26, 1982) as "a fetchingly handsome book. . . . Amis evokes with glum delight the foul locales, the louche habitués, and impoverished jargon, the horrors of addiction: then he appraises the various games and the dodges for scoring, as if a sermon against lechery were bound up with a sex manual."

Money was more popular in America than in Britain because, in Amis's words, its protagonist, John Self, is "the first transatlantic hero that Americans don't at all feel inferior to." A rich, vulgar, and thirtyish producer of television commercials, Self is visiting New York City, directing what he hopes will be his first big movie and squandering his money on junk food, alcohol, and pornography. Everything goes wrong with the filming, and Self returns to London with nothing to show for his pathetic attempts to hit the big time. In commenting on John Self's character, Amis has explained, "The world of culture is there as a sort of taunting presence in his life, and he wants it but he doesn't know how to get it, and all his responses are being blunted by living in the money world." Jonathan Yardley called *Money* "a big brave book" that "takes great risks," and Ian Hamilton, in the *London Review of Books* (September 20, 1984), predicted that "*Money* will be thought of for years to come as one of the key books of the decade."

Following his frontal assault on the empty materialism of contemporary life, Amis published a collection of his interviews with American writers, essays, and book reviews that originally appeared in the *Tatler*, *Vanity Fair*, the *New Statesman*, and other periodicals. In his introduction to the collection, *The Moronic Inferno, and Other Visits to America* (1987), Amis defined the meaning of the title, which he borrowed from the American writer he most admires, Saul Bellow (who got it from Wyndham Lewis), as "a metaphor for human infamy: mass, gross, ever-distracting human infamy. One of the many things I do not understand about Americans is this: what is it like to be a citizen of a superpower, to maintain democratically the means of planetary extinction?"

Similar concerns inspired Amis's collection of short stories, *Einstein's Monsters* (1987), which are dominated by the shadow of a nuclear holocaust. The five stories are prefaced by an essay on nuclear weapons that a reporter for *Publishers Weekly* (April 3, 1987) recommended as "so trenchant and irrefutable that the book is worth reading for that alone." In that essay, Amis explained: "My interest in nuclear weapons was the result of . . . impending fatherhood and a tardy reading of Jonathan Schell's classic, awakening study *The Fate of the Earth*. It woke me up. Until then, it seems, I had been out cold. I hadn't really thought about nuclear weapons. I had just been tasting them. Now at last I knew what was making me so sick."

The pervasive presence of nuclear weapons combines with the miasma of environmental deterioration in *London Fields* (1989) to chart the decline of civilization in post-Thatcherite London in 1999, where parts of the metropolis have reverted to ninteenth-century squalor. The novel's antiheroine, Nicola Six, a temptress who has a premonition that she will be murdered on her next birthday (her thirty-fifth) by one of two men she meets in a pub, enlists their help in her own inevitable destruction and takes her revenge—in advance, as it were—by destroying them in the meantime with her sexual wiles.

As a symbolic stand-in for the death of love and the death of the planet, Nicola Six drew the ire of some critics who felt that Amis, by consistently portraying women as figures of male fantasy—or "a misogynist's dream," as one critic described Nicola Six—is himself an enemy of feminists. Although it was more often a male critic who drew attention to the politically sensitive issue of female masochism and male violence against women, and although Amis has contended that he has received many favorable letters from women about his novels, he has had to defend himself repeatedly against the charge of sexism.

In his defense, Amis has marshaled a number of persuasive arguments: his male characters get roughly the same brutal treatment; it is far too facile to equate his views with those of his characters; politically sensitized women should be aware that ideological rigidity can interfere with the normal functioning of one's sense of humor; and, finally, he must write the truth as he sees it, regardless of its political correctness. But even women who are not politicized may find "something distasteful" in *London Fields*, as Brendan Lemon noted in his interview with Amis. The novelist responded: "All this stuff in the book about how easy it is to get a man going with a bit of lingerie or how you can press these crude glandular buttons on a man—all this makes women sad. But it's the truth as I see it. Women are sad about male sexuality—that it's so visual, that it tends to chop them up in the mind. . . . *London Fields* wasn't short-listed for the Booker Prize, one gathers, because the women judges thought that I didn't disapprove enough of Keith's behavior with women, or something. . . . [But] when this wave of politicization is over, it will be seen that there's absolutely nothing a woman need worry about at all in my books."

That controversy, whether or not it was responsible for *London Fields*'s omission from the Booker Prize short-list, did not prevent the novel from being hailed as Amis's best by far. In the United States it was as widely reviewed and praised as any British novel of the decade, and Jay McInerney described it as Amis's "most ambitious, intelligent, and nourishing novel to date" in his review for the *Observer* (September 24, 1989), in which he wrote, "It is Amis's fearless insistence on teasing out those connections [between microcosm and macrocosm, i.e., between Nicola's murder and planetary disaster] that ultimately give the novel real weight and a tremendous, synergistic wallop." And Nicholas Jenkins in *New York Newsday* (March 1, 1990) called *London Fields* "a bulky, complex, daring work that contains many passages of a comic genius that can hardly be matched in English fiction since Dickens."

Married since 1984 to Antonia Phillips, a professor of aesthetics, Amis has two young sons, Louis and Jacob, whose existence, he has indicated, has helped to restore his nuclear-weapons-damaged sense of the future. As described by Mira Stout, who interviewed him for the *New York Times Magazine* (February 4, 1990), Martin Amis's "athletic build," "youthfulness," and "quality of jaded teenage swagger . . . give him the look of a boy-man. He wears nondescript clothes, except for a pair of raunchy black ankle boots with cowboy heels. . . . His high, bulging forehead and single dark eyebrow give him a moody air even when he's laughing, and his deep-set eyes and pouting mouth are cold in repose. His treacle brown hair, cut short, is thinning slightly. He has a powerful, attractive presence." Amis enjoys tennis, darts, snooker, and pinball.

References: Esquire 106:136+ N '86 por; N Y Times Mag p32+ F 4 '90 por; Publishers Weekly 227:78+ F 8 '85 por; Washington Post K p1+ Ap 28 '85 por; Contemporary Authors new rev vol 8 (1983); Dictionary of Literary Biography vol 14 (1983); Haffenden, John. Novelists in Interview (1985); Who's Who, 1990

Antall, József, Jr.

Apr. 8, 1932– Prime minister of Hungary.
Address: Office of the Prime Minister, Kossuth L.tér 1–3, H-Budapest V, Hungary

In 1989, when much of Soviet-dominated Eastern Europe was in the midst of a tumultuous transition toward democratic rule, marked by violence, protests, work stoppages, and, in some cases, bloodshed, Hungary was completing the second year of its own slow but steady march toward liberty. That march culminated on April 8, 1990 with the victory of the center-right Hungarian Democratic Forum in the first free, multiparty elections held in Hungary in forty-five years. The historic vote represented a personal triumph for József Antall, who, since he became president of the Democratic Forum in October 1989, had been one of the architects of his party's plan to lead Hungary in a gradual dismantling of its socialist past. A lifelong anti-Communist and a prototypical old-world academic, Antall developed an interest in politics in his youth but resolved that he would become politically active "only in a democracy." In the aftermath of the brutal suppression of the 1956 popular uprising, in which he took part, Antall became a medical historian, in order to avoid running afoul of the Communist authorities. But as the director of the Semmelweis Museum of Medical History, he continued to stand boldly behind his liberal ideals and turned that institution into a bastion of academic and ideological freedom. As prime minister, Antall included among his goals strengthening his country's ties to the West and introducing free-market forces into its deteriorating economy.

József Antall Jr. was born on April 8, 1932 to József Antall Sr. and Irén (Szucs) Antall. During World War II, in which Hungary was allied with Nazi Germany, the elder Antall served as a commissioner for refugees, risking his life by helping Jews and Poles to escape imprisonment and execution at the hands of the Nazis. Following the war, a tree was planted in Israel in his honor, and the Poles named a street in Warsaw after him. A prominent anti-Communist and a member of the Smallholders party, a conservative ticket, he was a legislator in Hungary's first postwar government, which was also the last freely elected, multiparty government to rule until 1990.

Perhaps under his father's influence, József Antall joined the youth movement of the Smallholders party at an early age. At the same time, he began to develop a pro-Western political orientation. "I myself, at the age of fifteen, wrote an essay, inspired by reading Walter Lippmann in Hungarian, on the idea of Atlantic thought—a unity with the Western democracies," he told an unidentified American medical historian visiting Budapest, as reported in the *New Yorker* (May 14, 1990). But his interest in taking part in the nation's political life began to wane when the Communists, with the help of the Soviet Union, began to consolidate their control of the government. Although the Communist party received only negligible support in the 1945 elections, it managed to gain control of key government portfolios, and by 1948 its power was uncontested. Explaining the reason for his withdrawal from politics, Antall said, according to *Maclean's* (April 23, 1990), "I always had an interest in politics. But only in a democracy with parliament and freedom."

Despite the Communist party's suppression of dissent, József Antall retained a profound interest in liberal political ideology. Quite naturally, according to him, he acquired a special affection for the West, particularly the United States, which he has credited with having inspired the Hungarian revolution for independence from the Hapsburg empire in 1848. "Beginning with the Hungarian reform movement of the 1830s, the most important root of our political thinking was American liberal democracy," he told the visiting scholar, as quoted in the *New Yorker* article. "By 1834, the writings of Jefferson, Adams, and your other fathers were being widely read here. By 1846, Tocqueville had been translated into Hungarian, though he was still almost unknown in the rest of Europe. Is it any wonder that Hungarians have always had a great emotional attachment to your country?"

The source of Antall's mature political thinking can be traced to his commitment to scholarship, which began when he enrolled at Eötvös University, in Budapest, in the late 1940s or early 1950s. At some point after his graduation in 1954, he embarked on a Ph.D. program at the same institution. Specializing in the parliamentary traditions of nineteenth-century Hungarian liberalism, he completed his degree in 1967. In the intervening years, Antall worked at several academic institutions, including the National Archives and the Institute for the Science of Education. In the mid-1950s he taught at Eötvös Gymnasium, a secondary school in Budapest, and after working for several years at the Library of Budapest, in 1962 he returned to secondary-school teaching.

The predictability of academic life and, indeed, of life in general under the totalitarian rule of the Communist party was interrupted in the mid-1950s when Imre Nagy, the reform-minded prime minister, initiated a program of de-Stalinization. Nagy's reforms, which included, most remarkably, an end to one-party rule, unleashed the pent-up frustrations of the Hungarian people, and in 1956 anti-regime rioting swept the country. The popular uprising—an unprecedented display of opposition to Communist rule in Soviet-dominated Eastern Europe—led the hard-line leadership in the USSR to order the Soviet army to overthrow the Nagy government. Within two weeks the revolt had been crushed, leaving an estimated 20,000 dead, and the Soviets had installed a new government under the leadership of János Kádár.

József Antall was among the thousands who joined the brief fight for freedom. In the years that followed, he, like many of his compatriots, was imprisoned, often interrogated, and denied the right to travel abroad, even to countries within the socialist bloc. His role in the 1956 uprising also affected his academic career, since he was branded politically suspect by his Communist professors and was forbidden to publish any of his writings until 1963.

The traumatic events of 1956 had a profound effect on the Hungarian intelligentsia, a substantial number of whom fled to the West. Although József Antall remained in Hungary, the crisis and the repression that followed contributed to his decision to become a medical historian. "I chose the history of medicine because I wanted to pursue an area of research where I could not get into conflict with political ideas," he explained to Blaine Harden in an interview for the *Washington Post* (April 11, 1990). In resolving to avoid confrontation with the authorities, Antall set himself apart from a group of prominent anti-Communists who became involved in the clandestine publication of dissident literature, or samizdat, and who later formed the core of the Alliance of Free Democrats, the bitter rival of the Hungarian Democratic Forum in the 1990 elections. "I have very different political roots from those in the samizdat," he told Blaine Harden. "That group is made up of former Marxists and Maoists."

With those professional aspirations, in 1968, a year after he received his doctorate, Antall became a senior research fellow and deputy director at the Semmelweis Museum, Library and Archive for the History of Medicine, in Budapest. Four years later he was promoted to director, a post he held until his accession to the prime-ministership, in 1990. During his tenure at Semmelweis, Antall transformed the museum into "one of the most highly respected institutions of its kind anywhere in the world," according to the American historian who was quoted in the *New Yorker* article. But in addition to his scholarly achievements, Antall succeeded in making the museum a refuge for non-Communist scholars. "No one ever had to accept any kind of ideological force," Antall told the American historian. "No member of the Communist party ever worked at the Semmelweis Museum or its library."

That József Antall succeeded in turning Semmelweis into a fortress of academic and ideological freedom attested not only to his own moral stature but also to the government's relatively liberal (by Eastern European standards) rule. Following several years of repression in the years immediately after the 1956 uprising, the Kádár regime grew so increasingly tolerant of all forms of intellectual debate that, as Iván Völgyes, a professor at the University of Nebraska, wrote in *Current History* (April 1978), "few topics, with the exception of the [leading] role of the party, were sacrosanct." Furthermore, the Hungarian government, unlike those in other countries in the Soviet orbit, began to invest substantial amounts of capital in agricultural development as early as the late 1960s, which resulted in a level of food production unsurpassed in Eastern Europe. Even though economic activity had begun to decline by the early 1980s, the extraordinary development that Hungary underwent in the preceding period provided Hungarians with one of the highest average standards of living in the socialist bloc.

Despite Hungary's reputation as one of the "freest" and "finest" countries in Eastern Europe, by the late 1980s it had descended into a state of deep economic stagnation. The government's inept use of loans from the international lending community resulted in one of the highest debt-service ratios in the world. And while many Hungarians had taken on second jobs in the 1970s in order to enhance their material well-being, by 1987 soaring inflation had made supplementary incomes necessary for survival. Furthermore, the party leadership had become increasingly apathetic, and János Kádár, in particular, appeared indifferent to the economic decline. Those crises, according to Iván Völgyes, writing in the November 1987 issue of *Current History*, "thrust Hungary into the most precarious position it has experienced since 1956."

With an entire nation growing increasingly restless, especially as news of Soviet leader Mikhail Gorbachev's reformation of Soviet society filtered through to the Hungarian people, in the late 1980s a number of anti-Communists began to establish clandestine political "associations" (parties remained illegal), in anticipation of the continued weakening of the government and Communist party leadership. Among the first opposition organizations to emerge was the Hungarian Democratic Forum, which was formally established in September 1987 by a group of intellectuals who favored, among other things, a return to traditional Christian values and who had strong ties to the peasantry. About six months later, a group of Western-oriented and predominantly urban Jewish intellectuals, many of whom were involved in the samizdat, founded the Alliance of Free Democrats, and for a time it remained loosely linked with the Democratic Forum. The highly charged political climate similarly mobilized a number of "reform Communists" to liberalize the Communist party before tensions escalated further, and in the spring of 1988 a party shakeup resulted in the elevation of a number of the reformers to top leadership posts in the party.

Ironically, the dramatic events that occurred in much of Eastern Europe in 1989, including the fall of the Berlin wall in November and the execution of Nicolae Ceausescu, the Rumanian dictator, on Christmas Day, overshadowed the slow but steady pace of the Hungarian march toward democracy that had begun more than a year earlier. With none of the mass demonstrations that attended the political transformations in other Eastern European countries, in the summer of 1989 the reform Communists, party hard-liners who remained opposed to liberalization, and several of the most important opposition organizations, including the Forum and the Free Democrats, entered into negotiations, known as the "Triangle Roundtable," to map out the country's transition to a freely elected multiparty government. In a similar fashion, in October 1989 the Communist party, which until then had been formally known as the Hungarian Socialist Workers party, renounced Marxism and changed its name to the Hungarian Socialist party. Before the end of the year, the national assembly passed a law providing for its own dissolution on March 16, 1990 and voted to hold free, multiparty elections on March 25.

As provided by one of the agreements reached at the Triangle Roundtable, on October 19, 1989 the national assembly legalized the existence of political parties. In the months that followed, scores of parties were founded, and a spirited election campaign ensued. The Democratic Forum, one of the most popular parties to be established, reconstituted itself as a political party on the same day that opposition parties were legalized. At the founding meeting in Budapest, about 800 delegates, representing an estimated national membership of 20,000, elected József Antall president. "He has a record that is clean and uncompromised," observed the American scholar who was quoted in the *New Yorker* article, "and for that reason he is Hungary's best hope, and the people in the streets of Budapest trust him."

Wasting no time in assuming his leadership role, Antall encouraged his party to abandon what was known as the "third way"—an economic philosophy favored by a conservative faction of the party that claimed to have discovered a "uniquely Hungarian" economic system in combining elements of both socialism and capitalism. Instead, Antall called for a gradual but inexorable transition to a free-market economy, which, he argued, would ensure that capitalism would prevail and, at the same time, keep the pain of economic dislocation at a minimum. Consistent with that view, the Democratic Forum adopted a party platform calling for the restoration of private property rights and for foreign investment in state-owned enterprises. But in an attempt to avoid "sell[ing] the country to foreigners," as Péter Bod, a leading party member, said in an interview for *Challenge* (November–December 1989), the party endorsed gradual privatization and anticipated a mixed economy for approximately ten to fifteen years. The foreign-affairs plank promised a neutral Hungary, which would withdraw from the military wing of the Warsaw Pact while continuing to honor its political objectives, an arrangement akin to that of France in NATO.

The Alliance of Free Democrats also emerged as a political party during that period. Although the Free Democrats shared the Democratic Forum's desire to remove the last vestiges of communism from Hungarian politics, the two parties had little else in common. In contrast to the Forum's emphasis on traditional Hungarian values, or "Hungarianness," and a gradual adoption of capitalist principles, the Free Democrats stressed Hungary's "Europeanness" and the rapid privatization of state-owned firms, and therefore advocated a heavy reliance on foreign investment. "That is a major difference between the Free Democrats and the Forum," Péter Bod said in the *Challenge* interview. "They want to make a very sharp turn, and they can only see doing that by depending on foreign capital." Taken cumulatively, differences of background, ideology, and policy confirmed Antall's observation that the two parties represented "the two poles of Hungarian life."

As the election campaign progressed, public-opinion polls indicated that the Democratic Forum and the Free Democrats were the front runners, with the recently renamed Socialists lagging behind them. The rivalry between the one-time anti-Communist allies increased, but the healthy competition between the two parties was soon marred by charges that the Forum harbored anti-Semites within its ranks. Stars of David and swastikas that began to appear on the campaign posters of the Free Democrats were alleged to have been drawn by members of the Forum. Tensions escalated when István Csurka, a playwright and a founding member of the Forum, used anti-Semitic code words of the World War II era in a radio broadcast. Moving quickly to defuse the issue, Antall vehemently denied that his party was anti-Semitic, and he invoked the memory of his father, a hero among Jews because of his wartime efforts in their behalf. He also persuaded Csurka to issue a public statement condemning the persecution of Jews and vowed that anti-Semitic acts "would get an immediate strong response from Democratic Forum or any government in which Democratic Forum takes part."

The Democratic Forum was also besieged by charges that it was an ultraright extremist party. To buttress that view, the Forum's opponents pointed to support among some of the party's members for "third-way" ideas and to Antall's own calls for a "united Hungarian nation," which they understood to be a reference to the large Hungarian population residing in the Transylvania region of Rumania, which had historically been part of Hungary. Countering those accusations, Antall presented himself as a reasonable and intelligent politician, and he firmly denied that his party was extremist in any way. "There are people who want to discover traces of any kind of nationalism, or extreme political, outdated 'third-way' ideas," he said, according to the *New York Times* (April 10, 1990), but he insisted that the Forum was a "European center party," embodying the best of the Christian Democratic tradition.

Surprisingly, the mood of the Hungarian people on the eve of the first free, multiparty elections to be held in forty-five years seemed to be out of sync with the historic nature of the event. A public-opinion poll, reported in *Maclean's* (March 26, 1990), indicated that over 10 percent of the population planned not to vote and that a sense of powerlessness had overcome many others. "What difference does the election make for us little people?" a worker queried, according to the *Maclean's* article. "Sure, they are free elections, but in the end the big people will decide everything." Reflecting that cynicism, only 65 percent of the nation's eligible voters turned out at the polls on election day, but among those who did, the forces of democracy prevailed. Virtually unanimous in their lack of support for the "Socialists," on March 25, 1990 a majority of Hungarians cast their ballots for the Democratic Forum and the Free Democrats, each of which garnered just over 20 percent of the vote.

But according to Hungary's complicated electoral law, the first round of balloting filled only 125 seats of the 386-seat parliament, requiring voters to return to the polls for a second time, on April 8. On that day, the exponents of cautious reform and of a return to traditional Christian values scored a huge success: the Democratic Forum buried the Free Democrats by a roughly two-to-one margin. Strengthening the Forum's victory was the strong showing of two other center-right parties, the Smallholders party and the Christian Democratic People's party. Once those two parties formed a government with the Forum, as planned, the coalition would command 60 percent of the seats in the parliament. In his victory speech, Antall once again exhibited his penchant for drawing parallels with the past. Noting that the center-right parties' winning margin was virtually identical to that of his father's party in the 1945 elections, Antall declared, according to the *New York Times* (April 10, 1990), "After having gone through the last forty-five years, the Hungarian people have cast votes the same way—which means that after several decades of dictatorship, their historical and political reflexes are not any different."

Although the coalition led by the Democratic Forum commanded an absolute majority in the parliament, it lacked the two-thirds majority that was necessary to enact major legislation, a liability that could lead to unforeseen crises in the difficult years ahead. Antall found a solution to the problem on May 2, when his government concluded an accord with the Free Democrats, through which the governing coalition agreed to back the Free Democrats' candidate for the presidency in return for their support for the revocation of the parliamentary rule requiring a two-thirds majority to pass laws of national importance. Although the two parties denied any intention of forming a grand coalition, both acknowledged, as Antall told the press after announcing the terms of the pact, "that cooperation is needed because the country is on the threshold of a severe crisis."

Among the many daunting problems facing the nation, the land-reform issue may prove to be the most troublesome. The Smallholders party, which captured forty-three seats in the parliament as well as the ministry of agriculture, is committed to returning the land seized by the Communists after 1947 to its former owners and to compensating them financially if they have no desire to return to the land. The Free Democrats, however, oppose the plan, arguing that such a program would not only be prohibitively expensive but would also unfairly benefit a single segment of the population, while the entire country suffered under Communist rule. In an attempt to reach a compromise, Antall proposed spreading out reparations payments over a long period of time to ensure that the nation's reserves will not be drained during what will be a painful transition to a free-market economy. Other major moves taken by the government included Antall's announcement in June that Hungary intended to pull troops out of the Warsaw Pact and his government's decision to rescind price supports for such commodities as alcohol, tobacco, and fuel.

With his longish, thick brown hair, conservative dress, and "the heavy-lidded eyes of a tired scholar," József Antall gives the impression that he is not unduly concerned with his public image. Responding to the frequent criticism that he appears unrelievedly grim in public, Antall recently said, "I'll smile more after I have accomplished something." According to Sándor Keresztes, the leader of the Christian Democratic People's party, Antall's stern manner belies his deeply felt convictions. "People may say he's cold and seems aloof," Keresztes said, according to *Maclean's* (April 23, 1990). "But that's just because he knows exactly what he wants." Antall has been married to the former Klára Fulepp since June 28, 1955. He is a member of both the Hungarian and the International societies for pharmacy, the British Society for the

Social History of Medicine, and the Association of Hungarian Journalists. He is the author of many books and articles on the history of medicine, culture, and politics.

References: Cur Hist 74:176+ Ap '78, 86:373+ N '87; N Y Times A p8 Ap 10 '90 por; New Yorker 66:34 My 14 '90; Washington Post A p16 Ap 11 '90 por; Who's Who in the World, 1978

Marilyn K. Yee/NYT Pictures

Aouita, Said
(ä-wē´ tä sä-ēd´)

Nov. 2, 1960– Moroccan runner. Address: c/o Abdejlil Bencheikh, 9 rue Souissi, Loubira, Rabat, Morocco

Considered by many track and field experts to be the most versatile runner who has ever lived, the Moroccan Said Aouita holds the current world record in five running events: the 1,500, 2,000, 3,000, and 5,000 meters and the two miles. He is also a two-time Olympic medalist who captured the gold in the 5,000 meters at the 1984 Games in Los Angeles and the bronze in the 800 meters at the 1988 Games in Seoul. A national hero in Morocco, Aouita has been treated for leg injuries by King Hassan II's personal physician, and his portrait hangs next to that of the king in many Moroccan shops and other public places.

Yet, in spite of his remarkable athletic ability, Said Aouita is viewed with disfavor by many in the running community because of his boastfulness and blatant self-aggrandizement. He often belittles other top middle-distance runners and, after breaking his own world record in the 5,000 meters in 1987, publicly proclaimed himself "the greatest runner in the world." A fierce competitor, Aouita, according to the British runner Steve Ovett, "approaches the sport with an almost religious fervor" and is "the only guy . . . who gets disappointed when he only breaks three world records in a year." As Aouita told Kenny Moore during an interview for *Sports Illustrated* (June 23, 1986), "The evening before each meet, I don't tell myself I'm there to set a record, but that I am a Moroccan warrior who has to do battle."

The oldest of six children, Said Aouita was born on November 2, 1960 in Kenitra, Morocco, a seaside city about thirty miles northeast of Rabat, Morocco's capital. When Said was eight, his father lost his job, and the family moved to the city of Fez in northern-central Morocco, where they lived in a two-room apartment. Because Said's father continued to have trouble holding a job following the move, the youngster sold roasted watermelon seeds in the streets and markets of Fez to help support the family. His mother also helped out by buying secondhand clothes and reselling them on the streets of the medina, the old Arab quarter. Like most Moroccans, Said Aouita played soccer as a youngster, but because of his individualistic nature he eventually grew uncomfortable with the teamwork required by soccer, and he gravitated toward running. He first demonstrated that aptitude when he broke a Moroccan junior record while running laps with his soccer teammates. Aouita soon began spending many hours running on the grounds of two junior high schools located just outside the walls surrounding Fez. After entering and winning several local races, he began training in France at the age of nineteen. "He was determined to become a great champion like Kenya's [Henry] Rono," Hamid Hammada, a Moroccan steeplechaser who trained with Aouita during those years, told Kenny Moore. "He said running would bring him glory, travel, and money."

At the 1981 World University Games, Aouita won the 1,500-meter race with a time of 3:38.43. Shortly after that performance, Enrico Dionisi, a banker and track-club manager from Siena, Italy, became Aouita's agent. "Talking with Said, I had the impression he was older than he was," Dionisi told Kenny Moore. "He reminded me of [the British runner] Sebastian Coe at the same age, so nervous to arrive, so wanting to *be* someone." In 1983 Aouita ran the 1,500 in an impressive 3:32.54, but at that year's World Championships in Helsinki, Finland, he suffered a crushing defeat by Steve Cram of Great Britain. In the qualifying rounds, Cram noticed that Aouita regularly lagged back for the first 1,000 meters, then sprinted into the lead with 500 meters to go. In the final, Cram also accelerated in the last third of the race and beat Aouita, who, shocked by the Englishman's move, lost second place as well. Although he had surpassed the previous world-record time for the 1,500 meters, Aouita wept afterward and vowed that he would never lose another race in the same manner. "Said didn't sleep that night," Moussa Fall, an 800-meter runner from Senegal who is a friend of Aouita's, told Kenny Moore. "If they had another race at midnight, he'd have beaten Cram by 300 meters."

At the 1984 Summer Olympic Games in Los Angeles, Aouita notified the world of his championship capabilities by winning the gold medal in the 5,000-meter race and setting an Olympic record in the process. Draped in the Moroccan flag, he ran a victory lap, and his achievement was greeted with joyful celebrations in the medinas of Rabat and Casablanca. To show his appreciation, King Hassan II made Aouita a knight of the Order of the Alawite Throne, an honor normally reserved for foreign heads of state, and gave him a luxurious villa in Casablanca.

Said Aouita set his first world mark on July 27, 1985 at the Mobil Grand Prix Bislett track and field meet in Oslo, Norway, when he ran the 5,000 meters in 13:00.40—.02 seconds better than the previous mark, set by Great Britain's Dave Moorcroft in 1982. At a meet in Zurich, Switzerland on August 21, 1985, Aouita narrowly missed breaking Steve Cram's world record for the mile run, also set in Oslo on July 27. Entering the final turn, he was ahead of Cram's pace; fatigued, he slowed slightly and finished in 3:46.92, .61 seconds off Cram's mark. "I was dead for the last 150 [meters]," Aouita told Kenny Moore, who covered the meet for *Sports Illustrated* (September 2, 1985). "I would give anything for the mile record."

Just two days later, Aouita set his second world record in less than four weeks when, at a Grand Prix meet in West Berlin, he broke Cram's five-week-old record in the 1,500 meters, becoming only the fourth man to hold both the 1,500 and the 5,000 records simultaneously. "Aouita's furious, bucking, thrashing stretch run has no precedent in record middle-distance running," Kenny Moore reported. His accomplishment seemed all the more impressive because a hamstring injury sustained a week earlier forced him to run the final 500 meters "in great pain."

Aouita next set his sights on the 3,000-meter record of 7:32.10, set by Henry Rono in 1978. On three separate occasions in 1985 and 1986, he came heartbreakingly close to breaking Rono's mark. Aouita missed by .84 seconds in Brussels, Belgium in 1985, when the pace runners were too cautious at the beginning of the race. On August 13, 1986 in Zurich, he was 6.6 seconds ahead of Rono's pace after the first 1,000 meters and still two seconds ahead after 2,000. But he slowed in the final kilometer, finishing with a time of 7:32.54, .44 seconds off Rono's mark. Four days later, in Cologne, West Germany, Aouita came within an agonizing .13 seconds of the record. He needed to run a 56.7 in the final lap, but he could produce only a 56.83, to finish at 7:32.23.

Said Aouita set three world records in 1987. At a meet in Turin, Italy on May 29, he established a new world mark of 8:13.45 in the two-mile run, breaking the old mark of 8:13.51 set by Steve Ovett in 1977. Then, on July 16 in Paris, Aouita ran the 2,000 meters in 4:50.81, besting Steve Cram's two-year-old mark of 4:51.39. Just six days later, at the Golden Gala track meet in Rome, he broke his own two-year-old record in the 5,000 meters, simultaneously becoming the first person ever to complete that race in under thirteen minutes. He finished in 12:58.39 and ran alone for the final 1,600 meters. "I am the greatest runner in the world," Aouita shouted after completing a victory lap with his teammates. "I knew I was doing well," he told reporters afterwards, "but had I realized I was in such good form, I'd have tried to run in 12:50. I could have done it." At the World Championships in Rome in September 1987, Aouita won the 5,000-meter race, despite a nerve injury in his leg. In addition to the world records he set in 1987, Aouita also ran the fastest times in the world that year for the 1,500 meters, the 3,000 meters, and the mile. *Runner's World* magazine honored Aouita for his 1987 achievements by unanimously selecting him as its runner of the year.

In the four-year period between the 1984 and 1988 Summer Olympic Games, Said Aouita lost only twice in his more than fifty races against world-class competition, and he won the men's overall championship in Grand Prix events in both 1985 and 1988. On the eve of the 1988 Summer Olympics in Seoul, South Korea, he was the favorite to win the gold medal in the 800, 1,500, and 5,000 meters, but a leg injury and some unfortunate scheduling limited him to merely one medal, a bronze in the 800 meters. While working out two days before the 800 final, Aouita pulled a hamstring muscle in his right thigh. Although he ran the race, he could do no better than third; Paul Ereng of Kenya took the gold medal, and Joaquim Cruz of Brazil won the silver. Three days later, Aouita competed in the first round of the 1,500, but his injury forced him to withdraw from the semifinals. "It was a mistake to run the 800," Aouita told Merrell Noden of *Sports Illustrated* (February 13, 1989). "I should have waited for the 1,500." He did not enter the 5,000 because the final in that event was scheduled to begin only twenty minutes before the 1,500 final.

Hoping to make amends for his disappointing showing at the Seoul Games, Aouita entered five indoor meets in the United States in February 1989, though he had previously shunned indoor racing because he preferred to spend the winter months in training for the outdoor season. At the first one, the Panasonic Millrose Games in Madison Square Garden in New York City on February 3, 1989, he won the 3,000-meter race, bursting past the American Doug Padilla with a little more than a lap remaining. His time of 7:47.07 was a meet record. "From the point of view of morale, it was a catastrophe that I lost in Seoul," Aouita explained to Michael Janofsky of the *New York Times* (February 5, 1989). "So I used this race as a measure of my talent." Two days later, at the Mobil I Invitational in Fairfax, Virginia, Aouita won the 5,000 meters in a time of 13:22.56, the sixth-fastest time ever recorded in that event on an indoor track and only 2.16 seconds off the world indoor record set by Suleiman Nyambui of Tanzania in 1981. Aouita told Janofsky that he had intended to break the record but that his inability to hear his lap times over the public-address system made him run too slow in the early part of the race. "I didn't hear anything," Janofsky, in his *New York Times* story of February 6, 1989, quoted Aouita as saying. "If I would have had each lap time, I would have had better control of the race and a world record."

Aouita subsequently ran the mile at the Vitalis Invitational in East Rutherford, New Jersey on February 10, 1989; the 1,500 in Los Angeles on February 17, 1989; and the mile at the USA-Mobil Championships at Madison Square Garden on February 24, 1989. While training in Brazil in the spring of 1989, he contracted a stomach virus that caused him to lose twenty pounds. Then, in June, he lost his first 5,000-meter race in ten years, coming in almost 12 seconds off the pace of the winner, Yobes Ondieki of Kenya.

Needing, in the words of Merrell Noden of *Sports Illustrated* (August 28, 1989), "to do something special" following his resounding loss to Ondieki, Aouita again set his sights on Henry Rono's 3,000-meter record, which by 1989 had become the world's longest-standing individual track record. "Every year, I have gotten closer and closer to [Rono's record]," he told Noden. "When I was younger I wasn't so worried because I had time. Now I'm getting older." Aouita decided to go after the record on August 20, 1989 at the Weltklasse (World Class) meet in Cologne, West Germany, the same meet at which he had come within .13 seconds of breaking Rono's mark in 1986. With afternoon temperatures in the 80s, Aouita persuaded the meet director to move the 3,000 back to the end of the program. The Moroccan completed the first two kilometers in 5:03, two seconds off Rono's pace, meaning that he would need a strong finish to set the record. With 400 meters to go, Aouita's time was 6:33.40; he needed a final lap of 58.69. "This time he was leaving nothing to chance," Noden reported. "Aouita ran the final straight as if possessed by grimacing, straining demons, his eyes screwed tight with effort and his head and shoulders pitching back and forth." Aouita took the last lap in 55.95 to surpass Rono by an astonishing 2.65 seconds. "This record is more important than any of my others," Aouita said following the race, as quoted by Roy Conrad of *Track and Field News* (October 1989). "After Seoul, some in Morocco had no faith in me. Mainly, it's people in our track federation and sports ministry. They buried me too soon. . . . In Cologne, I was determined to shut a few mouths. Now that's done." He won the men's overall championship in Grand Prix events for the second consecutive year in 1989 and began 1990 by taking the 3,000 at the first DN Games meet in Stockholm, Sweden on February 24. His time of 7:50.64 was .4 seconds better than that of the runner-up, Julius Kariuki of Kenya.

Said Aouita stands five feet, eight inches tall and weighs 128 pounds. A devout Muslim, he prays the prescribed five times a day. In addition to his native Arabic, he is fluent in French and Italian but speaks English only well enough to carry on an informal conversation. Unlike most of his running contemporaries, Aouita, who now commands $35,000 to appear in a race, maintains a rather extravagant lifestyle. "Aouita buys cars and houses like a tennis player," Kenny Moore noted in his *Sports Illustrated* article of June 23, 1986. He has a home in Siena, Italy, a rented villa in Davos, Switzerland, the villa in Casablanca that King Hassan II gave him following his gold-medal-winning performance at the 1984 Olympics, and many real-estate holdings in and around Fez. Aouita and his wife, Khadija, a former high jumper, are the parents of a daughter, Soukaina.

Loquacious by nature ("He may be able to talk a rabbit out of a warren," one observer commented), Said Aouita is, paradoxically, extremely close-mouthed about his training methods. Unlike most world-class runners, he has no coach, and while training in Davos for the 1988 Olympics, he became upset and called the police when he noticed people, who turned out to be journalists, timing his laps and photographing him. Aouita has said that he intends to continue running at least until the 1992 Summer Olympics in Barcelona, Spain. "On the other hand," he told Roy Conrad, "I began seriously running only at age twenty. . . . I don't see why I can't continue running well until age thirty six [or] thirty seven."

References: N Y Times VIII p17 S 11 '88 por, II p9 F 2 '89 por; Sports Illus 63:22+ S 2 '85 pors, 64:34+ Je 23 '86 pors, 65:66+ Ag 25 '86 pors, 70:31+ F 13 '89 pors

---

Aoun, Michel

Sept. 30, 1935- Lebanese general. Address: Presidential Palace, Baabda, Lebanon

Since it began in April 1975, the on-again, off-again civil war in Lebanon has claimed an estimated 175,000 lives. The conflict between that country's Maronite Christians and Muslims entered a new phase in March 1989, when General Michel Aoun, the commander of the Lebanese army and head of a Christian cabinet vying with Muslim contenders for control of the government, launched a "war of liberation" against the Syrian forces that entered Lebanon under an Arab League mandate in 1976 in an attempt to end the war. By the late 1980s, the Syrians had some two-thirds of the country under their control.

With the support of Muslim militias, the Syrians fought off Aoun's efforts to expel them in six months of ferocious fighting, halted only by a cease-fire accord that Aoun refused to accept because it allowed the Syrian occupation to continue for at least two more years. Aoun thus found himself in rebellion against Lebanon's new Christian

Michel Aoun

president, Elias Hrawi, who, along with almost all other Christian leaders, supported the peace accord, and he came to be regarded as the chief obstacle to a peaceful resolution of Lebanon's long ordeal. But in October 1990 Aoun, who had ensconced himself in the presidential palace at Baabda, was forced to end his defiance and surrender, after Syrian-led forces launched a successful attack against his army. Aoun sought refuge in the French embassy, and, as of November 1990, his fate remained as uncertain as the prospects for lasting peace in Lebanon.

Michel Aoun was born on September 30, 1935 in the Beirut suburb of Haret Hreik, where his father, a farmer, had settled after moving from southern Lebanon. Now dominated by Shi'ite Muslims, Haret Hreik was at that time inhabited by both Muslims and Christians. Little information is available about Aoun's early life, except that he attended local schools, graduated from a military academy, took advanced courses in France and the United States, and, after entering the Lebanese army as a lieutenant, rose rapidly through the ranks. In 1982 Aoun, by then a colonel, demonstrated his nationalism when he prepared to open fire on Israeli troops as they moved on the presidential palace at Baabda, south of Beirut, after Israel invaded Lebanon in an attempt to drive Palestinian Liberation Organization forces out of the southern part of the country. Although Aoun was ordered by President Elias Sarkis to refrain, his action did not go unnoticed. "He was the only Christian officer who saw the Israelis as an invading enemy that should be confronted," an unidentified Lebanese source told Jim Muir of the *Christian Science Monitor* (April 6, 1989).

Two years later, after Muslim militiamen had driven units of the Lebanese army loyal to the Christian president, Amin Gemayel, out of West Beirut, and Druse warriors had pushed Christian militiamen from the Shuf Mountains southeast of the capital, a brigade commanded by Aoun, who, by that time, had become a general, successfully defended the presidential palace. In a move aimed at national unity, the new Lebanese cabinet named Aoun commander of the army in June 1984. At forty-eight, Aoun became the youngest man ever to lead Lebanon's army.

The new government installed in 1984 was unable to end the strife between Christians and Muslims that had ravaged Lebanon since 1975. The conflict centered around the presence in Lebanon of PLO forces (supported by the Muslims but opposed by the Christians) and the dominant Christian role in the government. At the time of Lebanon's last national census, in 1932, Christians outnumbered Muslims, and by an unwritten, but scrupulously observed, power-sharing agreement reached in 1943, the year in which Lebanon gained independence from France, the offices of president and army commander were reserved for Christians, and the seats in Lebanon's parliament, the National Assembly, were apportioned on a ratio of six Christians to five Muslims. Meanwhile, the office of prime minister was assigned to a Sunni Muslim, and the speakership of the National Assembly was bestowed upon a Shi'ite Muslim. But by the mid-1970s, a majority of Lebanon's people were Muslims who demanded a greater role in the government.

When, on June 1, 1987, Rashid Karami, Lebanon's Muslim prime minister, was assassinated, President Gemayel appointed another Muslim, Selim Hoss, as acting prime minister. After the National Assembly was unable to agree upon a successor who was acceptable both to Syria and to Christian leaders, Gemayel, whose six-year term was scheduled to expire on September 22, 1988, in his final minutes in office appointed a six-man military government, headed by Michel Aoun. Aoun was also named minister of defense and minister of information, and he retained his position as commander of the army. The other five members of the government included three Muslims, each of whom declined his appointment, and two Christians. Among other prominent Muslims who rejected the military government was Hussein Husseini, the speaker of the National Assembly, who contended that Gemayel's move was "in violation of Lebanon's constitutional tradition and national covenants." Referring to the fact that the prime-ministership had always been reserved for a Muslim, he declared that the government of Selim Hoss was the "legitimate one," a pronouncement with which Hoss was quick to agree. Moving into the presidential palace at Baabda, Aoun set up a three-man government whose power was limited to Christian-dominated East Beirut, while Hoss established his cabinet in Muslim-dominated West Beirut. "We are not a military regime," Aoun assured Jim Muir of the *Christian Science Monitor* (September 26, 1988). "We are a transitional government, with a mission to smooth the way for the election of a new president. I have no designs on power."

But once ensconced in the presidential palace, in command of some 15,000 troops supported by a 10,000-member Christian militia (the Lebanese Forces), Aoun perceived himself as uniquely situated to end Lebanon's internecine strife by starting a "war of liberation" against the Syrian occupiers. By identifying Syria as the national enemy, he hoped to transform the carefully limited fighting along the "Green Line," which divides Beirut into Muslim and Christian sectors, into a decisive showdown with Syria and the Muslim forces that it supported. His action, he believed, would rally all Lebanese to a national uprising similar to the *intifada* waged by Palestinians in Israel's occupied territories. If his plan did not succeed in ridding Lebanon of the Syrians, he hoped that the heightened warfare would bring foreign intervention in support of Lebanese sovereignty.

Messianic posters bearing Aoun's portrait and inscribed "The Savior" were soon plastered on army barracks in East Beirut. Viewing his appointment as prime minister as a political watershed for his country, Aoun told a journalist from *U.S. News & World Report* (May 1, 1989), "The Lebanese can elect a president every six years, but we may have to wait another century for a liberator. I want to be that man." Although Aoun's plan to unite Lebanese Muslims and Christians in a common war against the occupying Syrians seemed plausible, it was flawed by several miscalculations, including his failure to see that some Muslims disliked him more than the Syrians. His plan failed to address the Muslim desire for constitutional reform, lacked support from Christian or Muslim politicians, and greatly overestimated the willingness of other nations to become embroiled in the Lebanese quagmire.

Despite his promise to "smooth the way for the election of a new president," Aoun deliberately prevented such an election by failing to provide safe passage for deputies to come to the parliament, fearful that they would choose a pro-Syrian candidate. And for all his earlier pronouncements to the contrary, it soon became obvious that Aoun did have designs on the presidency. As an unnamed Lebanese source told Nora Boustany of the *Washington Post* (October 25, 1988), "If Aoun knows he will be elected president, he will arrange for elections to be held this minute."

In order to establish the hegemony of the Lebanese army, Aoun set as his first goal the suppression of both Christian and Muslim militias. By February 1989 he was ready to strike at the Lebanese Forces, which since September 1988 had taken advantage of the divided government to usurp power to which it had no constitutional right. The Lebanese Forces imposed illegal taxes on the Christian enclave and collected import duties on a dock that it controlled in the port of Beirut. On February 14, 1989 Aoun launched a violent assault on the Lebanese Forces in and around East Beirut. In three days of fierce fighting, he decisively defeated the militia, which lost many positions in East Beirut and in the nearby Shuf Mountains, as well as its dock in the port of Beirut. The Lebanese Forces became a resentful ally of the Lebanese army, and Aoun was now the undisputed master of the Christian enclave.

On March 7, 1989 Aoun ordered a blockade of seaports controlled by Muslim militias. A week later an alliance of Syrians and Lebanese Muslims responded by launching an artillery-and-rocket attack against the 300-square-mile Christian enclave north of Beirut and by imposing a blockade against Christian seaports. Muslim soldiers also attacked residential areas in East Beirut as well as General Aoun's headquarters at the Defense Ministry in Baabda. Following the assault on his headquarters, Aoun ordered a counterattack on Syrian army positions in West Beirut and at the Beirut International Airport. Accusing Syria of initiating the new violence, he issued a prepared statement, which read, as quoted in the *New York Times* (March 15, 1989): "A campaign of liberation against the Syrian presence in this country has begun. We refuse to remain at the mercy of Syrian guns." Aoun also sent a message to the secretary general of the Arab League, in which he asked Syria to pull out of Lebanon.

For the next six months, Lebanon was subjected to some of the fiercest fighting it had witnessed since its civil war began fourteen years earlier, despite repeated efforts by the Arab League and the United Nations Security Council to negotiate a cease-fire. Ninety percent of the country's 1.5 million inhabitants fled ravaged Beirut, and most of those who remained were forced to live in underground shelters. General Aoun retreated to a bunker two floors under the presidential palace, from which he hurled verbal assaults at Syrian president Hafez al-Assad. "Lebanon will be his graveyard and that of his regime," Aoun fulminated, as quoted in the *U.S. News & World Report* article of May 1, 1989. And in an interview with the East Beirut paper *Al bairaq* (September 8, 1989), he said, "I will continue to fight until the end. I will fight alone until achieving the solution—liberation and victory."

On September 5, 1989 more than 1,000 Maronite Christian students surrounded the American embassy compound in Beirut, demanding that the United States recognize General Aoun's government, for the United States, like most nations, had negotiated with both of Lebanon's governments but had refused to recognize either one. The demonstrators also accused the administration of President George Bush of supporting Syria and its Muslim allies in the conflict with the Christians. The protest was reportedly initiated by General Aoun, who had been trying for several months to gain American support and who had reputedly threatened to practice "Christian terrorism" by taking American diplomats hostage if the United States did not back him. In response to the demonstration and to Aoun's alleged threat, the United States closed its embassy in Beirut on September 6 and evacuated the entire staff.

Although General Aoun had steadfastly insisted that he would continue to fight until Syria withdrew from Lebanon, the refusal of the international community to intervene in his behalf, the huge casualty toll, and the war-weariness of his supporters forced him, on September 22, to accept a seven-point cease-fire plan proposed by an Arab League mediation committee. That plan called for an immediate cessation of hostilities, the formation of a Lebanese security committee to monitor ports and oversee an arms embargo, and a parliamentary meeting on September 30 to discuss a "national reconciliation charter" that would reform Lebanon's political system by giving Muslims a greater voice in the government. The reformed parliament would then elect a new president. During Aoun's six-month-long "war of liberation," some 800 people had been killed, and more than 4,000 had been wounded. Most of those casualties were civilians.

Following three weeks of negotiations in Taif, Saudi Arabia, on October 22 the Lebanese parliament voted, fifty-nine to one (with two members abstaining), to adopt a new national charter that increased the power of the nation's Muslims. Under the terms of the accord, Lebanon's parliament would be expanded from 99 to 108 seats, to be divided equally among Christians and Muslims. The president would continue to be a Christian, but his powers would be reduced, whereas those of the Muslim prime minister would be increased. Like the parliament, the cabinet would have an equal number of Christians and Muslims. The agreement also allowed Syrian troops to remain in Lebanon for at least two years while the reforms were enacted. Parliament formally approved the pact on October 24 and agreed to meet again on November 5 to elect a new president and officially adopt the accord.

Although the Muslim leader Selim Hoss accepted the plan, Michel Aoun rejected it, on the grounds that, while the political concessions were fair, the agreement did not call for the immediate withdrawal of all Syrian troops from Lebanon. Speaking at a press conference on October 22, Aoun said, as quoted by the *New York Times* (October 23, 1989), "We cannot accept the accord because it would keep Lebanon under the Syrian mandate," and he threatened reprisals against Christian legislators for accepting the document. He also proposed that the plan be put to a referendum. Two days later, Aoun's supporters took to the streets of East Beirut to protest the agreement. The general's support otherwise appeared to be weak, since a number of Christian political and religious leaders, including the patriarch of the Maronite Christian church, had come out in favor of the plan. Indeed, Aoun appeared to be the chief obstacle to peace—so much so that a Muslim legislator complained to Youssef M. Ibrahim of the *New York Times* (October 15, 1989) that the general had become "enemy number one to the Lebanese people and nation."

Fearing Aoun's threats, each of the thirty-one Christian deputies sought refuge outside of Lebanon: thirty went to Paris, and one fled to Geneva. On November 4, 1989 Aoun dissolved the parliament, charging that the deputies had "violated the constitution by approving . . . an agreement that damages the independence, the sovereignty of Lebanon, and the unity of its territory." Declaring that Aoun lacked the constitutional authority to take such an action, the National Assembly convened on November 5 at Qlaiaat, a little-used airbase in a remote area of northeastern Lebanon, where it formally ratified the new constitution and elected René Moawad, a Christian member of the parliament since 1957, the country's new president. From his bunker in Baabda, Aoun denounced the vote as "illegal and invalid," and he branded Moawad as a "puppet" of Syria, which had supported his election. Aoun called a general strike to protest Moawad's election, which resulted in the closing of most schools, shops, banks, and offices in East Beirut. Then, on November 6, a mob of young Christians attacked the residence of Lebanon's Maronite patriarch, dragged him from his bed, forced him to kiss a picture of Aoun, and set several fires in the house. The patriarch later fled to his summer home in Diman, north of Beirut.

Just seventeen days after his election as president of Lebanon, René Moawad was assassinated when a huge bomb exploded next to his motorcade, also killing twenty-three other people. Although no one claimed responsibility for the assassination, Syria's official news agency accused Aoun of ordering the bombing and of threatening Moawad for several days before the murder. Denying any involvement, Aoun labeled the assassination "an ugly crime" and called for an official inquiry. On November 24 the parliament elected another Maronite deputy, Elias Hrawi, president. Hrawi reappointed Selim Hoss as prime minister (Hoss had been named to the post by Moawad before his assassination) and approved Hoss's fourteen-member cabinet, which included seven Christians and seven Muslims. A day later, Aoun said Hrawi's election was "as unconstitutional as that of Moawad. Both have been elected under Syrian occupation."

On November 26 Hrawi gave General Aoun forty-eight hours to recognize his government and threatened to use military force if necessary to oust the general from the presidential palace at Baabda. Aoun responded by ordering the Lebanese army to mobilize, and, on November 28, the government dismissed him as army commander, naming Admiral Emile Lahoud, the commander of Lebanon's navy, as his replacement. But Aoun insisted he would not step down, and the Christian units of the army continued to support him.

On the same day, dozens of Syrian tanks, backing President Hrawi, moved within two miles of the presidential palace. Meanwhile, thousands of Christian civilian supporters of Aoun surrounded the palace, forming a "human shield" designed to protect the general from attack. "I shall fight to the death," he told the crowd. Saudi Arabia, Israel, France, and the United States warned Syria not to attack, and France also sent a naval vessel to Lebanon, ostensibly to evacuate French citizens but also to signal its support of Aoun. On December 1 Hrawi announced that he was postponing an attack on the general, out of respect for the crowds surrounding the presidential palace. Two weeks later, Hrawi's government made it known that it was cutting off funds to all army units under Aoun's control, and, at the end of December, Aoun said that he was postponing plans for new parliamentary elections that would challenge the Hrawi government. He also said that he was willing to negotiate directly with Syria for the withdrawal of that country's forces from Lebanon.

Tensions continued to run high in Lebanon in the early weeks of 1990. On January 17 and 18, Aoun announced that he had closed two daily newspapers in the Christian enclave for defying his order that Hrawi not be referred to in print as Lebanon's president. Then, on January 20, Syrian troops and Lebanese army units loyal to Aoun clashed in the town of Madfun, about thirty miles north of Beirut. The confrontation, which involved tanks and artillery, was the first since the September cease-fire.

On January 31, 1990 Aoun's troops launched an attack on the Lebanese Forces under the command of Samir Geagea. (Tensions between Aoun and Geagea had been running high ever since Geagea accepted the Taif peace accord of October 1989.) Over the next eighteen days, the army seized several important Lebanese Forces strongholds, and they scored a major victory on February 16 when they captured the Lebanese Forces headquarters in East Beirut. A day later, Geagea launched a counterattack on the army's helicopter base at Adma; later that day a cease-fire was signed. More than 600 people were killed and another 2,000 injured in the two-and-a-half-week conflict. Again, a majority of the casualties were civilians.

While addressing a crowd of supporters outside the presidential palace on October 12, 1990, Aoun was fired at by a Shi'ite Muslim gunman , but the bullet missed him and struck one of his aides. The general's defiance of Syria and its Lebanese allies ended just a day later, however, when Syrian-led forces launched massive air and ground attacks against Aoun's troops in East Beirut and central Lebanon, crushing them and forcing Aoun to surrender and seek refuge in the French embassy. Syrian fighter-bombers shattered Aoun's palace bunker during an eight-hour clash that resulted in 750 deaths, making it the worst single battle of the war. The strike followed a request by President Hrawi for Syrian assistance to end Aoun's rebellion and came at the end of a two-week food and fuel blockade of Christian areas controlled by Aoun. Six days after the offensive, the Lebanese government agreed to allow the families of Aoun and his top aides to receive political asylum in France. However, Hrawi informed the French ambassador in Beirut that Aoun must be handed over in order to be tried as a war criminal, and he warned that any French attempt to smuggle Aoun out of the country would not be accepted.

Interviewers have characterized Michel Aoun as "soft-spoken," "solitary," and "rather unsociable." "He can be warm, welcoming, and seem utterly genuine, impossible to dislike," a reporter for the London *Observer* (August 20, 1989) wrote. But Aoun is also known for his impetuousness and for a tendency to become, in the words of Jim Muir in his *Christian Science Monitor* profile of April 6, 1989, "unpredictable, even irrational, especially when cornered." Described by the London *Observer* reporter as "an unprepossessing figure," Aoun is relatively short in stature, with dark, thinning hair. He customarily wears a T-shirt beneath his rumpled army uniform. He neither smokes nor drinks. For relaxation, he enjoys playing chess and bridge. He is fluent in Arabic, French, English, Spanish, and Italian. The general is married and has three teenage daughters, Mireille, Claudine, and Chantal, who, along with his wife, Nadia, remained with him throughout the siege of the presidential palace.

References: Christian Sci Mon p3 Ap 6 '89 por, p3 Ag 1 '89 por; London Observer p13 Ag 20 '89 por; N Y Times A p3 S 10 '89 por; U S News 106:46+ My 1 '89 pors; Washington Post A p19+ O 25 '88 por

---

Arcand, Denys

(ăr kăn´ də nē´)

June 25, 1941– Canadian filmmaker. Address: c/o Association des Réalisateurs et Réalisatrices de films du Québec, 1600 ave. De Lorimier, Bur 391-A, Montreal PQ H2K 3W5, Canada

The French Canadian film director Denys Arcand had been making movies for twenty-five years when, in 1986, he became an "overnight sensation" with his witty satire on sex and society called *The Decline of the American Empire*. The critical and commercial success of that film thrust Arcand into the international spotlight and infused new life into his flagging career. The films of Arcand, who sees himself as an apolitical satirist, have always been strongly moral statements, but after weathering some lean years, he finally seems to have discovered the formula that allows him "to sweeten the medicine without reducing its potency," as John Harkness put it in *Sight & Sound* (Autumn 1989).

Denys Arcand was born on June 25, 1941 in Deschambault, a village about twenty-five miles southwest of Quebec City, Canada. His father was a river pilot who earned a living by guiding ships along the St. Lawrence River. The oldest of four children, Arcand was about twelve years old when the family moved to Montreal. As he told Judy Wright and Debbie Magidson in a 1974 interview for *This*

Denys Arcand

Magazine, his father made the move because he wanted to ensure that Denys, his two brothers, and his sister received a good education. "At the time he thought that he couldn't afford to send us to private scholastic institutions . . . ," Arcand recalled. "He thought it would be cheaper to move the family, and we could go to classes in Montreal."

Arcand's mother had trained to be a Carmelite nun, and the Catholic church remained an important force in the Arcand household. Thus, Denys Arcand found himself well suited to the strict regimen of the Jesuit college in which his parents enrolled him. "I was an altar boy, choir boy, the whole thing. I loved being taught by the Jesuits because they awoke me to culture," he told Clifford Terry of the *Chicago Tribune* (July 29, 1990). Although Arcand was an excellent student, he was intellectually rebellious, and by the time he reached his mid-teens he had begun to question the values that his teachers were attempting to instill in him. He told Stephen Godfrey of the Toronto *Globe and Mail* (September 16, 1989) that he simply "drifted away" from the church. "Formal religion seemed to me irrelevant, a scam," he said. But while Arcand was losing his faith, he was gaining a love of the performing arts through his part-time job as a stagehand at a theatre near the campus.

Intent on developing what he called a "structured mind," Arcand continued his education at the University of Montreal. It was during his years there that he first encountered Quebec nationalism and came under the influence of European Marxism, which surfaced in the province in the early 1960s. After he received his master's degree in history in 1963, he had only a vague idea of what he wanted to do for a living; filmmaking appealed to him, but opportunities in the Canadian film industry were limited. "In college my friends and I would drive to New York every two months because many . . . European films weren't distributed in Canada. We'd go four or five in a Volkswagen and stay at the YMCA and look at maybe twenty-five films in four days," Arcand told Clifford Terry. "But it seemed preposterous to dream about being a filmmaker, because at that time there was no film industry [in Canada], except for some documentaries and animated films being done by the National Film Board of Canada."

Arcand applied for work at the Canadian Broadcasting Corporation, at the French-language Montreal daily newspaper *La presse*, and at the National Film Board, but only the National Film Board granted him an interview. He eventually landed a job at the government agency researching a series of historical films being planned for Canada's centennial, in 1967, and when nobody at the board seemed interested in writing or directing them, Arcand was given the assignment. The experience afforded him an invaluable opportunity for on-the-job training.

The early 1960s were years of intellectual ferment in Quebec—the years of "Quiet Revolution," as that period became known, when Arcand and many other members of his generation rebelled against the pervasive influences of the Roman Catholic clergy and the English Canadian establishment. His politics inevitably put Arcand at odds with his superiors at the National Film Board. "I had some small conflicts in the making of the [historical] films. . . . Those with commentary were always refused, and I had to rewrite them two or three times," he told Judy Wright and Debbie Magidson.

National Film Board executives canceled their projected historical series after just three films had been made and assigned Arcand to work on short films that steered clear of politics, such as one on volleyball. He also worked as an assistant to more experienced directors in order to learn all he could about the technical aspects of film production. Ready for new challenges, in the mid-1960s he and four of his colleagues started a film company called Les Cinéastes Associés, which spent a year making films for Expo 67, the Montreal world's fair. "I made a lot of money and I had $25,000 in the bank. I bought a house, I bought a car, I got married. Then came the crisis," Arcand told a Toronto *Globe and Mail* (February 8, 1975) interviewer. "I was doing well, but I was doing crap—commercials. I had a sports car and was always going to parties. I realized I hadn't read a serious book for a long time; in two years I hadn't written anything."

Arcand left Les Cinéastes Associés, and in 1968 he and his wife moved to Deschambault, his hometown, where they stayed for about a year, during which time he did nothing except play hockey with the village team and think about the direction in which his life was headed. Deciding that he would make only films that he truly believed in or else take up another career, he conceived of a documentary about technocracy and the way in which trained managers solve problems.

When Arcand took his still vague film proposal to his former employers at the National Film Board, they agreed to finance it, much to his surprise. He wanted to focus on the problems of the depressed Quebec textile industry, but the experts he asked to assess the situation insisted that the textile industry's problems were political rather than scientific or technical. Intrigued, Arcand then decided to make a documentary about the lives of textile workers. The result was a muckraking three-hour black-and-white film called *On est au coton* (1970), the title of which translates into English as "We work in cotton," whereas in French, it is a punning idiom that means "We're fed up." Reviewing *On est au coton*, one critic observed that "with the spirit of an outraged social reformer, [Arcand] set out to expose the conditions of the industry and their implications."

Arcand told Judy Wright and Debbie Magidson that he had looked for revolutionary fervor among Quebec's 110,000 textile workers but discovered instead that most of them were content to collect a paycheck, with revolution the furthest thing from their minds. *On est au coton* reflects that dispiriting reality and concludes that Quebec's textile industry was maintained only by tariffs and quotas. In Arcand's view, the only hope for its salvation lay in the election of a provincial government that would take strong steps to change the situation.

Executives of Dominion Textiles, the province's largest clothing manufacturer, were predictably upset by *On est au coton*. So, too, was the National Film Board commissioner Sydney Newman, who banned distribution of the film on the ground that it contained "factual inaccuracies." Angrily denying that allegation, Arcand told William Johnson of the Toronto *Globe and Mail* (December 27, 1972) that the real reason for the ban was pressure from the textile industry. Whether that was the case or not, the ban proved beneficial to Arcand's career, for bootleg copies of the film began turning up on college campuses, where Arcand became something of an anti-establishment hero. "[*On est au coton*] established at one blow my reputation," he told William Johnson. "And I had no reputation before."

Arcand's next documentary was no less controversial. *Québec: Duplessis et après* (*Quebec: Duplessis and After*), released in 1972, is a scathing satire on politics in Quebec in which Arcand portrayed the new generation of political leaders as being no different from their corrupt predecessors. The brouhaha over *On est au coton* had not yet died down when the French network of the Canadian Broadcasting Corporation, for which *Québec* had been made, rejected it. To add insult to injury, Arcand became embroiled in a dispute with the National Film Board over the film's title. The controversy reinforced his growing reputation as a hero of Quebec's left-wing intellectuals.

Arcand's next three films, all independently produced, represented his first attempts to make feature films for an international market. His first venture was *La maudite galette* (*The Damned Loot*, 1971), a nihilistic tale centering on the greed and violence of a gang of petty criminals. Although the film won critical praise at the 1972 Cannes Film Festival, it failed at the box office. Arcand made more of an impact the following year with *Réjeanne Padovani*, which deals with corruption and murder among the wheeler-dealers in the city of Montreal. In his profile of the director for *Maclean's* (September 16, 1986), Brian Johnson termed it "a vision of unredeemed morbidity," but when it was shown at the Cannes Film Festival the French critics applauded. Arcand had mixed feelings about their reaction. "They say I am beautiful and strong and I look like a fur trapper," he told a Toronto *Globe and Mail* (February 8, 1975) interviewer.

Arcand's next film was *Gina* (1974), a politically charged drama about a nightclub stripper who is raped by a gang of snowmobilers. Its satirical subplot, echoing Arcand's experiences with the National Film Board, deals with a group of filmmakers who become acquainted with the stripper while making a documentary about textile workers. Martin Knelman, the film critic of the Toronto *Globe and Mail* (February 8, 1975), described it as "a kind of lurid parable about the social injustices of life in Quebec and about the noisy outbursts of violence and the quiet sellout deals that conspire to prevent conditions from getting any better." Like all of Arcand's movies, *Gina* lost money because the audience for the film in English Canada was limited, there was almost none at all in the lucrative United States market, and the French dismissed films from Quebec as "provincial."

Adding to Arcand's woes, in 1975 the Canadian Film Development Corporation, which had helped to make money available to young filmmakers, was abolished. Faced with a paucity of financing, Arcand abandoned feature films. "I was not on welfare or anything, and could get work, . . . but I was not making films, and it was quite a hard time," he told Allan Hunter of *Films & Filming* (January 1990). It would be more than a decade before Arcand made another feature film. In the meantime, he took whatever jobs he could find. Among other things, he wrote the script for a Canadian Broadcasting Corporation French network television miniseries about Duplessis, directed several episodes of the hit English-language CBC-TV series *Empire, Inc*, in 1982, and directed *Le crime d'Ovide Plouffe* (*The Crime of Ovide Plouffe*), the 1984 sequel to a popular CBC-TV French network's weekly series of the 1960s. Also in 1984 he took a job with Télépro, a commercial production house in Montreal.

The only "serious" work that Arcand produced during that period was *Le confort et l'indifférence* (*Comfort and Indifference*), a 1982 documentary about the Quebec independence referendum. Arcand had at first supported the pro-independence side in the 1980 vote, but as the campaign progressed he became frustrated by what he regarded as the low level of the debate. "There were important questions: What kind of life do you want to have? What are your hopes? But instead, the debates were about the price of stamps and gasoline," Arcand lamented to Stephen Godfrey of the Toronto *Globe and Mail.* The outcome of the referendum—a rejection of the independence option—made him cynical and snuffed out his faith in the political process. "I'll never vote again, unless there's a Nazi threat or something it's necessary to vote against," Arcand told one interviewer. "Otherwise it doesn't matter who you vote for."

The late 1970s and early 1980s were largely wasted years for Denys Arcand, who longed to make another feature film. Ironically, it was the National Film Board that revived his career. In 1986 he was involved with an experimental film workshop at that agency when he was asked by the producer Roger Frappier to write and direct a low-budget film about the intricate web of human relationships. After trying to decide what was the cheapest way to make such a movie, he settled upon the one subject with the universal appeal to hold an audience's attention: sex.

The result was *Le déclin de l'empire américain* (*The Decline of the American Empire*). Despite the academic pomposity of its title, the film is a witty comedy of manners about eight faculty members—four male and four female—who gather for a dinner party and discuss sex, history, and the relationship between men and women. Coincidentally, one of the female characters has written a book theorizing that, as civilizations approach collapse, people become more concerned about their own gratification than about their social responsibilities. All but one of the characters in the film seem intent on proving that theory correct.

When *Le declin de l'empire américain* had its premiere at the 1986 Cannes Film Festival, it met with rave reviews and won the Critics Prize. Many American reviewers were equally enthusiastic. Pauline Kael of the *New Yorker* (December 12, 1986) praised the film as "smooth and harmonious," and Vincent Canby of the *New York Times* (November 5, 1986) described it as one of the "funniest, most successful films of its kind" in recent years. There were, however, some negative reviews, including one from Paul Attanasio, who wrote in the *Washington Post* (December 25, 1986), "As a director, Arcand is a washout. . . . As a writer, Arcand is even worse."

Because Arcand had been careful to avoid references to Quebec or Canada, *Le déclin de l'empire Américain* found a much broader audience than anything he had done before; some viewers even compared it to Lawrence Kasdan's highly successful 1983 release *The Big Chill.* Made for a modest $1.8 million, *Le déclin* grossed more than $30 million, won several major international awards, and took nine Genies, the Canadian equivalent of the Oscars. But even more gratifying for Arcand was the announcement in early 1987 that the film had been nominated for an Oscar in the best-foreign-language-film category, marking the first time that a Canadian feature film had been honored in that way.

Although Arcand did not expect to win the award (typically, he bet $150 against himself), and he did fail to win it, just being nominated was the career breakthrough that he had sought for so long. Suddenly he was a "somebody," an international celebrity. He was given a $100,000 prize by the Société Générale du Cinéma du Québec, and he was invited to Hollywood to discuss remaking *Le déclin* for the United States market. The irony in that was not lost on Brian Johnson, who observed in his *Maclean's* profile, "Suddenly Arcand, who has spent much of his . . . career dissecting the decadence of the wealthy and powerful, was scoring points in the heart of the American film empire."

Despite all the acclaim, Arcand remained detached and objective. "My next film might be a dismal failure," he reminded Bill Brownstein of the *Montreal Gazette* (March 21, 1987). "And in this business, you're only as good as your last movie." As it turned out, Arcand's next project did not fail. Resisting the obvious temptation to make "Decline II," he began work on a totally different kind of film. While casting *Le déclin*, Arcand had auditioned an actor who explained he was bearded because he had been playing the role of Jesus Christ in a religious pageant. That inspired Arcand to write a movie he called *Jésus de Montréal* (*Jesus of Montreal*).

The story involves a young actor named Daniel who is hired by the priest of a Montreal church to revitalize its annual passion play. The revised drama, which suggests that Jesus was the illegitimate son of a Roman soldier, is a popular success, but church officials find it offensive and want it stopped. When Daniel, whose actions in many ways begin to parallel those of Jesus, resists, conflict results. "We have learned little since Jesus's death," Arcand explained to Donna Rosenthal of the *Washington Post* (July 22, 1990). "In my film, the story of the Passion is a metaphor of an artist and his struggles and temptations." *Jésus de Montréal* made its debut at the 1989 Cannes Film Festival, where it captured the Special Jury Prize and created a sensation. Although some American critics found it heavy-handed, the movie received accolades in publications around the world. In the opinion of David Stratton of *Variety* (May 17, 1989), for example, *Jésus de Montréal* was "audaciously conceived and brilliantly executed." The film went on to win twelve Genie awards, including those for best picture, best director, and best original screenplay, and an Academy Award nomination as the year's best foreign film. To Arcand's astonishment, the film also won the Ecumenical Prize from the Organisation Catholique Internationale du Cinéma et de l'Audiovisuel.

The success of *Jésus de Montréal* fortified Arcand's position as an international talent as gifted in directing commercial films as he had been with documentaries. It also led some observers to conclude that filmmaking in Quebec had at last come of age. As Brian Johnson noted, "Arcand's career mirrors Quebec's cultural evolution over the past two decades. His focus has shifted from the national to the personal, from political issues of oppression to sexual traumas of affluence. He appears to relish the paradox of his position."

When he was asked in July 1990 by the *Chicago Tribune* entertainment writer Clifford Terry if he were thinking of working in Hollywood, Arcand replied that, although it was a possibility, he was not planning to move to the West Coast. "It's quite comfortable here in Montreal," he said. "I mean, the rewards are not that big. You cannot make a million dollars doing a picture. But at the same time, if you *fail* you're not a bum. People will still talk to you."

According to Stephen Godfrey of the Toronto *Globe and Mail*, Denys Arcand is "a warm, funny man with a shock of curly hair and a delighted smile." John Curtain described him in the *New York Times* as "a tall, debonair French Canadian with a generous smile, a bushy mustache, and an immaculate command of English." A lapsed Roman Catholic, Arcand separated from his wife in 1980 after fourteen years of marriage. In his spare time Arcand enjoys playing tennis and watching films by Woody Allen or Ingmar Bergman. But his dedication to his work remains central in his life. "Art is my religion," he has said. "Being a filmmaker is the only thing that gives my life meaning, and the beauty of it is that you get to assess your life at each moment. . . . It's a great way to live."

References: Canadian Who's Who, 1989; Feldman, Seth, and Nelson, Joyce, eds. Canadian Film Reader (1977); Hofsess, John. Inner Views; Ten Canadian Filmmakers (1975); International Motion Picture Almanac, 1990

Artschwager, Richard

Dec. 26, 1923– Artist. Address: b. c/o Leo Castelli Gallery, 420 W. Broadway, New York, N.Y. 10012; h. 158 S. Oxford St., Brooklyn, N.Y. 11217-1604

In the wake of Richard Artschwager's twenty-five-year retrospective exhibition of paintings, drawings, and sculpture held in 1988 at the Whitney Museum of American Art in New York City, he was "suddenly considered one of the most significant—and brilliant—artists in town," according to Steven Henry Madoff, the executive editor of *ARTnews* (January 1988). The accolades that attended Artschwager's Whitney retrospective—his first in New York City since he began exhibiting there at the Leo Castelli Gallery in 1964—were unprecedented in his career. As Roberta Smith noted in *Art in America* (October 1979), Artschwager has "always seemed most comfortable on the periphery, maintaining a certain distance from other art, from his audience, even from success." Although his art has shared affinities with several of the stylistic movements that evolved in postwar America, including pop, minimalism, conceptualism, and photorealism, it has always eluded categorization. True to its own aesthetic laws and Artschwager's singular philosophy, his art "anticipated the late 1980s for about a quarter of a century," according to Kay Larson of *New York* magazine (February 8, 1988).

Originally a furniture maker, Artschwager progressed from crafting fine-wood tables, dressers, and chairs to creating Formica-veneered sculptures that paradoxically resemble ordinary furniture and two-dimensional pictures of furniture, simultaneously inviting and prohibiting actual use. His black-and-white acrylic paintings on Celotex, a heavily textured industrial board often found in mobile-home ceilings, are equally frustrating to look at, with their disjunctive panels and slightly out-of-focus depiction of common, often banal, subjects, most of which have been meticulously rendered from newspaper photographs. The energetic swirl of the Celotex competes for the viewer's attention with the lifeless style of the paintings and their oversized shiny aluminum frames.

Despite the ambiguity evoked by his enigmatic art, Artschwager's motive is simple, as he told Steven Henry Madoff: "The subject is that everything is precious. To look at something longer than is usual is to stop and identify it, to identify, I hope, what it truly is. Now, to identify something is to celebrate it, to make it come alive in a way that it's never seemed before. There's no enigma in my final intention. Celebration makes clear my motives: to savor the moment, to make the best of what we have."

Richard Ernst Artschwager was born on December 26, 1923 in Washington, D.C., to Ernst Artschwager, a Prussian immigrant and plant pathologist and geneticist, and Eugenia (Brodsky) Artschwager, a Ukranian-born immigrant of Russian-Jewish descent who painted portraits of her friends and family. Ernst Artschwager had come to the United States seeking respite from tuberculosis; when Richard and his sister, Margarita, were ten and seven, respectively, their father's condition necessitated a move to the warm, dry climate of the Southwest. The family moved to Las Cruces, New Mexico, where Richard's father carried out sugar-plant research at the New Mexico College of Agriculture, providing Richard with early exposure to science. Although he also accompanied his mother on sketching trips, it was the scientific direction that he chose to pursue in school.

After two years in the New Mexico Military Institute, the first of which was his senior year in high school, Artschwager enrolled at Cornell University in Ithaca, New York in 1941. His studies in chemistry and mathematics were interrupted at the end of his sophomore year, when he was drafted into the United States Army. By the fall of 1944, he had undergone artillery training and was shipped by way of England to France, where he suffered a superficial wound at the Battle of the Bulge. He ended his tour of duty in 1946 as a first lieutenant in the counterintelligence corps in Vienna, where he met and married Elfriede Wejmelka, a clothes designer. The couple returned to New Mexico in 1947.

Although Artschwager felt that during his three years in the army he had fallen too far behind the rest of the scientific community to catch up, he was determined to finish his degree in physical science, which he received from Cornell in 1948. Before his return to school, his wife had suggested that his temperament was more artistic than scientific. "The die was cast," he has recalled. "It was an impulsive, instant recognition." While working toward his scientific degree, he managed to squeeze in two elective courses, in painting and life drawing.

In the winter of 1948–49, Artschwager and his wife moved to New York City, where she designed textiles and he, on the advice of his drawing instructor at Cornell, took advantage of the GI Bill to study with Amédée Ozenfant, the French painter whose collaboration with the architect Le Corbusier resulted in the formulation of the machine-inspired geometric aesthetic called purism, which flourished between 1918 and 1925. Artschwager recalled his disappointing year (1949–50) at Ozenfant's school on the Lower East Side in his interview with Madoff for *ARTnews*: "I was going through culture shock being with a bunch of artists. I wasn't an Ozenfant groupie, and I was probably the only student that he didn't invite to his studio."

Feeling as alienated from abstract expressionism, which was pursued by many returning veterans who studied with Hans Hofmann, as from purism, Artschwager left the art world for a time. As he wrote in his "Autochronology," which accompanied the catalogue for his first traveling retrospective exhibition at the Albright-Knox Gallery in Buffalo, New York, in 1979, "Studying the New York School (outside) and the School of Paris (inside) made some deep impressions, the telling one being an increasing conviction that nothing much could be added to these estimable bodies of art."

From 1951 to 1953 Artschwager held several jobs, including those of bank clerk, lathe operator, and portrait photographer of babies. Meanwhile, he had set up a woodworking shop in the basement of an old building in order to renovate it. The building he had acquired, which was in the Chelsea section of Manhattan, housed the Artschwagers and Richard's sister and her husband. Commissioned by his brother-in-law's relatives to build some furniture, Artschwager inadvertently inaugurated what would become a precursor to his second career as an artist. He taught himself how to craft mahogany, walnut, teak, and rosewood into chests of drawers, tables, chairs, and classic 1950s-style boomerang-shaped desks for a retail outlet, stepping up production after the birth of a daughter, Eva, in 1954. By 1956 he was designing furniture that was, in his words, "mass-produced but bound, nevertheless, to an ethic of the simple and the well-made." In 1957 his desk, swivel chair, and shelves were included in an exhibition called "Furniture by Craftsmen" at the Museum of Contemporary Crafts in New York City.

His furniture-making career was prematurely abbreviated by a workshop fire in 1958 that plunged Artschwager into debt and depression. Although he opened a new shop and continued to make furniture, he felt differently about it, as he explained to Madoff: "The furniture had lost its essential connection for me. Since I didn't know the people I was making the pieces for, all of those drawers and dressers became repeat work. They became versions of versions. I started seeing them more as designs, more as representations. . . . [The] furniture energy began to stagnate. I cannibalized the whole furniture system. The workshop was an arena where I was more likely to see the invisible art there. . . . Thinking about [Marcel] Duchamp's use of manufactured objects, you could say that I was making my own readymades and dragging them out of commercial use into art."

After the fire, Artschwager went to New Mexico to visit his sister, who had by then moved to the Southwest. He did some landscape drawings in New Mexico and, after returning to New York, began attending life-drawing classes. In 1959 a two-person show at Art Directions in New York featuring his landscape-derived abstract paintings was favorably reviewed by the sculptor Donald Judd for *ARTnews*. The following year Artschwager was inspired by the sculptures of Mark di Suvero, on exhibit at Richard Bellamy's Green Gallery in

New York. Assembled from urban detritus like wood, rope, and nails, the sculptures "encouraged him to seek an art-making process more congruent with his identity as a craftsman," according to Richard Armstrong, in his catalogue essay for the Whitney retrospective. Along with the bold new ways that ordinary objects were being painted or incorporated into paintings and sculptures by Jasper Johns and Robert Rauschenberg, the exhibit also broadened his conception of what materials were appropriate for his own art.

Artschwager found one of the right materials in 1961 in the form of a discarded photograph. "The snapshot was a beach scene," he said, as quoted by Coosje van Bruggen in *Artforum* (September 1983), "and it reminded me of Paul Cadmus's Coney Island painting. In the photo were several people, not very glamorous-looking. They would live their lives and they would be dead someday. I thought it would be good to paint them as they were, without satire, and made a fairly large canvas, gridding off the photo and following it pretty closely. It was a romantic idea, rooted in a lonely voyeurism." Although he never finished that painting, he had begun to employ the gridding technique that, along with his later subject matter (apartment buildings, houses, and depopulated interiors), would earn him his protophotorealist tag. Indeed, in the early 1960s he worked closely with the photorealist Malcolm A. Morley, copying from found photos of sailors, musicians, and fashion models. Such subjects imbued his paintings with just enough of an ironic feeling to be identified with pop art, but, as Richard Armstrong noted in his catalogue essay, Artschwager's art was "comparatively deadpan" and "shares nothing but its origins with the boldly legible compositions of Roy Lichtenstein, Andy Warhol, or James Rosenquist."

Nor were Artschwager's paintings entirely comfortable within the confines of photorealism. One reason was that the material he had chosen to paint on, the highly textural Celotex (which he first noticed in some paintings by Franz Kline at the Art Institute of Chicago in 1962), had the effect of amplifying the fuzziness of the photographs from which he painted. As he explained to Madoff, "Celotex seemed perfect because it had this roughness, like the look of pinhole photographs. You see, it replaced the human touch that the photo didn't have. I wanted something that had the feel of drawing, the character of painting, and introduced the look of mechanical reproduction."

Not long after discovering Celotex, Artschwager came upon his other signature material, Formica. "It was Formica [that] touched it off," he explained in an interview with Jan McDevitt for *Craft Horizons* (September–October 1965). "Formica, the great ugly material, the horror of the age, which I came to like suddenly because I was sick of looking at all this beautiful wood. . . . [Formica] worked differently because it looked as if wood had passed through it, as if the thing only half existed. . . . It was a picture of a piece of wood. If you take that and make something out of it, then you have an object. But it's a picture of something at the same time it's an object." According to Madoff, "Formica allowed the artist to formulate what might be called the basic Artschwager paradox". "Sculpture is for the touch," Artschwager explained. "Painting is for the eye. I wanted to make a sculpture for the eye and a painting for the touch."

Furniture naturally became the subject of Artschwager's sculptures, which were made in the same workshop, with the same tools, and with the same high standards of craftsmanship as those he had applied to his actual furniture. A rather well known example, which was included in his first one-man exhibition, at the Leo Castelli Gallery in 1965, is his *Table with Pink Tablecloth* (1964). Essentially a low, flat, solid box, the sculpture is completely covered with Formica: pink for the tablecloth, which "hangs" over the edges and is butted flush against white legs; black for the empty space under the table. Artschwager's comments on that piece apply to all of his sculptures: "It's not sculptural. It's more like a painting pushed into three dimensions. It's a picture of wood. The tablecloth is a picture of a tablecloth. It's a multipicture." Crossing the boundaries between two-dimensional art and three-dimensional art, his sculptures also trespass over the demarcation between the art object and the viewer, as he explained in his "Autochronology": "[My art is] based on the relation between the thing, its maker-consumer, and the common space they occupy."

Another piece from Artschwager's first one-man show, *Long Table with Two Pictures* (1964), was said by Richard Armstrong to embody the artist's "entire conceptual repertoire to date: furniture as sculpture, pictures as furniture, the material touchstones of Formica and Celotex, manifested constructions of perspectival space, and recontextualized, preexistent forms and imagery."

In 1966 Artschwager's work was included in the "Primary Structures" show at the Jewish Museum in New York City. Despite his participation in that show, the first minimalist exhibition, his sculpture did not conform to the nonreferential, nonillusionistic tenets of minimalism, with its emphasis on the purity of objects that make no outside references. Pier Luigi Tazzi, writing in *Artforum* (Summer 1985), dubbed him "an improper minimalist, a warm minimalist, which by definition is a contradiction in terms. . . . Artschwager's minimalism could not be taken as credo because the work's underlying nature is subversive—not only in terms of art conventions and the work of other leading artists . . . but also in terms of the work itself. . . . Artschwager has created more doubts than certainties, and the one reward for those who have appreciated his subtlety has been the registration of uncertainty, the instability, and the fluidity and historical and existential artificiality that characterize his art."

That reward was not enough for some reviewers of his second one-man show at Leo Castelli, in which his boxlike forms, covered with brown or blue marbleized Formica, which imparted a rich baroque energy to their surfaces, were so far removed from furniture that John Perrault of the *Village Voice* (January 11, 1968) called them "vulgar, eccentric, [and] coldly nostalgic." John Canaday of the *New York Times* (January 6, 1968) was equally blunt: "Mr. Artschwager doesn't stand a chance. . . . If there's anything here that is pointful, ornamental, original, inventive, or interesting in any way, it escaped me." His paintings, too, were becoming more abstract, many of them employing only a few painted lines on a field of Celotex.

Similarly, Artschwager's experiments with drawing at that time led to a progressive reduction in the number of lines used to describe a figure or a landscape until he reached the point where he "honed in on one mark in an ideal scale." A long oval that has been compared to a racetrack or a loaf of bread, the mark, which was black on white or white on black, took on many physical forms and acted in many contexts; stenciled, made of wood, constructed indoors or outside, it was eventully realized in a forty-foot version placed on a Con Edison smokestack in New York City. Naming his mark the *blp*, after the blips that Artschwager watched flit across radar screens during World War II, he removed the vowel to convey the crispness of its image. Armstrong called it "the ultimate purist object—conceptual Ozenfantilism," and Madoff wrote that the *blps* were "among the earliest examples of site-specific conceptual art." Artschwager's first one-man exhibition in Europe, in 1968 at the Galerie Konrad Fischer in Düsseldorf, West Germany, consisted entirely of *blps*, which were eventually covered with an industrial material called rubberized hair, giving them a blurry look that was intended to simulate peripheral vision. The origin of the *blp*'s creation was summed up neatly by Leo Castelli, according to the artist, who said, "Ah, it's Kilroy! All the marks, like Kilroy Was Here."

From 1970 to 1975 Artschwager lacked a workshop in which to make sculpture, but he did paint landscapes and interiors that Armstrong has referred to as "group portraits of furniture. He now depicts what he had once constructed. The dialogue between his sculpture and his paintings suddenly becomes audible." With a series of fifty-three drawings called "Basket Table Door Window Mirror Rug" (1974–75), he brought together and perfected many of the themes that had been incipient in his work since the early 1960s, such as the relationship between objects, spaces, and context. "As you move along the row of them," Roberta Smith wrote in *Artforum* (Summer 1975), "everything shifts into an accelerating swirl, metamorphosing before your eyes. The progression is like watching someone's mental deterioration, and I begin to feel that Artschwager is behind one of the doors cackling madly—if I could only figure out which one."

Reviewing his 1979 retrospective at the Albright-Knox Gallery, Roberta Smith noted in *Art in America* (October 1979) that "part of the Artschwager enigma is to seem almost disinterested in quality or development. Artschwager seems to have had most of his ideas, materials, and strategies in place by 1963 or 1964. Although the show's contents span seventeen years . . . they look as if they could almost all have been made at any one time." By the mid-1980s, however, his work had become less inhibited, as evidenced by such pieces as *Door* (1983–84), a wide, low, wooden door painted bright ocher, equipped with an oversized blown-glass doorknob and flanked to the right by a six-foot-high brace (the typographical symbol). Quotation marks, exclamation points, and other three-dimensional punctuation marks had been appearing in his work since about 1980. So had color, in a series of bird's-eye-view dinner-table scenes in which a warmly glowing fried-egg shape sits on a plate on a background of gray.

Artschwager's departure from his usual austerity may have partly resulted from the negative tone of the reviews of his 1981 exhibition at Leo Castelli. Writing in *Arts* magazine (February 1982), Barbara Cavaliere commented on a "sense of doom that begins to permeate throughout," and William Zimmer of the *SoHo News* (December 1981) experienced a similar sensation: "There was probably more cheer in the Reformation than there is in this latest arrangement in gray and brown by Richard Artschwager." By contrast, almost every review of his 1988 Whitney retrospective was glowing; critics wrote of Artschwager's "prescience" and "resurfacing" and of "the art world['s] finally catching up with him." Writing in the *Village Voice* (February 9, 1988), Kim Levin noted, "Dislocation is Artschwager's métier. Marginality is his strength. Unclassifiable work sometimes takes a while to sink in." Conceptually rich and varied, his art has nonetheless been consistent in spirit, form, and materials, unfolding symphonically, as it were, within a tight framework of thematic continuity.

Richard Artschwager is, in Madoff's description, "a tall, gaunt, bespectacled man with thinning gray hair, . . . taciturn and gracious, oblique and introspective." His slow and deliberate conversation betrays his rather wry sense of the world. After divorcing his first wife, Artschwager married Catherine Kord in 1972, divorcing her in the late 1970s. He recently married Molly O'Gorman, a painter, with whom he has two children: a five-year-old daughter, Clara, and an infant son, Gus. In his painting studio, a two-story garage behind a three-story white clapboard house that is a former funeral home in the Fort Greene section of Brooklyn, studies for two or three paintings lie amid stacks of Celotex. An avid pianist who once considered training for a career as a soloist, Artschwager prefers to play the works of the Romantics, but he probably favors Bach over all others. His sculptures and paintings are included in the collections of the Los Angeles Museum of Contemporary Art, the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum, the Rhode Island School of Design, and the Walker Art Center, among other institutions.

References: Artforum 22:44+ S '83; Art in America 67:92+ O '79; ARTnews 87:114+ Ja '88 por; Armstrong, Richard. Artschwager, Richard (1988); Contemporary Artists (1983); Who's Who in America, 1988-89; Who's Who in American Art, 1989-90

Aylwin (Azócar), Patricio
(āl′ win)

Nov. 26, 1918– President of Chile. Address: Office of the President, Palacio de la Moneda, Santiago, Chile

Democracy returned belatedly to Chile on March 11, 1990, when Patricio Aylwin Azócar was sworn in as president, succeeding General Augusto Pinochet Ugarte, who had presided over a repressive military junta for nearly seventeen years. Aylwin had supported the military coup against the radical Socialist government of Salvador Allende Gossens in 1973 but quickly turned against the draconian policies of the Pinochet regime. In 1988, after Pinochet called for a binding plebiscite on whether he should continue in office, Aylwin led a sixteen-party coalition, called the Command for the No, which delivered a humiliating rebuke to the general and led to the first freely contested presidential election in Chile in nearly two decades.

A veteran of Chilean politics, Aylwin rose to prominence within the conservative wing of the centrist Christian Democratic party and served six separate terms as the party's leader from 1973 until his election to a four-year term as president in December 1989. The thirteen million people of Chile, weary of military repression yet wary of a return to the turmoil of the Allende period, are looking to Aylwin to provide democratic reforms without antagonizing the still powerful military. "Patricio Aylwin has shown himself a leader, somebody whom people trust, someone who is able to maneuver politically and to forward the program that the united opposition of the Pinochet era had proposed," Father Renato Poblete, the Jesuit director of *Hogar de Cristo* ("The Christian Home"), the Catholic church's largest social-action organization in Chile, declared in an interview for *America* (March 17, 1990). "That program, although it has a lot of new laws for the social betterment of the poor, at the same time is based on solid economics."

Patricio Aylwin Azócar was born on November 26, 1918 in Viña del Mar, a resort suburb of Valparaíso, Chile. Although he is largely of Spanish Basque heritage, his paternal line can be traced to Wales. His Welsh great-grandfather served as a British consul in Chile. Patricio Aylwin's father was president of the Chilean Supreme Court. Aylwin's brother Andrés was elected to the Chilean House of Deputies in 1989.

Patricio Aylwin followed his father into law and was elected to the Senate in 1965 as a member of the Christian Democratic party. He was a loyal supporter of Eduardo Frei, who served as the first Christian Democratic president of Chile, from 1964 to 1970. In the latter year Salvador Allende, the leader of a Socialist-led coalition that included the Chilean Communist party, was elected president with a third of the popular vote, thanks in part to support from the Christian Democrats in the runoff election in Congress. Over the next few years, Allende, a self-avowed Marxist, undertook a radical program, including the nationalization of banks, large farms, and industrial plants, that plunged the country into economic chaos. In response to widespread protest strikes against his government, Allende declared a state of emergency and imposed martial law in October 1972.

The following year the Christian Democrats turned rightward in electing Aylwin to succeed Renán Fuentealba party president. Aylwin immediately set out to try to moderate the increasingly isolated Allende government, a gesture that the Marxist leader seemed to welcome. At Allende's invitation, Aylwin agreed to a meeting of reconciliation in July 1973, during which he strongly urged Allende to lift martial law, dismantle at least part of the nationalization program, and reach out to members of the military, who were increasingly nervous over the Marxist character of the government. Instead of responding to the proposals directly, Allende referred them to a commission for study, and the disappointed Christian Democrats broke off the talks on August 3. A few weeks later Aylwin helped to persuade Allende to invite several military officers into his cabinet, a transformation that was dubbed "the white coup," but, with Allende adamantly refusing to moderate his policies, rapprochement between the government and the Christian Democrats became impossible. Not even the intervention of Raúl Cardinal Silva

Henriquez, who brought Allende and Aylwin together for a meeting at the archbishop's palace in late August, forestalled the tragedy that was to devastate Chile for the next seventeen years.

Aylwin's role in the weeks leading up to the bloody coup that ended in Allende's death, possibly from suicide, on September 11, 1973 has remained unclear. During July and August he met with politicians, church leaders, and military officers in a flurry of activity that lent credence to rumors that he was not only aware of the coup but also may have supported it. Indeed, Aylwin endorsed the coup after it took place, blaming Allende and his radical supporters for their own downfall. He has insisted, however, that all his efforts before September 11 had been devoted to a futile but earnest attempt to moderate Allende's policies and avoid bloodshed.

Of the four-man military junta that had led the coup, General Augusto Pinochet Ugarte soon emerged as the leader, and in June 1974 he was designated head of state. Once it became clear, however, that he had no intention of restoring civilian rule anytime soon, Aylwin withdrew his support for the new government and took up the legal defense of some of the countless leftists persecuted by the military regime. Human rights abuses in Chile grew so widespread and so flagrant that in 1976 the United States suspended all weapons sales to the military government. In 1980 Pinochet relented a bit, authorizing the adoption of a constitution that contemplated the eventual restoration of democracy, but there were few substantial changes for the rest of the decade. By 1987 Aylwin, then in between terms as party president, had begun to despair of living long enough to see his country liberated from military rule. "When I was twenty and my generation was twenty," he declared in a gloomy assessment of the political situation that he delivered at a gathering of Christian Democrats in April of that year, "there were many injustices in this country and much inequality, but there was freedom. We were proud of Chilean democracy. The men of that era proposed—some within the framework of Social Christian ideas, others in the framework of Socialist ideas, and others more radical—to end the injustices and transform this country, constructing a new Chile that would be just, humane, and with solidarity, while conserving freedom. Fifty years later there is more injustice and we do not have freedom. We are a failed generation. . . . The Chileans do not know how to fight under a dictatorship. It is not clear that we have learned. There are reasons to be disillusioned about the country in general. We have always believed that Chileans were courageous, but the vast majority are fairly cowardly."

Despite his pessimism, the rank and file restored Aylwin to the post of party leader later that year to succeed the left-leaning Gabriel Valdés, largely because they hoped that the military might be more willing to do business with him. When Aylwin immediately began calling for free elections, Pinochet dismissed such pleas, but he did agree to submit to a binding plebiscite on whether he should rule for at least another eight years. Confident that most Chileans, given the choice of voting yes or no on the continuation of the military regime, would choose stability over uncertainty, Pinochet agreed to call free elections if he lost the plebiscite. Aylwin had originally opposed the plebiscite because he wanted to avoid a direct confrontation with the military, but, once it was called, he plunged into the opposition with alacrity.

After some wrangling, the anti-Pinochet forces coalesced around Aylwin as leader of a "rainbow" coalition called the Command for the No, which included many of the leftist parties that had taken part in the Allende government, and from which only the Communists were excluded. As the campaign wore on, Aylwin grew increasingly confident of his ability to bring down Pinochet. He challenged the general to a televised debate, but he was rebuffed. With independent public-opinion polls revealing widespread resentment against the junta, Aylwin's only concern as election day neared was whether Pinochet would honor the results. At one point he tried to prepare his supporters for just such an outcome. "In case the government will not recognize the triumph of the No," Aylwin declared at a press conference, "we will count on popular backing. We will call for massive, peaceful actions, we will use all the legal means available, and we will appeal to international conscience and institutions of great prestige, such as the churches and masonic groups."

In the end, however, Aylwin's fears proved to be unfounded. On October 5, 1988 more than seven million Chileans turned out to repudiate the Pinochet regime by a vote of 55 to 43 percent. As he had promised, Pinochet scheduled elections for president and both houses of Congress in December 1989. With Pinochet now a lame duck, many observers feared that the coalition might splinter, spawning a host of presidential candidates, none of whom would be able to command majority support. But on October 14, the coalition, led by the Christian Democrats, agreed to back a single candidate and thus avoid a deadlock similar to the 1970 election that produced Allende.

Although Aylwin, as leader of the largest party in the coalition, was the leading candidate for president, his nomination was not a foregone conclusion, since he was challenged within the party by his deputy, Andrés Zaldivar; Eduardo Frei Jr., the son of the former president; and Gabriel Valdés, the foreign minister in the Frei government. While the Christian Democrats were wrangling among themselves, other members of the fragile coalition began to have second thoughts about their pledge to support a single candidate. In December 1988 the three candidates agreed to withdraw from the race and seek a compromise candidate, but at the last minute Aylwin reneged, reasserting his candidacy and causing further resentment in the party. Finally, at the party convention held in Talagante on February 4–5, 1989, the 300 delegates put aside their differences and nominated Aylwin.

With Pinochet barred by the constitution from seeking the presidency again, the center-right National Renovation party and the rightist Independent Democratic Union nominated Hernán Buchi, a former finance minister in the Pinochet government who was widely credited with restoring economic stability after the fall of Allende. A third candidate, Francisco Javier Errazuriz, a prominent food merchant and self-styled candidate of the "center-center," also entered the race. Aylwin, who was ahead in the polls throughout the campaign, ignored Errazuriz and dismissed Buchi as a clone of Pinochet; Buchi, for his part, charged that Aylwin, who was supported by the Communists even though they never officially joined his coalition, could not be trusted to maintain a free-market economy. "Today," Buchi declared, according to the *New York Times* (December 13, 1989), "no one knows if voting for Patricio Aylwin means to vote for a Christian Democratic government, a Socialist one, or a Marxist." Meanwhile, Aylwin denied charges that he had cut a secret deal with the Communists to win their support.

As election day neared, Aylwin, who was buoyed by the polls, began spending as much time planning for the transition as he did on the campaign trail. "He's relaxed. He's confident," an unnamed West European diplomat in Santiago was quoted as saying by Joseph Contreras of *Newsweek* (December 18, 1989). "He's really grown into the role of being a candidate. He's now walking about the place like a president." Aylwin's confidence was fully justified, for on December 14, 1989 he was elected handily with 55 percent of the vote to 29 percent for Buchi and 15 percent for Errazuriz, but, despite such a decisive victory, he was denied a working majority in the Senate, which has veto power over the executive branch. Although the Christian Democrats and their Socialist allies together won twenty-two of the thirty-eight Senate seats up for election, the constitution of 1980 created nine appointive seats, to be filled by Pinochet and his allies in the military and on the Supreme Court. Together with the sixteen seats won by the rightist parties who supported the junta, the Pinochet forces commanded a 25-22 majority in the upper chamber. The big loser in the race was the Communist party, which failed to win a single congressional seat. The rout of the Communists and Aylwin's pledge to foster economic growth helped to fuel a surge in the Chilean stock market. Following his election, Aylwin was succeeded as party president by Senator-elect Andrés Zaldivar.

On March 11, 1990 Aylwin was sworn in as president of Chile at a simple ceremony in the plenary hall of the new congressional building, which was still under construction, in Valparaíso. (Valparaíso was to be the legislative seat of the government; the executive branch was to remain in the capital, Santiago.) In attendance was Pinochet, who was taunted with chants of "Murderer!" on his way in. The United States delegation, led by Vice-President Dan Quayle, included Senator Edward M. Kennedy of Massachusetts, the chief sponsor of the arms embargo against Chile, and Joyce Horman, the widow of an American freelance journalist who was detained and killed during the 1973 coup and whose ordeal inspired the Henri Costa-Gavras film *Missing* (1982), starring Jack Lemmon. Many other foreign leaders, including Prime Minister Giulio Andreotti of Italy and the then president Daniel Ortega of Nicaragua, delayed their arrival until after Pinochet was no longer president. After the inaugural ceremony, Aylwin returned to an emotional celebration in Santiago, where hundreds of thousands of cheering supporters lined the parade route. From the balcony of the presidential palace, Aylwin declared proudly, "Chile returns to democracy without violence, without bloodshed, without hate. Chile returns by the road of peace."

But the road ahead is unlikely to be smooth. Although Aylwin inherited a relatively robust economy, he faces the delicate task of enacting costly social reforms at a time when the price of Chilean copper is down on world markets. He has promised to reinstate labor's right to strike, but he must be careful that the justifiable demand for higher wages does not touch off another round of virulent inflation. Moreover, his pledge to investigate past human rights abuses upsets the still powerful military. Ever looming over the Aylwin government is the specter of another coup, for Pinochet, while giving up the presidency, made it clear that he intends to exercise his constitutional prerogative of remaining as commander in chief of the 60,000 troops of the Chilean armed forces.

Although President Aylwin has asserted civilian supremacy over the military and even asked Pinochet to step down voluntarily, the general has refused to retire or to recognize the authority of the civilian minister of defense. Aylwin and Pinochet have met at least twice since the transfer of power, but the general refused to attend the president's state of the union address on May 21, 1990 and has rebuffed his nominal superior in other ways. Complicating matters is a series of statutes hastily enacted by the outgoing junta, which were designed to impede the new civilian government.

In his first act as president, Aylwin pardoned about 10 percent of the estimated 400 political prisoners in Chile and promised swift adjudication for the remainder. In an emotional ceremony at the Santiago stadium, where many had been detained during the 1973 coup, Aylwin dedicated his pardon decree to the hundreds of Chileans who disappeared or were murdered while in military custody. "Chile's spiritual health demands that we find ways of accomplishing this moral cleanup in a reasonable period," he declared. "The moral conscience of the nation demands that the truth be clarified." Over the vociferous objections of General Pinochet, he later created the Truth and Reconciliation Commission to investigate charges of torture and other human rights abuses committed under the military regime.

In naming his cabinet, Aylwin awarded half of the twenty seats to his own Christian Democratic party, including the two most important posts, the finance ministry, which went to Alejandro Foxley, an economist with a doctorate from the University of Wisconsin, and the defense ministry, headed by Patricio Rojas, who must prepare for the inevitable showdown with the military. "At some stage," the Socialist congressman Juan Pablo Letelier told Peter Ford of the *Christian Science Monitor* (March 19, 1990), "Aylwin is going to have to decide to go head to head with Pinochet." Ultimately, however, the new government realizes that its fate, like that of democracies elsewhere in Latin America, is tied to the economy. "Chile will be a test case," Juan Somavia, a close adviser to Aylwin, said in an interview with Andrés Oppenheimer of the *Miami Herald* (January 8, 1990). "We'll have to prove that free-market policies can coexist with democracies in this part of the world."

Patricio Aylwin has been described as a genial, courtly, mild-mannered yet confident figure who avoids confrontation. He is an adequate if not particularly gifted public speaker. Before moving into the presidential palace, he divided his time between a modest home in Santiago and a beach house in Algarrobo. He has been married to the former Leonor Oyarzún since 1948. The couple have five grown children and eleven grandchildren. A son-in-law, Manuel Matta, was elected to the House of Deputies in 1989.

References: N Y Times A p5 D 16 '89 por; International Who's Who, 1990–91

Babangida, Ibrahim (Badamasi)

(bä´ bän-gē-də)

Aug. 17, 1941– President of Nigeria. Address: Office of the President, Lagos, Nigeria

One of the more politically astute career soldiers to rise to the top of Nigeria's military establishment, General Ibrahim Babangida came to power in a bloodless coup d'état on August 27, 1985, promising to rejuvenate an economy ravaged by decades of government mismanagement and corruption. Though virtually unknown to most Nigerians until 1976, when he emerged as something of a national hero by singlehandedly foiling an attempted coup, Babangida had already become one of the most highly regarded and popular figures in the Nigerian army, largely on the strength of his unique combination of tactical brilliance, self-discipline, and personal warmth. Those qualities, which ultimately earned him promotions to the highest echelons of military power, also enabled him, as president, to implement economic reforms more ambitious than those undertaken by any other African head of state. One of his most significant accomplishments was his success, soon after coming to power, in persuading the Nigerian public to accept the international financial community's prescription for long-term economic health, even though it was certain, in the short term, to cause a precipitous decline in the average citizen's standard of living. Although a majority of Nigerians continue to suffer severe hardship, Babangida's economic reforms have translated into some important gains, including increased agricultural productivity, a decrease in the nation's dependence on oil exports, and the establishment of a more realistic rate of foreign exchange.

Ibrahim Badamasi Babangida was born on August 17, 1941 in Minna, the capital of what is now Niger State, in Nigeria's predominantly Muslim North, to Muhammadu Babangida, a *mulla*, or Muslim teacher, and Aishatu Babangida. As a member of the Nupe tribe, which is one of approximately 250 tribes in Nigeria, Babangida grew up among craftsmen well-known for their work in silver, bronze, and brass, and farmers who raised the nation's staple crops, including rice and yams. After completing his primary education in his hometown, in 1957 Babangida entered Government College, a high school in the neighboring city of Bida. Reportedly well respected for his leadership ability, he was elected to his school's student council, and he captained its soccer team. According to the London *Observer* (May 14, 1989), Babangida was orphaned during his youth.

At some point during his high school years, Ibrahim Babangida became acquainted with the life of a soldier through an army recruitment officer. With few other career opportunities available to him in his relatively backward native region, Babangida, an ambitious youth, soon decided on a military career, and on graduating from Government College in 1962 he entered the Nigerian Military College in Kaduna. During his four months there, Babangida became known for his self-discipline and personable nature, qualities that would serve him well throughout his career. On completing the training program, he was commissioned as a second lieutenant.

The beginning of Ibrahim Babangida's distinguished career as a professional soldier coincided with Nigeria's first few years of independence, which the nation formally achieved in 1960. Although it had been eagerly awaited and joyously greeted by the Nigerian people, nationhood exposed, and in some ways exacerbated, the tribal and religious tensions that had never been far below the surface. The most serious rift was between the country's Muslim northerners, who have traditionally dominated the government and the military, and the Christian southerners, who have been prominent in industry and commerce. For the most part, Babangida, who was singlemindedly pursuing a career in the army, remained insulated from the potentially explosive issues then besieging the democratically elected government. After spending a year at a military academy in India, where he earned a certificate in armored-car driving and maintenance, he returned to Nigeria in 1964 to serve as a troop commander for two years. In 1966 Babangida attained the rank of first lieutenant. Later in the same year, the military sent him abroad once again, to take courses at the Royal Armour School in Great Britain.

By the time Ibrahim Babangida returned to Nigeria in 1967, the country had fallen victim to two bloody coups d'état and was soon to erupt into civil war. Tribal tensions had reached new heights in 1966, and, following a series of violent clashes between the Ibos, who inhabited the Southeast, and several tribes from the North, the Ibos declared the creation and independence of the Republic of Biafra. In the three-year civil war that followed, Babangida served as the commanding officer of the Forty-fourth Infantry Battalion, popularly known as "the Rangers," and in 1968 he rose to the rank of captain. Reportedly wounded at the front, in April 1970 he was recognized for his service during the war by a promotion to major. During the relatively prosperous period that followed, Babangida taught at the Nigerian Defense Academy in Kaduna, and two years later he resumed his own studies, taking courses at the Army Armored School in the United States. Advancing steadily within the military establishment, by 1975 he had attained the rank of lieutenant colonel and was serving as a commander of the armored corps.

Throughout the 1970s Nigeria's increased production and export of petroleum, coupled with the commodity's soaring price on world markets, served to fill the nation's coffers with billions of dollars, transforming Africa's most populous nation into one of its wealthiest virtually overnight. Despite the nation's prosperity and the relative political stability that attended it, however, many Nigerians did not share in its newly acquired wealth, and, furthermore, they deeply resented military rule. Consequently, when the government announced in 1974 that its original promise to hold free elections by 1976 was no longer realistic, it touched off a wave of popular unrest, and in less than a year a faction of the army staged the nation's third coup d'état. Among the officers taking part in the coup was Ibrahim Babangida, who was soon appointed by the new military leaders to the Supreme Military Council, the highest policymaking body in the nation.

As a member of the ruling elite, Ibrahim Babangida helped to draw up a plan to return the nation to democratic rule. In an effort to eliminate corruption among government officials, the military regime also initiated a "cleanup campaign" that led to the removal of thousands of public and military officials from their posts. Not surprisingly, the new government's zeal ignited the smoldering resentment of disaffected soldiers, and in 1976 Lieutenant Colonel Bukar Sukar Dimka and his supporters attempted to overthrow the one-year-old government. After assassinating the head of state, Dimka and his troops took control of the radio station in Lagos, the nation's capital.

As Lieutenant Colonel Dimka was announcing the success of the coup on national radio, a detachment of the armored corps under the command of Major Babangida surrounded the radio station. Reportedly alone and unarmed, Babangida entered the station in order to reason with Dimka, who had been his colleague and friend for many years. "Old Boy, you can shoot me if you like, but we must talk," he said, according to the London *Observer* (May 14, 1989). Babangida at length persuaded Dimka that his small contingent was no match for the much larger number of troops that remained loyal to the government and gave him the opportunity to escape unharmed. In using his wit to foil the attempted coup, the little-known Babangida emerged as a national hero.

Following the abortive coup, Babangida withdrew from the public eye for several years and devoted himself to his official responsibilities as a soldier. In 1979, the year that the military regime turned over control of the country to a democratically elected government, Babangida resumed his studies, at the National Institute of Policy and Strategic Studies in Kuru, where he took courses in senior executive management. In March 1983 he was promoted to the rank of major general. Yet even as he kept a low profile, he cultivated a network of supporters, and in so doing he gradually became one of the more popular figures within the military establishment. But unlike most of his fellow soldiers, who typically forged political alliances through common tribal interests, Babangida, as a member of a minority tribe, earned the support of his colleagues through the sheer force of his personality. Once described as a "soldier's soldier," Babangida won the confidence of superiors and subordinates alike with his warmth, his conciliatory nature, and his stern, no-nonsense manner while on duty. "He probably knows the first names of about 1,000 officers down to and including the rank of major," a Western analyst told James Brooke of the *New York Times* (August 11, 1988). "He talks to them personally. He says, 'Where do you want to go in your career?'"

Meanwhile, increasingly corrupt government officials showed no interest in managing the nation's oil billions wisely. Consumed by their own greed, the leaders of the various regimes that ruled Nigeria from 1966 until 1979 insisted upon maintaining a make-believe rate of foreign exchange, despite the fact that it both reduced the competitiveness of nonoil exports and encouraged the importation of luxury items, and thus widened the already huge gap between rich and poor. By the late 1970s the Nigerian economy had become so dependent on the foreign exchange earned from the export of a single commodity—oil—that when the world price of petroleum plummeted in 1981 and 1982, there was virtually nothing the government could do to stem the economy's precipitous decline. The administration of Alhaji Shehu Shagari, a democratically elected government that had come to power in 1979, received the blame, and a restive and demoralized population anxiously awaited its fall from power, which ultimately occurred on December 31, 1983.

Widely believed to have masterminded the coup d'état that toppled the Shagari government, Major General Babangida announced in January 1984 that the military takeover was "a New Year's present to the nation," and, together with the other military leaders, he vowed to rid the country of corruption and to reverse its economic decline. The new head of state, Major General Muhammadu Buhari, rewarded Babangida for his role in the coup by appointing him the chief of army staff, which made him the third-ranking officer in the nineteen-member Supreme Military Council. According to the *Guardian* (September 13, 1985), Babangida's supporters had expected him to become the new head of state, but he refused to make a bid for that office.

Enthusiastically welcomed by the Nigerian people, the Buhari regime won their confidence early on by arresting scores of corrupt government officials, but it gradually became clear that Buhari and his right-hand man, Major General Tunde Idiagbon, had little regard for human rights, and their administration became increasingly authoritarian and repressive. One of the regime's most flagrant abuses of power was its enactment of "Decree Number Four," which outlawed the publication of any information that embarrassed or criticized the government. Further undermining the rule of Buhari and Idiagbon was their failure to revive the economy and, according to Ibrahim Babangida, their refusal to consult with other members of the military council.

On the morning of August 27, 1985 a broadcast on national radio announced that the Buhari regime had been overthrown. It was the sixth coup in the country's twenty-five years of independence. In a nationally broadcast address later that day, Major General Babangida explained that the 1983 coup had been intended to end "the mismanagement of the economy, lack of public accountability, insensitivity of the political leadership, and a general deterioration in the standard of living," but that the Nigerian people had nevertheless languished "under a regime that continued the trend." For his part, Babangida vowed to reform the secret police, which had been responsible for flagrant violations of human rights, promised to release jailed journalists, and revoked the notorious Decree Number Four. Meanwhile, the military, on Babangida's orders, imposed a dawn-to-dusk curfew in Lagos and all state capitals, cut communications lines, and closed all airports and seaports.

Speculation that the new military leader intended to create a government that would be more responsive to the needs of the people seemed to be confirmed in the days that followed, when Babangida promised to allocate greater resources to agricultural development. He also enlarged the military council, which he renamed the Armed Forces Ruling Council, in order to provide greater representation to minority tribes. His subsequent appointment of an Ibo tribesman to the number-two position in the council further attested to his desire to establish a broad-based government. In yet another departure from the past, Babangida assumed the title of president, making him the first Nigerian military leader to do so.

Shortly after he assumed power, Babangida hit his first political snag when he indicated his willingness to resume negotiations with the International Monetary Fund for a $2.4 billion loan that would help to revive the country's ravaged economy. Previous regimes, as well as the Nigerian people generally, had long been bitterly opposed to concluding an accord with the fund because such an agreement would have required the nation to accept harsh measures that, in the short term, would cause severe economic hardship. Finding himself caught between the country's economic imperatives and the opposition of a proud people who had never been forced to seek financial assistance from the international aid agency, Babangida, in an extraordinary move, called upon all Nigerians to advise him on the issue and vowed to abide by their will. "I personally believe that we should conclude these negotiations," he told Gerald F. Seib of the *Wall Street Journal* (September 23, 1985). "I also believe that when doing that we must take cognizance of the feelings . . . of the people in this country."

A spirited debate ensued, with Nigerians from all walks of life referring to an agreement with the IMF variously as "poison" and "death." One went so far as to suggest that "we tell the IMF to go to hell." While those who held such views apparently felt that their national pride was at stake, others opposed the agreement because they doubted the government's ability to use a new infusion of capital wisely. "We do not yet have the self-discipline to use these loans," a professor at a local university was quoted as saying in the *Washington Post* (October 1, 1985). "The money would just be stolen and put in foreign banks, like all the oil billions."

With an entire nation denouncing the IMF, on December 13, 1985 General Babangida (he had been promoted in October) rejected the multibillion-dollar aid package. "It should now be clear that the administration is firmly set on a course of government by consultation with the people," he declared, as quoted in the *New York Times* (January 20, 1986). Yet beneath his conciliatory nature and consultative approach was a wily politician, and less than two weeks later, in what Blaine Harden described in *World Monitor* (August 1990) as "one of the neatest economic maneuvers in African history," Babangida revealed to the nation his government's 1986 budget, which included a number of austerity measures that were virtually the same as those demanded by the IMF.

Unveiling his government's budget in a televised address on New Year's Eve, Babangida announced his decision to eliminate all subsidies on petroleum products, to slash the public payroll by up to 20 percent, and to slap a 30 percent tax on all imported goods. Although the program was certain to send the price of gasoline and imported goods soaring, it was intended to stimulate production of agricultural products, both for export and for domestic consumption, which had long been depressed by the artificially low prices of imported goods. Other anticipated benefits included increased government revenues and decreased dependence on the highly unpredictable level of foreign exchange earned from the export of oil. Equally as important as the economic benefits, however, was the immediate support that Babangida's government won from the international financial community. As one diplomat told Blaine Harden in an interview for the *Washington Post* (January 5, 1986), "What you are seeing in the New Year's Eve speech is a virtual acceptance of the entire IMF program, without the name of the IMF attached to it."

Somewhat unexpectedly, Babangida's austerity program also earned the support of Nigerians, partly because they apparently felt that they had participated in the decision-making process but also because of Babangida's human touch. In carrying out the wage cuts, for example, he began with the military, astounding those who had expected the nation's elite to be exempt from the harsh measures. Furthermore, Babangida's government allocated a sizeable portion of its increased revenues, which resulted primarily from the reduction in oil subsidies, to a number of public-works projects, such as the construction of new roads and the improvement of educational and health-care facilities. "When I was the chief of army staff, my perception was restricted to the army," Babangida explained in an interview for a local newspaper in 1986. "On getting onto this beat, I found there were a lot of other conflicting needs within the army: health, education, rural development problems, etc."

In July 1986 General Babangida once again stunned the international financial community when he announced the implementation of the structural adjustment program, which included a de facto devaluation of the naira, the Nigerian currency, and the privatization of over 100 state-owned companies as well as a number of other measures designed to introduce free-market forces into the Nigerian economy. Although the program has not yet reduced the suffering of the average Nigerian—in 1989 the nation ranked among the world's least developed countries—by 1988 the economy had experienced some significant gains. "We are now earning foreign currency, and from nonoil exports, too," a government official was quoted as saying in *Newsweek* (August 29, 1988). "The farming population is doing better—earning higher income and producing more food. The dependence on oil has been reduced from about 90 percent to about 75 percent." Equally important was the fact that the international lending institutions had extended their approval to Babangida's economic reforms: in 1987 both the IMF and the World Bank provided the nation with multimillion-dollar loans. "Nigeria has embarked on the most comprehensive economic-adjustment program in Africa so far," a World Bank official said on concluding the negotiations. "We were never expecting them to do so much as they have done."

Although Babangida has earned widespread support for his program to lift the country out of economic ruin, his mishandling of the inevitable discontent among certain segments of the population has eroded his popularity and has associated him, in the minds of many, with the brutal repression of his predecessors. Babangida first displayed the ease with which he could resort to force when, following an abortive coup in December 1985, he sanctioned the execution of ten of the twenty-four officers implicated in the affair. Another incident that cost him the public's trust was the arrest and imprisonment of a number of union leaders on charges that they had masterminded a series of strikes staged by workers protesting the government's proposed wage cuts. "Where there is a threat to law and order to where there is a threat to security—we made it quite clear that we would not allow this to happen," Babangida said, defending his government's action.

Notwithstanding his dubious record on human rights, Babangida has succeeded in retaining power longer than any other leader since 1975, a feat that is attributable, above all, to his promise to return the nation to democratic rule by 1992. When he became president in 1985, he identified the creation of "a new political order capable of ensuring sustained economic growth and social development" as one of his prime objectives, and in the years that followed he has attempted, in earnest, to honor his pledge. In early 1986 he established the political bureau, which he charged with holding a national debate on the nature and structure of the government that would be installed following the nation's return to democratic rule, and a year and a half later he unveiled a plan, based on the political bureau's recommendations, outlining the steps to be taken during the five-year period leading up to the transfer of power. To date, the program has been implemented more or less according to plan. In 1987 local, nonparty elections were held, and in the following year a constituent assembly drafted an American-style constitution. Most recently, the ban on political activity was lifted, and the two parties that are field candidates in the 1992 national elections were established.

Despite Babangida's good-faith efforts to create the conditions for a return to democratic rule, Western observers as well as many Nigerians have voiced concern over what appears to be his attempt to control virtually every aspect of the political process. In 1989, for example, Babangida reviewed the applications of thirteen political associations that hoped to be selected to run in the national elections. Contrary to expectations, however, Babangida rejected and subsequently outlawed all thirteen organizations, establishing in their place two parties of his own creation—"one a little to the left, and the other a little to the right of center." Furthermore, as the *Economist* (March 17, 1990) pointed out, Babangida's political parties have neither members nor leaders, and their manifestoes seem to differ only in that "one is in favor of fish farming, while the other ignores this vital question." Another cause for concern was Babangida's removal, in December 1989, of Lieutenant Colonel Domkat Bali from the top leadership of the Armed Forces Ruling Council. Because he was the last remaining Christian in Babangida's inner circle, the Christian population was outraged. The affair was also cited as a reason for an attempted coup in April 1990 by a group of mid-ranking officers.

Once described as a "gregarious, bearish man with a gap-toothed grin," Ibrahim Babangida is pious and hard-working, typically rising at 5:30 A.M. to go to the mosque for prayers so that he can be in his office by 8:00. The Nigerian press has nicknamed him "Maradona," referring to the Argentinian soccer star, because of his seemingly unerring ability to sidestep the many obstacles that arise on the often chaotic Nigerian political scene. "It is difficult to judge the leader of a country as difficult as Nigeria is to rule," an American scholar was quoted as saying in *New York Newsday* (April 12, 1989). "Babangida is Machiavellian, yes, but in the positive sense. He is a man who charmed the Nigerian public in 1985. Now he is a leader who is respected because of his determination to see through some tough changes." By his marriage to the former Hajiya Maryam King, an Ibo tribeswoman of the Christian faith, Babangida has two sons, Muhammadu and Aminu, and two daughters, Aishatu and Halimatu. He lives with his family in Dodan Barracks, a military compound in Lagos.

References: Guardian p14 S 13 '85; London Observer p29 My 14 '89 por; N Y Times A p6 Ag 11 '88 por; World Monitor 3:30+ Ag '90 pors; Africa Who's Who, 1981; Africa Year Book and Who's Who, 1977; International Who's Who, 1990–91; Oyewole, A. Historical Dictionary of Nigeria (1987); Tokoya, 'Yomi. General Ibrahim Babangida: A Patriotic Leader of Our People (1988)

Barco Vargas, Virgilio

Sept. 17, 1921– Former Colombian government official. Address: Bogotá, Colombia

During the second half of the 1980s, the campaign to crush the Colombian-based drug cartel that manufactures and distributes an estimated 80 percent of the world's supply of cocaine rested on the shoulders of President Virgilio Barco Vargas, an unlikely hero who in nearly fifty years of government service earned a reputation as an earnest and somewhat uninspiring technocrat. Amid a campaign of terror waged by the drug traffickers against public officials and, in 1989, the Colombian people, Barco pressed forward with plans to capture the drug kingpins, confiscate their property, and, when appropriate, extradite them to the United States. At the same time, however, he blamed Washington for not doing more to curb the demand for drugs in the United States and criticized those who profited indirectly from the drug trade. "Somehow our sense of justice is warped," he declared in a speech before the United Nations General Assembly in September 1989, "when a poor farmer who feeds his family by growing coca is seen as the greater villain than the wealthy international banker who illegally transfers millions of dollars of drug money that finances terrorist acts against innocent people."

As Barco prepared to step down from the presidency in 1990, in accordance with a Colombian law that bars the president from serving two consecutive terms, the Colombian people were almost unanimous in their dissatisfaction with Barco's performance. Buttressing their view, his critics pointed out that the number of people killed in drug-related and politically motivated violence had risen from 15,000 in 1986 to nearly 23,000 in 1989. Despite those sobering statistics, Barco earned praise from Western governments, and particularly from the United States, for his relentless efforts to cooperate in the international campaign against the drug lords. "He decided to move against drug traffickers when he had the option to sit back and let them be," a Western diplomat said of Barco, according to the *Christian Science Monitor* (August 3, 1990). "He has to be given credit for facing the problem at great political and personal risk."

Virgilio Barco Vargas was born on September 17, 1921 in Cúcuta, Norte de Santander, Colombia, the son of Jorge Enrique Barco and Julieta (Vargas Durán) Barco. His family's considerable wealth was derived from oil lands discovered by his paternal grandfather and namesake in 1905. Although those properties were nationalized in 1931, the family continues to receive substantial royalties from them. Virgilio Barco, however, sold his interest in the family business in 1968.

Barco grew up in Cúcuta and attended the National University in Bogotá. In 1943, the year in which he graduated with a degree in civil engineering from the Massachusetts Institute of Technology (MIT), he was appointed secretary of public works and finance for the department of Norte de Santander. During 1945 and 1946 he served as secretary-general and acting minister of communications of Colombia. In 1947 he joined the Cúcuta city council. Two years later, he was elected to the national House of Representatives, but when the Conservative president Mariano Ospina dissolved Congress later that year, Barco took advantage of the hiatus to begin work on a master's degree in social sciences at Boston University, which he completed in 1952. He later received a doctorate in economics from MIT. From 1958 to 1966 he served in the Senate, meanwhile also serving as minister of public works (1958–61), president of the eighth Pan-American Highway Congress (1960), ambassador to Great Britain (1961–62), minister of agriculture (1963–64), and acting minister of finance (1964).

In 1966 Barco was appointed mayor of Bogotá, and over the next three years he undertook a series of major construction projects that involved the building of roads, parks, and schools. Adopting the slogan "When it's time, it's time," he acquired a national reputation for competence and industry. "He would show up at work sites around dawn to make sure everything was being done properly," a former contractor in the city recalled, as quoted in the *New York Times* (May 27, 1986). In 1969 Barco began a five-year term as a Latin American director of the World Bank. During the administration of President Jimmy Carter, he was Colombia's ambassador to the United States. In 1981 Barco became a candidate for the Liberal party's presidential nomination, but he withdrew after former president Alfonso López Michelson entered the race.

In August 1985 Barco won the Liberal presidential nomination, but, with his party divided, he faced stiff competition from the ruling Conservative party nominee, Alvaro Gómez Hurtado, a former ambassador to the United States and an unsuccessful candidate for president in 1974. Barco's strategy to unify the Liberals behind him received an impetus in the congressional elections of March 1986, in which his moderate faction scored impressive gains not only against the Conservatives but also against the so-called New Liberals, the followers of the maverick candidate Luis Carlos Galán. After Galán dropped out of the presidential race, Barco inherited his support, and after that he enjoyed a commanding lead over Gómez in the polls. For his part, Gómez struggled unsuccessfully to distance himself from the unpopular regime of the outgoing conservative president, Belisario Betancur. Gómez also was hurt by Liberal reminders that his father, Laureano Gómez Castro, had been president of Colombia during "la violencia," the period during the late 1940s and early 1950s when Liberals and Conservatives engaged in a bloody civil war that cost hundreds of thousands of lives.

Gómez struck back with charges that Barco should be barred from the presidency because his family stood to reap millions of dollars from a pending lawsuit, growing out of a dispute in 1974 over oil royalties, against the state-run petroleum company. Although Barco had sold his interest in the family business, his children, two brothers, and dozens of other relatives were party to the suit. Colombia's Council of State, the supreme administrative court, ruled, however, that the litigation did not disqualify Barco from the presidency.

Campaigning extensively, Barco spoke only in vague terms about taking a tougher stand against guerrilla groups and helping the poor. Ironically, in light of subsequent developments, the drug problem did not become a major issue in the campaign. On May 25, 1986 Barco defeated Gómez by 58 to 36 percent, and his margin of 1.5 million votes was the largest in the country's history. Jaime Pardo Leal of the Patriotic Union party, the political outgrowth of the Revolutionary Armed Forces of Colombia, a former leftist guerrilla group that had signed a cease-fire agreement with the Betancur government, received only 4 percent of the vote. Since his dull campaign style inspired little enthusiasm even among his supporters, Barco largely owed his victory to the prevailing public dissatisfaction with the outgoing Conservative government and his own reputation as an efficient bureaucrat. "The people want a manager and a statesman," observed the political scientist Germán Rodríguez in *Time* magazine (June 9, 1986), "not an orator."

On August 7, 1986 Virgilio Barco was sworn in as Colombia's 101st president. In his inaugural address, which was devoted almost exclusively to domestic problems, he promised to attack the underlying causes of the social unrest that was fueling the guerrilla activity in the countryside and to reintegrate the insurgents into civil society. He dismissed as "unthinkable" the use of United States forces to help combat the drug traffickers in Colombia along the lines of the joint operations then underway in Bolivia. In his most radical pledge, he vowed to dissolve the National Front agreement between the Liberals and Conservatives that for decades had produced a coalition government in Bogotá no matter which party captured the presidency.

The National Front coalition was instituted in 1958 as a peacekeeping compromise following the tragic era of "la violencia." According to that agreement, the presidency alternated between the Conservatives and the Liberals every four years. Although in 1974 it was amended to allow direct competition for the presidency, it was only with the assurance that the winner would appoint members of the losing party to his cabinet and bureaucracy. Ending the power-sharing arrangement, which had bred apathy among voters and had created a stalemate in governance, Barco formed an all-Liberal cabinet, to stand or fall on the Liberal agenda, thus prompting the Conservatives to become for the first time a genuine opposition party. Despite objections from Conservatives as well as some members of his own party and the looming threat that partisan politics might once again degenerate into a wave of violence, Barco showed no sign of turning back. "Barco has been under enormous pressure to return to the National Front," the minister of communications, Fernando Cepeda, noted, according to the *New York Times* (August 15, 1987). "But he is determined to carry out what will be one of the most important changes in our life as a nation."

While putting an end to power sharing between the two dominant parties, Barco fostered the growth of alternative political forces at the grassroots level as a vent for social unrest. The mayors of Colombian cities customarily had been appointed by provincial governors, who themselves are presidential appointees, but Barco broke with tradition by authorizing the first direct election of mayors, which was held on March 13, 1988. Although Liberal party candidates suffered embarrassing defeats by Conservatives in the nation's two largest cities, Bogotá and Medellín, the election had its desired effect—giving voters in guerrilla strongholds their first opportunity to elect members of the leftist Patriotic Union party.

Over the years poverty and unrest in rural Colombia have given rise to several leftist guerrilla groups, totalling about 10,000 members, whose clashes with the army and raids on towns in the 1980s resulted in thousands of casualties. Although a peace commission created by President Betancur negotiated separate cease-fires with three of them, only the Colombian Revolutionary Armed Forces, the largest insurgent group, remained peaceful and entered the political process. In the most sensational guerrilla action, the April 19th Movement, commonly called the M-19, seized the Palace of Justice, Colombia's supreme court, in November 1985. In the shootout with the army that followed, ninety-five people were killed, including eleven of the court's twenty-four justices.

Once Barco was installed in office, there were signs that he intended to go beyond Betancur's policy of negotiating with the guerrillas to address the underlying causes of unrest. Creating the so-called Program for Rehabilitation, Normalization, and Reconciliation, he pledged to commit $1 billion to the construction of roads, schools, and health facilities in Colombia's poverty-stricken regions. "Barco's campaign was built around the promise of change," the program's director was quoted as saying in the *New York Times* (January 26, 1987), "and this is a commitment to all Colombians, not just to the guerrillas."

But many of those promises remained unfulfilled, as Barco's elaborate plans became bogged down in bureaucratic red tape. At the same time, increased funds were made available to the police and military, and when violence among the leftist insurgents and right-wing death squads (whom the leftists accused of being linked to government forces) escalated in 1987 and 1988, the Barco administration responsed with force. Rejecting calls from the Conservatives, the Roman Catholic church, and rebel groups that all parties enter into negotiations on the grounds that previous attempts to achieve peace through a negotiated settlement had ended in violence, Barco proposed a peace plan of his own, but it was immediately denounced by the rebels as a thinly veiled demand for their unconditional surrender. But after three months of the bloodiest fighting that Colombia had seen in decades (an estimated 3,000 lost their lives), the government relented and entered into peace talks with the M-19 group in January 1989. Six months later the M-19 leader, Carlos Pizarro León-Gómez, signed a truce with the government, while talks continued with two other groups, leaving the Cuban-backed National Liberation Army the only active insurgent force.

Meanwhile, however, violence from another source was threatening the stability of the country. For some time, the M-19 guerrillas had been suspected of having staged their assault on the Palace of Justice in collusion with the drug barons who have made Colombia the world's principal supplier of cocaine. But it was not until Guillermo Cano Isaza, the editor of *El espectador*, Bogotá's second-largest newspaper, and an outspoken critic of the drug traffickers, was murdered on December 17, 1986 that Barco declared all-out war on the narcotics trade. That slaying was but the latest in a campaign of terror that claimed the lives of Justice Minister Rodrigo Lara Bonilla in 1984 and Supreme Court Justice Hernando Baquero Borda and the chief antinarcotics police officer, Jaime Ramírez Gómez, in 1986.

A month after the Cano murder, Colombia's ambassador to Hungary, Enrique Parejo, who as minister of justice in the Betancur administration had approved the first extradition of a Colombian drug trafficker to the United States, survived five gunshot wounds in Budapest. Undaunted, Barco in February 1987 agreed to a United States request for the extradition of Carlos Enrique Lehder Rivas, a leader of the Medellín-based drug cartel. The cartel responded with more violence, including the kidnapping and murder of Justice Minister Carlos Mauro Hoyos, a strong supporter of extradition, in January 1988. In what was viewed as a major escalation of the drug war, a few months later, Barco ordered the army to launch a weekend raid on two cocaine processing plants east of Medellín that uncovered more than four tons of cocaine, drug-refining chemicals, an electric generating plant, and airstrips. Senior military officers had argued against using the army out of fear that the troops would be vulnerable to bribes from the drug cartel, but Barco overruled their objections.

In August 1989 the drug war reached a fever pitch with the assassination of Luis Carlos Galán, by then a popular presidential candidate who was viewed as Barco's likely successor in 1990. (According to Colombian law, the president is barred from serving two consecutive terms.) With the support of an enraged populace, Barco launched the government's most determined assault yet on the Medellín cartel. Issuing a decree continuing extradition despite a Supreme Court ruling that questioned its constitutionality, he assumed emergency powers that broadened the rules of arrest, detention, and seizure. In his most effective new strategy, he authorized the seizure of the estates of the wealthy drug barons until they came forward to prove that the property was not purchased from drug profits.

As the terrorist violence escalated in the fall of 1989 to include for the first time such civilian targets as supermarkets and schools, Barco found himself isolated not only from the Supreme Court, which must review requests for extradition, and from some members of Congress whose campaign war chests included drug money, but also from an increasingly nervous public, many of whom blamed the United States both for its consumption of drugs and for its campaign for extradition. Nevertheless, Barco spurned offers from the Medellín's Ochoa crime family to cease drug trafficking in Colombia in exchange for amnesty. In September 1989 he dismissed Justice Minister Mónica de Greiff, reportedly because she was resisting the extradition of suspected drug dealers out of concern for her family's safety.

For their part, the wanted drug traffickers, self-dubbed "the Extraditables," vowed to kill ten judges for every suspect turned over to the United States. In the first redemption of that pledge, the high-court judge Hector Jiménez Rodríguez was gunned down on October 17, 1989, becoming the fifty-first judge to be killed in drug-related violence. Immediately following the slaying, the nation's 4,400 judges declared a three-day strike to protest the government's failure to provide adequate security. Hundreds of judges had already resigned because of death threats.

Meanwhile, Barco called on the United States and other Western governments to take sterner measures in reducing the consumption of drugs. "Every tactic and every weapon in the war against narcotics pales in significance compared with the need to reduce demand," he declared in a well-received address before the Forty-fourth Session of the United Nations General Assembly on September 29, 1989. "Those who consume cocaine are contributing to the assassination of my people by the criminal drug cartels." Barco also urged Western governments to restrict the manufacture and sale of chemicals used in drug processing as well as the arming and military training of traffickers, singling out for special criticism those international bankers who profit from the laundering of drug money. In October 1989 Barco met with presidents Jaime Paz Zamora of Bolivia and Alan García Pérez of Peru in Ica, Peru to coordinate antidrug strategy. Their efforts received much-needed support from the United States in February 1990, when President George Bush joined the three South American presidents at a summit conference in Cartagena, Colombia, and Bush pledged to increase United States aid to their countries' respective antidrug programs.

Although Barco's efforts to bring an end to drug-related violence in his country won him praise from the international community and from the United States in particular, at home the lame-duck president was viewed as a failure. "[Barco] has hit drug traffickers, but the country's violence has increased instead of diminished," the head of Colombia's judicial union said, according to the *Christian Science Monitor* (August 3, 1990). "I would call that proof that the administration has been a total failure." Despite such criticisms, Barco can claim credit for several undisputed successes. In March 1990 his administration concluded peace talks with the M-19 guerrillas, who agreed to lay down their arms in return for amnesty and the right to participate in the political process. The fact that the rebel group turned political party went on to win 13 percent of the popular vote in the general elections, held in May 1990, attested to the successful integration of the former insurgents into Colombian society. As Barco was preparing to leave office, government officials were just beginning negotiations with another guerrilla organization, the People's Liberation Army.

Virgilio Barco Vargas is expected to maintain close personal ties with the United States. Thanks to his New England education, he speaks fluent English. Since 1950 he has been married to the former Carolina Isakson, a native of York, Pennsylvania and a naturalized Colombian citizen, whose Swedish-American parents settled in Cúcuta when she was a little girl. Three of their four grown children (Carolina, Julia, Diana, and Virgilio) also were educated in Massachusetts. As one wag was quoted as saying in *Time* (June 9, 1986) of the Colombian president's lackluster performance before crowds, "The reason Barco has trouble speaking in public is that he thinks in English." Barco has been described variously as cold, dour, aloof, introspective, methodical, quick-tempered, cautious, calculating, and manipulative. All agree that the soft-spoken, gray-haired president with the professorial aspect is meticulous in detail, determined in achieving his goals, and possessed of a first-rate analytical mind.

References: N Y Times A p8 My 27 '86; International Who's Who, 1990-91

Basinger, Kim

(bā´ sing-ər)

Dec. 8, 1953- Actress. Address: c/o Ziffren, Brittenham and Branca, 2121 Ave. of the Stars, 32d floor, Los Angeles, Calif. 90067

Once described by the movie producer Menahem Golan as "a blend of Marilyn Monroe, Brigitte Bardot, and Judy Holliday, with the talent of Meryl Streep," Kim Basinger is among the busiest actresses working in Hollywood today. A ravishing beauty who also happens to be a gifted comedienne, Basinger has established an on-screen presence that is a titillating mix of wide-eyed innocence and smoldering sexuality. Her film career has been marked by critically acclaimed performances in mediocre films, a pattern that was established with her first significant role, opposite Sean Connery in the 1983 James Bond thriller *Never Say Never Again*. Kim Basinger emerged as a star after the release, in early 1986, of the highly erotic film *9½ Weeks*, which revolved around an obsessive, sadistic love affair between two Manhattan professionals. Although vilified by most critics, the film's voyeuristic subject matter made it a box-office hit and Kim Basinger a bankable star. In the two-year period between December 1986 and December 1988, she starred in four movies: *No Mercy*, *Blind Date*, *Nadine*, and *My Stepmother Is an Alien*, drawing almost uniformly enthusiastic reviews for her performances.

Kim Basinger was born on December 8, 1953 in Athens, Georgia and grew up, along with her two older brothers and two younger sisters, in a middle-class neighborhood in that city. Her father, Don Basinger, studied at the American Conservatory of Music in Chicago and was a big-band musician for a time before his marriage, after which he managed a loan company in Athens. Kim Basinger's mother was a former model and an expert swimmer who performed water ballet film in films with Esther Williams.

Kim faithfully attended church and choir practice, but her childhood was marred by her extreme shyness. "I was very much a loner as a child," she told Dotson Rader during an interview for *Parade* (October 23, 1988). "I kept to myself and observed. I was very, very shy, painfully so, and I had a lot of trouble in school." So acute was her shyness that at one point her parents feared that she might be autistic and had her tested for that disorder. Her childhood was also overshadowed by her parents' unhappy marriage and her strained relationship with her father. "I just couldn't please him enough," she recalled to Rader. "He never complimented me. Ever. And I saw a lot of silence. Children always read into silence something terrible."

Kim Basinger remembers telling her father at the age of two that she was going to be a great actress. At sixteen, she entered and won the Athens Junior Miss contest, singing the cockney ballad "Wouldn't It Be Loverly" from *My Fair Lady* in its talent portion. "People from my high school were all over the audience," she told Rader. "They didn't know I could talk, much less *sing*! Getting through that song was the greatest accomplishment of my life." Encouraged, she advanced to Atlanta, where she captured the Georgia Junior Miss crown, and then proceeded to New York City to compete in the national pageant. There, she met Eileen Ford, the head of the prestigious Ford Modeling Agency, who offered her a contract. Rejecting the offer, she returned to Athens, but several weeks later she reconsidered and moved to New York to begin a modeling career, though she still hoped to break into singing or acting eventually.

In the early 1970s blond, blue-eyed beauties were much sought after in the modeling world, and Kim Basinger quickly became one of the world's top fashion models, appearing in ads for Clairol shampoo and Revlon cosmetics and on dozens of magazine covers. By the time she reached her early twenties, her modeling assignments were earning her up to $1,000 a day. "She was *the* all-American girl," Eileen Ford told Dotson Rader. But in spite of her success, Basinger has less than fond memories of her modeling days. She disliked the filthy streets of New York City, did not socialize with the other models at the Ford agency, and ultimately grew disenchanted with her work. "I had no inclination to look at myself all the time in the mirror," she said in an interview with George Perry for the London *Sunday Times Magazine* (June 1, 1986). "It was very hard to go from one booking to another and always have to deal with the way I looked. I couldn't stand it. I felt myself choking." Basinger also became more and more frustrated by the difficulty she encountered in finding singing or acting assignments. She went to open auditions, studied acting at the Neighborhood Playhouse, took singing lessons, and, using the stage name "Chelsea," sang at "open-mike" nights at Greenwich Village nightclubs, all to no avail.

After five years in New York, Basinger, accompanied by her boyfriend and her dog, moved to Los Angeles, hoping to get into motion pictures. "For six months, we lived in a Howard Johnson's motel near the Hollywood Freeway," she told George Perry. "It was a terrible time, but I had no intention of quitting." Her luck began to change in 1977, when she was cast as Officer J. Z. Kane in the short-lived ABC series *Dog and Cat*, about a male-female patrol-car team with the Los Angeles Police Department. In the following year, she played the title role in the NBC made-for-television movie *Katie: Portrait of a Centerfold*, portraying a Texas beauty queen whose modeling career takes a nosedive after she poses for a pornographic magazine. Basinger later made guest appearances on the ABC drama series *Charlie's Angels* and *The Six Million Dollar Man*, and, in 1980, she played the prostitute Lorene Rogers in NBC's remake of the 1953 movie classic *From Here to Eternity*.

Kim Basinger made her theatrical film debut in David Greene's *Hard Country* (1981), portraying an ambitious woman who longs to escape her small Texas town for the big city but is reluctant to leave her boyfriend behind. Although a preview critic for *Variety* (April 1, 1981) called Basinger "terrific" and the movie "well-made and thoroughly enjoyable," *Hard Country* was a box-office failure, in part because it was released shortly after the hugely successful *Urban Cowboy*, which it resembled in subject matter. *Mother Lode* (1982), Basinger's second film, which was directed by and starred Charlton Heston, received little critical or popular attention. Damning it with faint praise, *Halliwell's Film Guide, 1986* rated it merely as being "not bad."

In her first notable screen role, Basinger played Domino, the main love interest of James Bond (Sean Connery), in Irvin Kershner's 1983 film *Never Say Never Again*. The film itself garnered only mixed notices, but several reviewers commented favorably on her performance. "Kim Basinger looks like a voluptuous sibling of Liv Ullmann and has a certain something," wrote Gary Arnold of the *Washington Post* (October 6, 1983), while Jack Kroll of *Newsweek* (October 10, 1983) eloquently observed that Basinger "shows signs of being more than a Bond bimbo with her flashdance physicality and golden-eagle elegance." Just two months after the release of *Never Say Never Again*, Basinger ventured into comedy for the first time, portraying a wealthy, married Texas woman in pursuit of a playboy (Burt Reynolds) in director Blake Edwards's remake of the 1977 François Truffaut film *The Man Who Loved Women*. It was also in 1983 that Basinger, against the advice of her agent and her lawyer, appeared in an eight-page nude spread in *Playboy* magazine. "*Playboy* had asked me a number of times, but I never saw any point in it," she said in an interview with Hillary Johnson of *Rolling Stone* (February 13, 1986), going on to explain that she changed her mind because "I needed something that would remind the industry of me, something that would wow them. I considered the spread almost a silent film for myself." Basinger agreed to pose only on the condition that she be allowed to select all of the photos that would appear in the magazine.

Basinger's next four film roles were all of the dramatic variety, beginning with *The Natural* (1984), in which she played the femme fatale Memo Paris, who almost singlehandedly destroys the great baseball player Roy Hobbs (Robert Redford). Directed by Barry Levinson and based on the Bernard Malamud novel of the same name, *The Natural* was Kim Basinger's biggest box-office hit to date. Her performance overwhelmed the syndicated critic Rex Reed, who, in a review that appeared in the *New York Post* (May 11, 1984), said Basinger "steals the movie." He continued, "In sleek gowns and a peroxide pageboy, she combines the sultry goofiness of Marilyn Monroe with the cornfed sweetness of Carroll Baker." Lawrence O'Toole of *Maclean's* (May 21, 1984) was less impressed, noting that "Basinger is certainly animated, but she seems to have no idea who or what she is supposed to play," and David Ansen of *Newsweek* (May 28, 1984) labeled Basinger's performance "very fine" but found that her scenes with Redford lacked "heat."

Robert Altman's *Fool for Love* (1985) paired Kim Basinger with Sam Shepard in a script that Shepard adapted from his Off-Broadway play about the topsy-turvy romance between a rodeo cowboy and his half sister. Although the film received mixed reviews, Basinger's depiction of the "red-hot vamp," May, was widely praised. Peter Ackroyd, writing in the *Spectator* (July 12, 1986), remarked that she "is so good someone will want to eat her," and Vincent Canby of the *New York Times* (December 6, 1985) pronounced her "stunning."

In the controversial *9½ Weeks* (1986), Basinger played a SoHo art dealer named Elizabeth who engages in a brief, obsessive love affair with John (Mickey Rourke), a sadistic arbitrager. Director Adrian Lyne of *Flashdance* fame selected her for the part over Kathleen Turner, Isabella Rossellini, and Teri Garr, but following her audition, in which she was asked to play a scene calling for her to crawl across the floor on her hands and knees, picking up money with her teeth (a scene that was cut from the film), Basinger decided *9½ Weeks* was not for her. "I didn't want the part, I didn't want anything to do with it," she told an interviewer for *People* (August 5, 1985). "I didn't want to go that far in life, ever." But Lyne continued to pursue her for the role, and she eventually took it, believing it would help her to develop as an actress. Among the film's many controversial scenes were ones in which John rapes Elizabeth on a dining-room table and another in which he blindfolds her and forcibly feeds her, among other things, Jell-O and cough syrup.

Kim Basinger looks back upon the period during which *9½ Weeks* was shot as the "most depressing time" of her life. She never became entirely comfortable with the film's tawdry, soft-core subject matter and reportedly had little rapport with Rourke, rarely speaking to him away from the set. In addition, her marriage suffered, as she found it impossible to leave her character behind at the end of a day's shooting. "There were times when I was ready to quit," she admitted to Nina Darnton in an interview for the *New York Times* (March 9, 1986), "when I wondered if he (Lyne) weren't a sick human being, if we weren't all sick to do this, but in the end I faced my own fear and came through it."

A scene in which the lovers take Seconal pills as part of a mock suicide pact and another in which Elizabeth is handcuffed to a bed were edited out of the film after test audiences found them upsetting. Mike McGrady of *New York Newsday* (February 21, 1986) quipped that the two and one-half minutes of the movie that were deleted so that it would receive an R rather than an X rating from the Motion Picture Association of America must have "contained all the film's meaningful dialogue, its story line, its characterization, and its entire point—because none of these qualities can be found in the surviving film." Many other critics were equally forthright in their condemnation of *9½ Weeks*. "You feel smutty and depressed for days after this tawdry night at the movies," wrote Rita Kempley of the *Washington Post* (March 21, 1986), and Kathleen Carroll, writing in the New York *Daily News* (February 21, 1986), remarked that "the movie is about as titillating as a garden-club lecture on the mating habits of the fruit fly."

Reviewers placed most of the blame for the fiasco on Adrian Lyne and on his trio of screenwriters—Patricia Knop, Zalman King, and Sarah Kernochan—rather than on Basinger and Rourke. Kathleen Carroll, for example, called Kim Basinger "a mesmerizing beauty who is such an obviously sincere actress it pains one to see her in the idiotic, demeaning role of Elizabeth." Paul Attanasio of the *Washington Post* (March 22, 1986) concurred: "Basinger may be the sexiest leading lady since Brigitte Bardot, but she's struggling here; her acting is all glowering and finicky mannerisms. That's not to fault Basinger particularly. Only a great actress could have gotten us inside Elizabeth, since Lyne doesn't show the slightest interest in knowing what she thinks."

Although a critical flop, *9½ Weeks* was a box-office hit that conferred stardom on Kim Basinger, admitting her to the select circle of Hollywood actors who can demand at least $1 million to appear in a film. She followed up *9½ Weeks* with what she has referred to as her "trilogy": *No Mercy* (1986), *Blind Date* (1987), and *Nadine* (1987). As she explained to Jay Scott of the Toronto *Globe and Mail* (August 7, 1987), the three films were shot in rapid succession: "We were talking about *Nadine*'s clothes while I was shooting *Blind Date* and talking about *No Mercy*'s publicity. . . . I didn't know who I was." Under Richard Pearce's direction, *No Mercy* featured Richard Gere as a Chicago detective intent on capturing the Louisiana crime boss who murdered his partner. Basinger played the kingpin's illiterate Cajun mistress, who assists Gere in tracking him down. *No Mercy* was trashed by a few critics, among them Dave Kehr of the *Chicago Tribune* (December 19, 1986), who found it "an ugly, garish, and mean-spirited film that looks like an overheated episode of *Miami Vice*." A majority of critics, however, gave the movie a passing grade. Janet Maslin of the *New York Times* (December 19, 1986), for instance, said, "Its style is intense, suitably crazy, and distinctly its own." Critics, likewise, were divided in their opinion of Basinger's performance. Lawrence O' Toole of *Maclean's* (December 29, 1986) succumbed to her "irresistible spell" and "vulnerable, hypnotic, [and] alluring presence," whereas Kathleen Carroll of the New York *Daily News* (December 19, 1986) pigeonholed her as "nothing more than a glorified sex object."

Kim Basinger worked with Blake Edwards once again in the slapstick comedy *Blind Date*, which also starred Bruce Willis, as a financial analyst whose life is turned upside down in the course of one disastrous evening with Basinger's Nadia Gates, a demure woman with a low tolerance for alcohol. Although *Blind Date* received mostly negative reviews, critics approved of Basinger's performance. "Miss Basinger has the chance to prove herself a delightful physical comedienne, with a fluid grace that's most apparent when she's falling apart or falling down," observed Janet Maslin of the *New York Times* (March 27, 1987). According to Dave Kehr of the *Chicago Tribune* (March 27, 1987), *Blind Date* allowed Kim Basinger "to establish herself as that most rare of movie creatures, the beautiful woman who can also be hilariously funny. . . . She could be a Marilyn Monroe for the 1980s, a Marilyn Monroe who isn't ashamed of her brains."

In Robert Benton's comic thriller *Nadine*, set in Austin, Texas in 1954, Kim Basinger played the eponymous character, a manicurist in a beauty parlor whose marriage has recently ended. After posing in the nude for a sleazy photographer, Nadine has some regrets, but when she and her ex-husband (Jeff Bridges) go to the photographer's office to try to retrieve the photos, they mistakenly pick up an envelope containing secret plans for a new superhighway. A local mobster learns that they have the plans, and the rest of the film centers around the couple's attempt to escape his hit men. *Nadine* collected unenthusiastic reviews, with several critics contending that it was not up to the standard of such earlier Benton films as *Kramer vs. Kramer* and *Places in the Heart*, but Basinger again earned high marks for her performance. In the opinion of Jack Kroll of *Newsweek* (August 10, 1987), "she plays Nadine with a natural blend of fire, humor, and pathos. It's the performance of a star." And in his review for *New York Newsday* (August 7, 1987), Mike McGrady wrote: "Kim Basinger, who revealed such a deft comic touch in the recent *Blind Date*, repeats the feat in a role much closer to home. Basinger's Georgia background provides a perfect southern lilt and her natural comedic gifts breathe life into this . . . beautician."

My Stepmother Is an Alien (1988), Kim Basinger's third consecutive comedy, teamed her with Dan Aykroyd in the story of a beautiful alien who is sent to earth to find the scientist responsible for upsetting her planet's gravitational system. Yet again, a majority of reviewers panned the movie but applauded her performance. "Basinger sparkles despite an aggressively silly script and director Richard Benjamin's loving closeups of her various body parts," Donna Britt commented in *USA Today* (December 9, 1988). In spite of her reservations about the movie, Janet Maslin, in her *New York Times* review of the same date, discovered that Basinger "reveals unfailingly sound instincts for comedy" and is "enchantingly eccentric."

In the blockbuster *Batman* (1989), director Tim Burton's screen adaptation of the adventures of the comic-book crime-fighter, Kim Basinger played a supporting role to Michael Keaton as Batman and Jack Nicholson as his nemesis, the Joker. Her Vicki Vale is a photojournalist who falls in love with Batman's alter ego, Bruce Wayne, unaware at first that he is the superhero. Basinger got the part after Sean Young, to whom it had originally been assigned, was forced to back out at the last minute because of a riding injury. Jack Kroll of *Newsweek* (June 26, 1989) credited Kim Basinger with "literally lighting up a physically dark movie." Critics differed on the believability of the Keaton-Basinger romance. Roger Ebert, writing in the New York *Daily News* (June 25, 1989), found that their scenes together feature "no chemistry and little eroticism," but Julie Salamon of the *Wall Street Journal* (June 22, 1989) dissented: "Mr. Keaton's best moments come into play when he's with Vicki Vale (Kim Basinger). . . . By her side, Mr. Keaton gets to smile a little, though even here he's a straight man for Ms. Basinger's deft comic delivery." One of the biggest box-office hits in Hollywood history, *Batman* grossed $100.2 million in its first ten days, an all-time record.

Five feet, seven and one-half inches in height, Kim Basinger has a lissome, ballerina-like body, large blue-gray eyes, and long blond hair. Her opalescent complexion, strong, high cheekbones (which she inherited from Cherokee ancestors), and sensuously pouty mouth combine to make her, in the words of one writer, "perhaps the most purely beautiful young actress in films today." An energetic, optimistic woman who laughs easily, Basinger dresses casually, usually in jeans and loose sweaters or sweatshirts. Still a loner, she has, by her own admission, no close friends.

From 1982 to 1988, Kim Basinger was married to Ron Britton, a Hollywood makeup artist whom she met on the set of *Hard Country* in 1980. Since her divorce from Britton, she has been linked romantically with Jon Peters, the coproducer of *Batman*. In March 1989 an investment group headed by Basinger purchased, at a cost of $20 million, the small town of Braselton, Georgia, which is located about ten miles from Basinger's hometown of Athens. Basinger intends to renovate downtown Braselton, replacing its outmoded stores with upscale boutiques. She also plans to build a film and recording studio and hopes to lure other industrial tenants into the town, which already has two Mitsubishi plants. An animal-rights advocate, she donates some of her leisure time to the Beauty against Cruelty organization. Basinger lives alone in Los Angeles in a house filled, not surprisingly, with varying numbers of dogs and cats. In summing up her approach to acting, she told an interviewer for *Vanity Fair* (April 1984), "All I know about acting is, you just do it. God bless Stanislavsky, but I can't even pronounce his name."

References: Parade p16 Jl 16 '87 por; Rolling Stone p69+ F 13 '86 por; Toronto Globe and Mail A p14 Ag 7 '87 pors; Vanity Fair 52:114+ Je '89 pors; International Motion Picture Almanac, 1990

Bedford, Sybille

Mar. 16, 1911– British writer. Address: c/o Messrs. Coutts, 1 Old Park Lane, London W1Y 4BS, England

Meshing memory with imagination, the factual with the fictive, Sybille Bedford gives her novels the milieu of her childhood and youth in Germany, Italy, France, and England—a vanishing world of privilege, cultivated taste, and leisurely travel, of gracious and somewhat sybaritic living. Besides her four novels—the first, *A Legacy*, in 1956 and the most recent, the autobiographical *Jigsaw*, in 1989—she has written an authorized biography of Aldous Huxley and books on law and on travel. Although her work, particularly her fiction, seems to some reviewers to be mannered, remote, and irrelevant, from the beginning she has attracted a sizable following of discriminating readers and critics who delight in her precise, sophisticated, and "naturally elegant" prose, in the perception and "great technical skill and stylistic power"—to use

© Jerry Bauer

Sybille Bedford

Granville Hicks's phrase—with which she gives form and understanding, or acceptance, to experience. Most of her books have recently been reissued.

Sybille Bedford was born on March 16, 1911 in the German city of Charlottenburg, now a section of Berlin, to Maximilian von Schoenebeck and his wife, the former Elizabeth Bernard. Both her father, whom she once described as "a slightly eccentric baron," and her beautiful, partly English mother became models for some of the central characters of her novels. Her early home was a small château, or manor house, in Feldkirch, Baden, in southern Germany. Feldkirch was a Roman Catholic village, and the partly Jewish Sybille von Schoenebeck was raised as a Catholic. After the breakup of her parents' marriage and the departure of her mother, following World War I, she remained with her father. Despite the postwar shortages in Germany and a decline in the family fortune, he guided her toward an appreciation of fine wine and cookery. She attended a village school briefly and had some tutoring from her father in French and German grammar, geography, and history. But she lacked the formal instruction that, among other possible benefits, would presumably have made her handwriting legible.

When she was nine or ten years old, Sybille von Schoenebeck left Germany to visit her mother in Italy. Then, because of the sudden illness and death of her father, she stayed on in Italy to live with her mother and eventually a young Italian art dealer who became her stepfather. She was so often sent off to England, ostensibly for study, that she came to think of that country, as well as Italy, as a "home base." Although her mother arranged for tutoring at various times and places, Sybille had to acquire her education largely through her own inclinations—from books, art galleries and museums, concerts, travel, and conversation. Describing her mother as "ferociously intelligent," she recalled in a interview for the *New York Herald Tribune* (August 6, 1961), "I think she spoke seventeen languages. We were very literary. The talk at the table was always about books or concerts or paintings, and if you couldn't keep your end up, no matter how young you were, you either left the table or ate in silence."

During a sojourn in London a friend took Sybille, then about fifteen years old, along with her to watch procedures at the Court of Law in the Strand, where civil cases were tried. Immediately fascinated, she began an earnest study of court cases, and at one time she considered becoming a barrister. But her preliminary academic deficiency precluded a profession in law, as it did the realization of her desire to study at Oxford. Of one career she remained certain: the narrator of *Jigsaw*, Billi, a nickname suggested by the last syllable of Sybille, relates, "From early on I had the absolute if shadowy conviction that I would become a writer and nothing else; I held on to the English language as the rope to save me from drifting awash in the fluidities of multilingualism that surrounded me." The rejected alternatives to English as a literary language were German and French.

In the mid-1920s, as the Mussolini regime grew more oppressive in Italy, Sybille's mother and stepfather, Lisa and Nori Marchesani, moved to Sanary-sur-Mer, on the Mediterranean coast of France between Toulon and Marseilles. Thereafter, the small fishing port served as her home base for some fourteen years. In *Jigsaw* Billi recalls the hours spent swimming at Sanary: "It was then that I did my dreaming, shaped what I had been and thought into sentences, cadences, meaning (so I hoped)—*words* at great speed were running. . . . I was writing in my head." Some years later, when she faced the ordeal of actually putting the elusive words on paper, her efforts yielded formidable intellectual essays, what she has called "highfalutin' literary exercises."

For her apprenticeship in writing, Sybille Bedford turned primarily to reading. Her favorite author was Aldous Huxley, whose 1924 novel, *Point Counter Point*, she read when she was fifteen. In an interview for *Book World* (May 4, 1969), she spoke of her responsiveness to the book: "It was a way of seeing things that I found exactly expressed what I was interested in. . . . Here were ways suddenly to combine fictional and essay forms." She went on from *Point Counter Point* to Huxley's other novels and to his stories and essays. As soon as she heard that Huxley himself had moved into a new house in Sanary, she leaped at the first chance to meet him. That meeting in the spring of 1930 with the novelist and his wife, Maria, marked the beginning of a close friendship that lasted until Huxley's death, in 1963.

Throughout the 1930s Sybille Bedford continued to divide her time between France and England.

Like her later fictional characters, she kept in transit, traveling, for example, in 1932 to Istanbul and Berlin. In 1935 she married Walter Bedford, an English army officer. The marriage was short-lived. At Sanary she was deeply concerned about her mother's life-threatening addiction to morphine. In an interview for the London *Observer* (April 30, 1989), however, she told Patrick O'Connor, "The catastrophe of my life was not my mother's illness but the arrival of Hitler." Because she had been writing antifascist articles, she considered it advisable to leave France when the Nazis invaded that country in 1940. She boarded an American ship as a refugee and was able to join the Huxleys in California in the summer of 1940.

Sybille Bedford has said repeatedly that Huxley was a strong literary and moral influence in her life. But his literary influence had a negative aspect in that her early work, including three unpublished novels, was "very watered-down Huxley." Her emulation of Huxley no doubt prolonged her struggle to define and develop her own themes in her own way. The style that she eventually reached came from hard, careful work. "I am a very slow writer," she was quoted in the *Washington Post* (December 11, 1968) as saying. "I think facility is a gift of the gods, but unfortunately I don't have it." She does have one of the requirements, among others, that she believes is important in being a good writer—independence, a disregard of such extraneous influences as fashionable trends and commercial success.

Although she had been writing since her teens, Bedford was more than forty years old when she published her first book. *The Sudden View: A Mexican Journey* (1953; reissued as *A Visit to Don Otavio: A Traveller's Tale from Mexico*, 1960) is the outcome of a trip to the United States during which she spent several months in Mexico. She had been preceded to that country by Aldous Huxley, whose *Beyond the Mexique Bay* is an account of his visit to Mexico in 1933. But *The Sudden View* is entirely Sybille Bedford's own. Recognizing that her impressions and flavoring humor were original, reviewers described the book as "unique" and "unclassifiable." "In Mrs. Bedford's company," John Davenport commented in *New Statesman and Nation* (March 28, 1953), " . . . nothing is obvious, everything is new"; and V. L. Warren pointed out in the *New York Times* (January 17, 1954), "Mrs. Bedford is capable of exercising a fine sort of detachment while telling an intensely personal story." When *A Visit to Don Otavio* was reissued as a paperback in 1989, David Streitfeld of the *Washington Post* (July 27, 1989) and others welcomed it as a book now considered a cornerstone, or classic, of modern travel writing.

In a prefatory note to her work on Mexico, Sybille Bedford told her readers that the characters are fictitious and various incidents along the route are "compound." It has been suggested that the author, mingling the invented with the factual, gave the Hapsburg emperor Maximilian of Mexico some of the traits of her father. Don Otavio, whom Bedford met on a far-off shore of Lake Chapala, also bears a resemblance to her father, as does Julius von Felden, a minor German baron who dominates her first published novel, *A Legacy* (1956). "To say that Jules [Julius] . . . was my father," Billi remarks in *Jigsaw*, "would be as misleading as to say that he was not." Similarly, Sybille Bedford has confounded speculation about the autobiographical elements in her fiction by asserting that she is in her books and not in her books at the same time.

Narrated by Francesca, Julius's daughter by his second wife, an Englishwoman, the entangled story of *A Legacy* is set in pre–World War I Germany and involves the interrelationships, including marriage, between the Jewish mercantile Mertz family of Berlin and the rural Catholic von Felden family of southern Germany. The novel evokes a captivating bygone era of glitter, wealth, and advantage and of social corruption and degeneracy that incubates a scandal sensational enough to threaten the collapse of the government.

By the time *A Legacy* reached American readers, in 1957, it carried the nearly rapturous endorsement of several of England's eminent authors, among them Evelyn Waugh and Nancy Mitford. Interfaith marriage and moral bankruptcy among the privileged were familiar subjects in novels, "but here everything is new, cool, witty, [and] elegant," Waugh wrote in the *Spectator* (April 13, 1956). Like *The Sudden View*, *A Legacy* was deemed "unclassifiable," this time by Huxley, and B. R. Redman of the *Saturday Review* (February 9, 1957) agreed with him and with critics who had thought the book "astonishing" and "radiant." Surveying Bedford's work in *Contemporary Novelists* (1986), John P. O'Neill recognized in *A Legacy* similarities to Henry James that reappeared in her later novels: the sociohistorical frame, "indirection of comment," and a characterization that pairs off persons of different national origins. "In addition," O'Neill continued, "each pair exhibits the contrast between fresh, energetic innocence and degenerate, if attractive, worldliness leading to moral insight that James modulated from *The American* to *The Golden Bowl*."

Turning from the distant world of the kaiser to the here-and-now tension of the Old Bailey in London, Sybille Bedford expanded and diversified her readership with a suspenseful exposition of the administration of British justice in *The Best We Can Do: An Account of the Trial of John Bodkin Adams* (1958; published in the United States as *The Trial of Dr. Adams*, 1959). Her report of the prosecution in 1957 of Dr. Adams, accused of murdering a wealthy elderly patient by a drug overdose, went far beyond journalistic requirements of accuracy and clarity, as Charles Curran made clear in the *New Republic* (May 4, 1959): "*The Trial of Dr. Adams* holds the reader's attention in a grip that becomes tighter with every page. It is a startling display of literary skill."

Another outcome of Sybille Bedford's abiding interest in the law, as well as her love of travel, is *The Faces of Justice: A Traveller's Report* (1961), a comparative study of the operation of the law, based on her observations of the behavior of lawyers, judges, and alleged offenders, in criminal courts in England, Germany, Switzerland, Austria, and France. The concluding chapter of the book appeared in the June 1961 issue of *Esquire* magazine as "Truth and Consequences of French Justice."

About the time of the publication of *The Faces of Justice*, *Esquire* (April 1961) also carried Sybille Bedford's article "The Last Trial of Lady Chatterley," an account of the famous obscenity trial at the Old Bailey that was occasioned by the decision of Penguin Books in 1960 to publish the unexpurgated version of D. H. Lawrence's *Lady Chatterley's Lover*. From 1963 to 1965 Bedford covered the Auschwitz trial in Frankfurt, Germany for the London *Observer* and the *Saturday Evening Post*. She had noted in *The Faces of Justice* that she had not yet had an opportunity for on-the-scene observation of the administration of the law in the United States. *Life* magazine remedied that lack in 1964 by engaging her to cover the highly publicized trial in Dallas, Texas of Jack Ruby for the murder of Lee Harvey Oswald, the suspected assassin of President John F. Kennedy. Her articles appeared in *Life*'s issues of February 28 and March 27, 1964.

During a period of considerable occupation with nonfiction, including many magazine articles not only on law but also on food and travel, Sybille Bedford was painstakingly shaping *A Favourite of the Gods* (1963). Her exquisite second novel spans the years in Italy and England from the turn of the century through the 1920s. Its title character, Constanza, is the daughter of the ill-starred marriage of Anna, an American heiress, and an Italian prince; she is also the mother of Flavia by her brief marriage to an Englishman. Their story can be read as a study of personality contrasts: Anna, the puritan; Constanza, the pagan; and Flavia, the realist. But Bedford's characters are far more complex, as Granville Hicks perceived in the *Saturday Review* (March 16, 1963): "If she knows anything, she knows that human beings are not simple, that always there is a mystery within a mystery." Beginning with her first book, reviewers have admired an impressionistic quality in Sybille Bedford's work. Paul Pickrel called attention to that quality and then went a step further in his commentary on *A Favourite of the Gods* for *Harper's* (April 1963): "The surface of her book is like a late impressionist painting. . . . Her special talent lies in the ability to manipulate that brilliant surface to reveal something a good deal more substantial, even sinister, beneath."

The prologue of *A Favourite of the Gods* concerns the circumstances, of little apparent importance in themselves, under which Constanza and Flavia began a stay in the south of France that was to last for eleven years. A series of trivial incidents changed the direction of their lives, deflecting the mother from remarriage and the daughter from education in England. In the related novel that followed, *A Compass Error* (1968), Sybille Bedford explored more fully the question of the forces that determine one's life course—the interaction between one's own deeds and events outside oneself—the causes of what seems to be a compass error. Seventeen-year-old Flavia knows where she is going: soon to study at Oxford and eventually to become a writer. In the time of trial of adolescence, barely aware of an incipient lesbianism, she falls under the spell of a predatory Frenchwoman who tricks the unwitting girl into making a disclosure that is used to damage her mother, Constanza. Humiliated, remorseful, and disconsolate, Flavia does not go to Oxford. Years later, on her fiftieth birthday, acknowledging to herself, "It was in my nature. I did behave that way," she decides to write about her experience.

Just as *A Compass Error* continues the story begun in *A Favourite of the Gods*, Sybille Bedford's latest novel, *Jigsaw: An Unsentimental Education* (1989), takes up the narrative more or less where her first novel, *A Legacy*, left off, spanning the period from World War I into the early years of the 1930s with their foreboding of world disaster. The pivotal character is the charming, articulate, and unruly mother of Billi, the narrator, and the most vividly depicted of the novel's several settings is the French Mediterranean coast. Bedford's describing *Jigsaw* as "a biographical novel" and explaining in her author's note, "My mother and I are a percentage of ourselves" are other ways of saying that she is in her books at the same time that she is not in her books. When David Streitfeld asked her in the *Washington Post* interview whether she worried about confusing her readers, she replied, "No one has ever done anything worth doing who thought about the reader." Her dedication to excellence in writing without regard to popular appeal accounts in part for the critical tributes accorded *Jigsaw*. One of them came from David R. Slavitt, who wrote in the *Chicago Tribune* (June 11, 1989), "This is a treasure of a book. . . . It does what we ask books to do, which is to answer for us the fundamental questions—what is life like? what does it mean? and how do people bear it?"

In her note in *Jigsaw*, the author also stated that the Aldous Huxleys, who have a place in the story, are in fact themselves, not fictitious or partly fictitious characters. Soon after their meeting in 1930, Maria Huxley had predicted that someday Sybille Bedford would be her husband's biographer. In 1964 Aldous's brother, Julian Huxley, urged her to undertake the biography, and Aldous's son, Matthew, later made the same appeal. After six years of concentrated effort, Bedford completed an exhaustive, meticulously researched study that covers Huxley's family background, education, travels, marriages, friendships, illnesses, and work, as it steadily follows him in his "humanistic quest, the search for the ideal life," to quote Sybille Bedford's phrase.

Aldous Huxley: A Biography was published in Great Britain in 1973 in two volumes and the following year in the United States in a single massive volume. During a talk with John F. Baker for *Publishers Weekly* (December 16, 1974), Bedford explained, "I wanted to give it the maximum dramatic impact without actually dramatizing. And at the same time I wanted to be scholarly without being pedantic. . . . I hope it's all readable." Critical consensus affirmed both the scholarly soundness and the readability of the book. Praising "this vibrant and illuminating biography," Peter S. Prescott noted in *Newsweek* (December 9, 1974) that Sybille Bedford "brings a novelist's perceptions to her history of a novelist." She also had the advantage of firsthand knowledge acquired during a friendship of more than thirty years. "Scenes of which Mrs. Bedford was a spectator," as a reviewer for the London *Times Literary Supplement* (November 9, 1973) found, "are recalled with the gusto of a natural storyteller."

When David Streitfeld interviewed Sybille Bedford for the *Washington Post*, he was impressed by the color and brightness of her eyes—"a startling, unfaded turquoise." He also found out that she "is considered one of the leading wine-tasters in England." London is now her home, but she remains devoted to France, to its "large sense of living rationally, sensuously, *well*, of pleasures on many levels," as she told Patrick O'Connor of the London *Observer*. O'Connor also quoted her as saying, "I'm a very unreligious person—as I grow older I become more agnostic. But a sense of the brotherhood of man—that is a divine spark." Sybille Bedford is vice-president of PEN and a fellow of the Royal Society of Literature, and in 1981 she was made an officer of the Order of the British Empire for her contributions to literature.

References: London R of Bks p12+ Jl 27 '89 por; N Y Post mag p21 N 23 '74 por; Village Voice Literary Supplement p9+ Je '90 por; Washington Post D p4 D 11 '68 por, p15 Jl 27 '89 por; The Author Speaks: Selected Publishers Weekly Interviews 1967-1976 (1978); Contemporary Authors 1st rev vols 9-12 (1974); Who's Who, 1990; World Authors 1950-1970 (1975)

Bergé, Pierre (Vital Georges)
(bâr zhā´)

Nov. 14, 1930- President and chief executive officer of the Yves Saint Laurent Group; performing-arts administrator. Address: b. 5 avenue Marceau, 75116 Paris, France; h. 55 rue de Babylone, 75007 Paris, France

For more than twenty-five years, Pierre Bergé, the business brains behind the House of Yves Saint Laurent (YSL), deliberately kept a low profile while actively promoting the extensive YSL product line, earning a reputation as the *éminence grise* of French fashion. But since the mid-1980s, Bergé has emerged as something of a celebrity in his own right, not only in the fashion industry, where his spectacular buyout of Charles of the Ritz in November 1986 transformed YSL into a multinational conglomerate, but also as a controversial figure on the French political and cultural scenes. "I really have two sides," Bergé said in a 1987 interview. "One is my professional life and the other is my own life, and, personally, I prefer my own life. I have many, many interests. Music, for instance. Gardens. Paintings." In the 1988 presidential elections, Bergé supported the Socialist candidate, François Mitterrand, and wrote to the husbands of clients of Yves Saint Laurent, urging them to vote for Mitterrand on the grounds that socialism was not incompatible with capitalism. In the wake of Mitterrand's victory, Bergé was appointed president of the Association of Paris Opéra Theatres.

While his detractors called his appointment a case of political nepotism, Bergé's supporters drew attention to his long involvement in cultural activities, including his production of the celebrated "Musical Mondays" that brought the likes of Placido Domingo and Joan Sutherland to perform at his Théâtre de l'Athénée-Louis Jouvet. "I don't expect to make everybody happy," Bergé insisted in a 1989 interview. "It can't be harder to run an opera than a fashion house!" Nonetheless, his decision to fire Daniel Barenboim as the musical and artistic director of the new Bastille Opéra set off a major imbroglio that reverberated throughout the international music community. Equally shocking to the dance world was the resignation a few months later of Rudolf Nureyev, the artistic director of the Paris

Opéra Ballet since 1983, after a highly publicized feud with Bergé.

Pierre Vital Georges Bergé was born on November 14, 1930 to Pierre Bergé and Christiane (Sicard) Bergé on the isolated Île d'Oléron, off France's Atlantic coast. Bergé's grandfather had been a ship's captain, and his father was a financial official in the mainland town of La Rochelle; his mother was a teacher. Of his childhood, Bergé recalled to Bob Colacello for a *Vanity Fair* (September 1987) interview, "I was very happy—very quiet family, no problem. I spent all my time reading a lot of books. *A lot.*" That early interest in literature prompted him to initiate in the mid-1940s a correspondence with the writer Jean Giono, which was followed by contacts with other authors, among them André Gide. He attended the Lycée Eugène-Fromentin in La Rochelle, but when it came time for university—his father wanted him to prepare for a professional career in medicine, law, or public administration—he opted to go to Paris instead, intending to become a journalist.

In fact, Bergé wound up working in a bookstore, but he quickly took up with Giono and, through him, with the American pacifist and "world citizen" Garry Davis, who appointed the nineteen-year-old Bergé editor in chief of his newsletter, *La patrie mondiale*. The venture folded after two issues, but it published articles by such luminaries as Albert Camus, Raymond Queneau, André Breton, and Jean-Paul Sartre. Bergé, who was also the secretary of a group called the Anti-War Union, later met Camus when the two shared a jail cell following their arrest in a peace demonstration held at the Palais de Chaillot, where the newly established United Nations was meeting. "The following morning we were let out and went to have a cup of coffee," Bergé told Anne Elisabeth Moutet in an interview for the *Tatler* (July–August 1989). "You could say my whole life snowballed from there."

In the years that followed, Bergé plunged into the postwar literary and artistic scene. His two intellectual mentors, he has said, were Jean Giono and Jean Cocteau, but he made friends with a wide range of people, from the surrealist poet Louis Aragon to the designer Christian Dior. He wrote and published a number of studies on literary figures, including Giono, Pierre MacOrlan, Henry de Montherlant, Jean Anouilh, and Francis Carco, and, for most of the 1950s, he served as the private secretary to and the artist's representative of Bernard Buffet, who was then a budding avant-garde painter. In 1957 Bergé published a book on Buffet's work, but the following year the two men abruptly parted company after Buffet married. According to a mutual friend, the documentary filmmaker Carole Weisweiller, the rift typified Bergé's forceful behavior. "Even very young," she told Colacello, "Pierre had such a personality and such a knowledge of what he liked and didn't like. It was always very black or white." In the case of Buffet, she added that "it became impossible for their friends to see both. Pierre made us choose."

It was just a few weeks after the break with Buffet that Bergé made the acquaintance of the twenty-two-year-old fashion designer Yves Saint Laurent, who was to become his lifelong companion and business partner. "I believed in Yves from the moment I met him," Bergé told Pamela Andriotakis of *People* magazine (April 19, 1982). "I knew that this strange person, so introverted and silent, was a great talent." When Christian Dior, in Bergé's words, "sacked" Saint Laurent in favor of Marc Bohan, the two friends decided to set up their own company. "We didn't have a penny," Bergé recalled in the *People* interview. "But if I had waited for money, I never would have done anything. I know how to swim without a life jacket."

Borrowing money, Saint Laurent and Bergé showed the designer's first collection in a rented house on the Bois de Boulogne in January 1962. That show generated only mixed reviews, but Saint Laurent's second season established his reputation. In 1966 Yves Saint Laurent opened its first ready-to-wear boutique, Rive Gauche, in Paris, and, in 1968, it opened its first ready-to-wear shop in the United States, on Madison Avenue in New York City, at a time when it already had eighteen ready-to-wear boutiques in Europe. Starting out as director general of Yves Saint Laurent in 1961, Bergé became its president in 1971 and, later in the same year, president of Yves Saint Laurent of America, based in New York. Also in 1971 Yves Saint Laurent sold its ready-to-wear clothing and perfume business to the Squibb Corporation, to raise capital for YSL's haute couture operation. By 1973 YSL was able to buy its clothing business back from Squibb. Annual company sales totaled $200 million in 1976.

Over the next decade, Bergé negotiated licensing deals with different product manufacturers worldwide, so that by 1987, 75 percent of Yves Saint Laurent's earnings were generated abroad. Commenting to Anthony Burgess in an interview for the *New York Times Magazine* (September 11, 1977) about the range of products bearing Saint Laurent's name, Bergé said: "A name is like a cigarette. You draw on it and use it up till only the fag end is left. I have to refuse franchises. In America they want [Yves Saint Laurent] automobile tires. No, nothing doing."

At the end of 1986, the Italian businessman Carlo De Benedetti bought a 25 percent stake in Yves Saint Laurent for a reported $39 million. YSL used that capital to buy back Charles of the Ritz, which owned the YSL perfume line (Rive Gauche, Paris, and Opium), for an estimated $630 million. "The deal makes us a world-class company," Bergé told a reporter for *Business Month* (March 1987). "This will allow us to plan a more powerful expansion than ever." With the buyout, Saint Laurent became the only designer who owns his own perfume. After the buyout, Bergé acted as the president and chief operating officer of the $500-million-a-year Yves Saint Laurent International, which sold everything except the YSL brands and the Gianni Versace line to Revlon for $150 million. In July

1989 YSL International became the first French design house to be traded on the Paris stock exchange—yet another Bergé maneuver, carefully engineered to prevent a hostile takeover, and one that elicited an initial demand 260 times greater than the 400,000 stocks that were offered..Taking YSL public was a move "to create the dominant prestige-brand company in the world," Bergé told the reporter for *Business Month*.

In spite of his aggressive managerial track record, Bergé has remained totally deferential to Saint Laurent. "I'm not a star," he told Bob Colacello. "I'm sure the success of this house is because Yves has his territory and I have mine. . . . It's easier to be talented when you work for a genius." For his part, Saint Laurent has repeatedly referred to Bergé as a businessman who "handles business like an artist," but the designer, who is as renowned for his reclusiveness and frequent bouts with depression as Bergé is for his outgoing nature, has also acknowledged a personal debt to his partner. "I've never seen Pierre confused or upset," Saint Laurent told Pamela Andriotakis. "He's very stable and pulls me out of myself." Indeed, Bergé often served as a combination of spokesperson and buffer between the designer and the press, as was the case in the spring of 1989, when a *Wall Street Journal* article about the future of fashion houses gave rise to another round of rumors about Saint Laurent's deteriorating health. In a matter of hours, Bergé brought suit against the paper and flooded the press with a personal declaration that "Yves Saint Laurent doesn't have cancer. . . . He doesn't have AIDS. . . . He's not even seropositive."

Even while playing Cardinal Mazarin to the Sun King of Fashion, as Bob Colacello of *Vanity Fair* put it, Bergé staked out considerable territory of his own in the French fashion industry. Since 1973 he has served as founding president of the Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode, a guild for haute couture and deluxe ready-to-wear designers, which Bergé turned into a dynamic vehicle for promoting the fashion industry. According to Colacello, Bergé runs the designers' guild "the way Napoleon ran France." One designer's representative described the guild's meetings to Colacello as follows: "If you fight, you die. Pierre Bergé is so strong that people follow what he says." In 1985 Bergé cofounded the Museum of Fashion Arts with the clothing manufacturer Leon Cligman and became president of the museum's expositions commission. In 1986 he became founding president of the French Fashion Institute.

In the late 1970s Bergé made his mark in another cultural area—the theatre—when he bought the Théâtre de l'Athénée-Louis Jouvet, in order to showcase experimental plays and young directors. A 1977 production of Peter Shaffer's *Equus* drew positive notices, and the theatre was acclaimed for four Molière plays that were directed by Antoine Vitez, Marguerite Duras's *Navire Night*, directed by Claude Régy, and productions staged by Jacques Lassalle, Pierre Romans, Raymond Rouleau, Alfredo Arias, and Jean-Marie Patte. In 1977 Bergé also founded "Musical Mondays," using the Athénée-Louis Jouvet on the one night that Paris theatres are traditionally closed. During the five years that he produced the weekly concerts, Bergé came in contact with the world's leading classical music performers, among them Montserrat Caballé, Placido Domingo, and Joan Sutherland. After the Socialists came to power in 1981, Bergé donated the theatre to the government in exchange for one franc, but he continued to organize the "Musical Mondays" series until 1982. Jack Lang, the French minister of culture, called the donation "an act of generosity," but others saw it as a means for Bergé to get rid of a money-losing project while gaining a tax deduction. In 1986 Bergé started a magazine, *Globe*, that covers famous performers and for which he writes a monthly column entitled "Politics and Style."

It was through the donation of the theatre and, later, the fashion museum project that Bergé became close friends with Jack Lang and made the Socialist government aware of the importance of the French fashion industry, in terms of jobs, money, and prestige for France. "Not only does Bergé have ideas all the time," Lang told the *Tatler*, "[but] they are thought through, they are part of his own philosophy. His versatility and culture are boundless." According to Hebe Dorsey, the *International Herald Tribune*'s fashion correspondent, Bergé was also responsible for teaching the Socialists how to dress for success. "The Left looked like schmuckos when they arrived; their wives wore all the wrong colors," she told Bob Colacello. "But you could see it happen: the wives went to couturiers—even Mitterrand got his act together. Now they look like the Right."

Indeed, Danielle Mitterrand, the wife of France's president, François Mitterrand, started borrowing dresses from Yves Saint Laurent and attending the quarterly shows of ready-to-wear fashions held in the Louvre courtyard, which were another Bergé innovation. It was not long before Bergé was taking leisurely walks with François Mitterrand himself. A round of Sino-Soviet fashion diplomacy followed, with Saint Laurent and Bergé invited to Beijing for a 1986 exhibition of the designer's work, after which they talked to Gu Mu, the seventh-ranking member of the ruling state council, and were named consultants to the Chinese Ministry of Light Industry. In 1987 they traveled to Moscow for a retrospective at the Central House of Painters and had tea with Raisa Gorbachev following the opening.

When the Socialists first came to power, Bergé had expressed concern about the falling franc and the specter of nationalization. "If we can't stay in this country, we'll go somewhere else," he told Pamela Andriotakis, but, by the 1988 election campaign, he was squarely in President Mitterrand's camp. In fact, he sent a letter to the husbands of clients of Yves Saint Laurent, urging them to lend their financial support to Mitterrand's campaign, eliciting from a number of angry recipients the response that their wives would no longer shop at Yves Saint Laurent. Mitterrand's conservative adversary, Jacques Chirac, denounced Bergé as "the worst example of [a] gilded left-winger—the first and foremost representative of *La Gauche Caviar.*"

But after the Socialist victory, Pierre Bergé was offered a post in the first cabinet of Prime Minister Michel Rocard as minister of foreign trade, and, when he turned that position down, he was named president of the Association of Paris Opera Theatres, overseeing the city's three opera houses—the Garnier, the Bastille, and the Favart. His appointment represented the first time that someone from the private sector had been chosen to run the association. In fact, the post was an honorary, part-time one, presumably requiring little day-to-day involvement, but from the outset, Bergé—who pointedly told a reporter for *Le figaro* (September 1, 1988), "Nothing predestined me to read balance sheets. I'm a frustrated artist"—threw himself into the thick of things, most notably into the affairs of the controversial Bastille Opéra.

Begun by President Mitterrand in 1982 with the idea of creating a "modern and popular" opera in the Bastille quarter to replace the elite, expensive, and impractical Palais Garnier across town, the $350 million project got underway in 1984 but was suspended when the Conservatives came back to power, under Prime Minister Jacques Chirac, two years later. A somewhat diminished version was resuscitated by the new minister of culture, François Léotard, but two directors had already come and gone before Léotard appointed Daniel Barenboim artistic and musical director, in 1987. The following May, three days before the election that brought the Socialists back to power, Barenboim was given what the former Garnier musical director Maurice Fleuret called "the most extraordinary contract in the entire history of music": a five-year contract with an annual salary of $1.1 million for a minimum of four months in France.

In a November 24, 1988 interview for the *Nouvel observateur*, Bergé was asked whether he intended to keep Barenboim, who was coming under attack not only because of his contract but also because of what was seen as his reversion to "elitist" programming. "I don't have the power to keep him or to fire him," Bergé replied, stressing his "admiration and friendship" for the conductor and noting, "In addition, he has a contract, signed on May 5, 1988 in the upheaval of the previous government's departure." But, he went on to explain, he was hoping that Barenboim would cede his function as artistic director because his programming was "incompatible with the policy we hope to carry out."

Some six weeks later, in January 1989, Bergé went before the press to "declare vacant the position of musical director of the Bastille Opéra." Announcing that the government considered Barenboim's contract invalid because it lacked the financial controller's stamp, Bergé cited disagreements over salary, artistic control, and the "elitist" versus "populist" approach as reasons for Barenboim's dismissal. He also argued that the conductor sought to limit his presence in France to four months a year in order to avoid paying French taxes, "and since he doesn't want to pay taxes, he goes," Bergé said, as quoted in the *New York Times* (January 23, 1989). Bergé also expressed displeasure over Barenboim's plan to offer only 160 performances a year by 1993; Bergé favored up to 220 performances, with seat prices ranging from six dollars to sixty dollars, so that the Bastille would be as self-supporting as possible.

The day after Bergé announced Barenboim's dismissal, the conductor held his own press conference, at which he insisted that he was willing to negotiate a salary cut and that he anticipated spending seven months a year in France. Accusing Bergé and the Ministry of Culture of "administrative terrorism," he called on President Mitterrand "to choose between me and a [musical] program decided up by the director of a fashion house." Rallying to Barenboim's support, eleven prominent artists who had agreed to perform at the Bastille Opéra, including Pierre Boulez, Patrice Chéreau, Herbert von Karajan, Georg Solti, Jessye Norman, and Zubin Mehta, sent a telegram to the French president indicating that "their participation would be reconsidered if Barenboim were not maintained in his post," and Boulez and Chéreau dropped out on the spot. But on the very evening of Barenboim's press conference, President Mitterrand and his wife went out for dinner with Jack Lang, his wife, and Pierre Bergé, and a day later, Jack Lang issued a press statement declaring, as quoted in *Le figaro* (January 18, 1989), "It is for Pierre Bergé to make the choices that he thinks are best to guarantee the opening of the Bastille Opéra."

Brushing aside the threats of defections, Bergé insisted that the Bastille Opéra would open as scheduled in January 1990. The post of musical director, offered without success to a roster of renowned conductors, from Lorin Maazel to Riccardo Muti, was finally accepted by the relative newcomer Myung-Whun Chung. Bergé named René González, from the Maison de la Culture in Bobigny, the Bastille Opéra's new theatre director. "This little Bastille disagreement—it's blown over. Finished," Bergé insisted to a reporter for the *Tatler* (July–August 1989). In fact, the July 13 inaugural performance went off almost as planned (Boulez, Mehta, and Solti all withdrew their participation), and, as Bergé had promised, the delayed opera season opened in March 1990 with a stunning production of Berlioz's monumental *Les Troyens.*

Describing Bergé as "the man the French right wing and a good half of Paris's opera buffs love to hate," Anne Elisabeth Moutet has pointed out that he still remains *persona grata* in the lofty social circles to which few other Mitterrand supporters are invited. "Overall," Moutet wrote, "people are seduced by Bergé's wit, culture, [and] talent." But he is also considered to be a good friend, as the baroness Marie-Hélène de Rothschild told Bob Colacello: "He's very loyal, very generous, with an enormous heart. He helps people in trouble, lends them money, takes care of sick people if he knows them and likes them." At the same time, he is known for his temper—he has screamed at the telex machine for not printing fast enough—and he has had well-publicized feuds with colleagues in the fashion industry, including the publisher of *Women's Wear Daily*, John Fairchild, as a result of Fairchild's scant coverage of YSL's collection in 1987 and his reporting that Christian Lacroix was the best designer in Paris. Fairchild tried to make amends by sending Saint Laurent a handsome leather volume containing three decades of *Women's Wear Daily* clippings on the designer, but Bergé and Saint Laurent apparently severed ties with the publisher permanently.

Bergé has published two books under his own imprint at Editions Massine, Cocteau's *Le livre blanc* and *Barrault/Renaud*, a photo essay of France's famous acting couple, and he is among the organizers of the 1988 Jean Cocteau Centennial (he previously underwrote a special Cocteau issue of the Paris daily newspaper *Libération*). He is also a major figure in organizing outpatient care for people with AIDS, and he presides over ARCAT-SIDA, an association for AIDS research and information. In the wake of the Chinese government's crackdown on prodemocracy demonstrators in May 1989, besides resigning his post with the Chinese government and suspending YSL's commercial relations with China, he set up a committee to hire Chinese students in France at Yves Saint Laurent. Since 1985 Bergé has provided financial backing to SOS-Racisme, the French antiracist movement, funding its FM radio station.

Bergé and Saint Laurent share an apartment in Paris's seventh arrondissement, an eight-bedroom château in Deauville, a villa in Marrakesh, and an apartment in the Hotel Pierre in New York; they also jointly own a modern art collection that includes works by Goya, Picasso, Matisse, and Mondrian. In 1985 President Mitterrand named Bergé a chevalier of the Legion of Honor for his role in promoting French fashion. In 1987 Bergé was also made an officier of the National Order of Merit. In 1987 Bergé's personal net worth was estimated at $150 million.

References: Le monde p1 Ja 20 '89; N Y Times A p1+ Ja 16 '89, C p15 Ja 17 '89; New York 23:12+ Ja 8 '90 por; New Yorker 65:81+ My 1 '89; Nouvel observateur p 118+ N 24 '88 por, p33 Ja 19 '89; People 17:145+ Ap 19 '82 pors; International Who's Who, 1990-91; Who's Who in France, 1988-89

Bernhard, Sandra

1955- Comedienne; actress. Address: c/o Enigma Records, 136 W. 18th St., New York, N.Y. 10011

"If I looked like Cybill Shepherd, I could never make the kinds of statements I make," the comedienne and actress Sandra Bernhard, whose scalding sarcasm and caustic put-downs have caused her to be perceived as a kind of ultrahip Don Rickles, once observed. But as a rangy androgyne with an unforgettable, gamine face, she projects a totally uninhibited sexuality with menacing undertones that has made her one of the leading "rock-'n'-roll" stand-up comics of the 1980s. Bernhard burst upon the scene in 1983 with her portrayal of Masha, the psychoneurotic fan and stage-door groupie in Martin Scorsese's highly regarded film *The King of Comedy*. Her film career, however, failed to take off, and she became best known for her numerous off-the-wall appearances on NBC-TV's *Late Night* show, in which she seemed to terrify the host, David Letterman. In 1988 Bernhard's one-woman show, *Without You I'm Nothing*, ran for six months Off-Broadway to considerable critical acclaim. Showcasing both her comedic and her musical talent, for she is an accomplished singer, *Without You I'm Nothing* was released as a feature film in 1990.

The daughter of Dr. Jerome Bernhard and Jeannette Bernhard, Sandra Bernhard was born in 1955 in Flint, Michigan, the youngest of, in her words, "four intense children." Bernhard has described her upper-middle-class family as a "portrait Norman Rockwell forgot to paint." "My father was a proctologist, my mother an abstract artist," she remarked in *Without You I'm Nothing*; "that's how

I see the world." "My family wasn't the Brady Bunch," she told David Friedman of *New York Newsday* (March 27, 1988). "They were the Broody Bunch. My mother is very Russian in a Dostoyevskian kind of way. I was always afraid someone close to me was about to die."

The pivotal event of Sandra Bernhard's childhood was her family's move, in 1965, from Michigan to Arizona, an uprooting that deeply unsettled the only girl of the four Bernhard siblings. In an interview with Claudia Eller of the *Hollywood Reporter* in 1989, Bernhard characterized the years she spent in Scottsdale, Arizona as an "isolated, alienating, and very stark" period in her life. "I got really freaked out," she said. Later, as a student at Saguaro High School, her circumstances were unimproved. "I was completely misunderstood and on the outside," she recalled. "The kids just didn't know how to take me. It was very WASPy, a white, white atmosphere. I had grown up in Michigan, [immersed in] black music and things with soul and life and emotion." In addition to grappling with her perception of herself as the only girl in school with a big nose and full lips, Bernhard struggled with what she termed the "introspective kind of weird insecurities that come from life, your mother, or a combination."

After high school, Bernhard, following the example of her brothers, went to Israel, where she worked on a kibbutz for eight months. As she told David Hutchings, who spoke to her for a *People* magazine (March 7, 1983) profile, the experience "toughened [her] up." Upon returning to Arizona, she attended a beauty school. In 1974 Bernhard moved to Hollywood. Her goal was to become a singer or an actress, and for that reason she refused to work as a waitress. "It's a show-business cliché," she said to Hutchings. "Besides, I hate the idea of struggling artists—it bores me." She took a job as a manicurist-pedicurist at a beauty salon in Beverly Hills instead, and over the next several years she groomed the nails of the likes of Tina Louise, Jaclyn Smith, Dyan Cannon, and the wife of General Omar Bradley. "You see the raw side of life in a Beverly Hills beauty parlor," Bernhard once quipped.

Sandra Bernhard soon abandoned the idea of a career as a singer. "You're pegged as a country-and-western singer or a punker or a rock singer," she explained to Frank Sanello of the *Chicago Tribune* (March 13, 1983). She was "discovered" in a small Hollywood nightclub, when a black comedian, Paul Mooney, saw her weeping at the bar and called out that she looked like a "lit cigarette come to life." Encouraged by Mooney and other friends, Bernhard decided to perform on talent night at local comedy clubs. "I was nineteen with a big mouth and a flair for being funny," she recalled to Stephen Holden of the *New York Times* (March 31, 1988), "so I started getting up in little clubs all over town, and before I knew it I was part of the stand-up comedy scene. I got in trouble in clubs, because I had a detachment and an arrogance that the club owners couldn't relate to. The women I looked up to were performers like Lily Tomlin and Bette Midler, who took chances, were very emotional, and had strong points of view."

"So what if Bernhard didn't tell jokes," David Friedman wrote in his *New York Newsday* profile of the comedienne. "So what if she really didn't have an act. Bernhard had something better. She had *attitude*." Indeed, as Friedman pointed out, Sandra Bernhard decided to win over audiences by the "sheer force of her personality." To that end, she developed the confrontational "in-your-face" stage presence that has become her theatrical signature. Tall and whip-thin, with a cascading mane of auburn hair and Mick Jagger lips, Bernhard adopted the stance of a sexual provocateur. She would, for example, single out a man in the audience and, her voice low and sultry, say, "You're taking a fashion risk tonight, and it's really working. I really like you. I'm attracted to you. And yet"—her voice now scalding—"there is something about you that makes me want to hurt you. I'd really like to smash your face." Another line she liked to hurl at audiences was, "I'd really like to rip open my shirt and show you my breasts. They'd bring you to your knees."

"Bernhard . . . wants to startle, surprise, and arrest more than she wants to please," Cathleen McGuigan observed in *Newsweek* (April 30, 1984). "Her self-revealing ramble of fantasies, songs and verbal guerrilla attacks on the audience would make most people's deepest confessions seem superficial." In an interview for the *Newsweek* piece, Bernhard contended that the problem with much modern comedy is that "it's asexual." "I do a lot of sexuality until I get scared of myself," she said. "Both men and women can relate to both the man and woman in me." As Cathleen McGuigan noted, "It's not sidesplitting comedy, but the sense of menace in her act is so original it's magnetic."

It was that combination of menace and androgyny that struck Martin Scorsese when he and the actor Robert De Niro caught Sandra Bernhard's stage act in Los Angeles in about 1981. Scorsese was almost ready to start shooting an eagerly awaited movie called *The King of Comedy*, and De Niro was set to play the lead role of Rupert Pupkin, an aspiring comedian who leads a dismal life in the basement of his mother's house in New Jersey. Having an almost deranged confidence in himself, Pupkin fervidly believes that an audition for Jerry Langford, a Johnny Carson–like television star played by Jerry Lewis, will transform him into a beloved icon of American stand-up comedy. However, after nearly 1,000 auditions, Scorsese had yet to cast the crucial role of Masha, a rich neurotic who helps Pupkin abduct Langford. Lonely and in the grip of a celebrity-worshiping psychosis, Masha ties Langford to a chair in her elegant Upper East Side town house, then performs a striptease that is at once ghastly and funny. Riveted by what he called her "aggressive sexuality," Scorsese awarded the coveted role to Sandra Bernhard after a single audition.

The King of Comedy opened in February 1983 to lengthy reviews that were mostly favorable to the film's somewhat sour look at celebrity in American society. Rather than being overshadowed by De Niro and Lewis, Sandra Bernhard almost stole the picture. "If this coldly mocking movie is commercially successful, credit should probably go to comedian Sandra Bernhard, whose grotesque Masha is a comic triumph of sorts," David Denby wrote in *New York* magazine (February 21, 1983). "Bernhard is so charismatic a loon we don't worry about the moral implications of laughing at sickies. She uses that angry mug of a face to undermine Masha's attempts at voluptuous ease, working up dissociated, semipsychotic states into a series of comic riffs." In his review for the *New York Times* (February 8, 1983), Vincent Canby called Bernhard "one of the decade's comic finds," and Janet Maslin, who also appraised the film for the *New York Times* (February 20, 1983), described the actress as "unforgettably alarming." Bernhard's portrayal earned her the prestigious National Society of Film Critics Award for best supporting actress in 1984.

Despite her auspicious debut, Sandra Bernhard appeared infrequently on the screen over the next several years. She played small parts in the John Travolta vehicle *Perfect* (1985), in the Muppet movie *Follow That Bird* (1985), and in the 1988 comedy *Casual Sex?*. Her most substantial role came later in 1988, when she appeared opposite Theresa Russell and Gary Oldham as the kinky Nurse Stein in Nicholas Roeg's *Track 29*, a murky film with an involuted script by the noted British writer Dennis Potter. Although *Track 29* was not a box-office success, it found some admirers, among them Richard Corliss of *Time* (September 19, 1988), who described it as a "surreal treat."

Aside from performances at top comedy clubs, Sandra Bernhard maintained her status as a cult icon through frequent appearances on David Letterman's *Late Night* show, network television's after-midnight outpost of arch satire and hip comedy. Letterman's capacity for savage irony puts some of his guests, especially actors promoting new movies, on the defensive, but Bernhard's predatory sexuality and relentless verbal assaults seemed to unnerve the normally unflappable talk-show host. Ryan Murphy of the *Chicago Tribune* (June 16, 1988) described a typical Bernhard appearance: "She struts out, hair afrizz and hips agoing, and breaks into [a song by Prince]. . . . She then hits the A-position, hands on the floor, toned bottom to the camera. The audience roars, and she's off. Torturing host Dave. Boasting of her sexual power. Within moments, the show is hers." As David Friedman observed, Sandra Bernhard is "everything Dave Letterman, professional Hoosier, fears most: the totally uninhibited woman." "Dave's a very uncomfortable guy," the comedienne explained to Friedman. "He's defensive. Sexually, he's very repressed. So I reacted to it." Her "rapport" with Letterman exists only on-screen. She told Cheryl Lavin of the *Chicago Tribune* (October 30, 1988), "I don't really know him. We've only talked off the set once or twice and never for more than a minute. He doesn't like to be bothered."

In the summer of 1988, Bernhard stunned Letterman by bringing along for a surprise visit to *Late Night* her best friend, Madonna. Dressed identically in rolled-to-the knee jeans and white T-shirts, Madonna and Sandra Bernhard camped it up, making coy references to a lesbian bar in Greenwich Village that they claimed was their new hangout. Her friendship with Madonna made Sandra Bernhard fodder for the supermarket tabloids. "Unlikely as it may seem," Steve Hochman noted in *Pulse* (May 1989), "Bernhard is being written about in the same breath as two-headed love children and Elvis statues on Mars."

Earlier in 1988 Bernhard's *Without You I'm Nothing* had opened for what became a respectable run Off-Broadway at the Orpheum Theatre. Referring to the show's title, she explained to Stephen Holden, "The underlying statement is intentionally narcissistic, for my show deals with pop culture and how we're all self-obsessed. . . . It involves a lot of confessional things and ideas about the way pop culture throws things at you so fast that they become impossible to digest and interpret." Written in collaboration with John Boskovich, *Without You I'm Nothing* was essentially a one-woman show in which "seriocomic confessional monologues [were interwoven] with rock-'n'-roll performances," as Holden put it in the *New York Times*. For example, the ballad "Me and Mrs. Jones," about a man and woman's adulterous liaison, was reinterpreted by Bernhard and her backup band as a smoky jazz number about a lesbian love affair, and in one monologue she urged a Warren Beatty–like superstar to wear *two* condoms in the age of safe sex. Her encore number was a midtempo version of Prince's "Little Red Corvette," during which she did a striptease and then wrapped herself in the American flag.

Commenting on *Without You I'm Nothing* for the *New York Times* (April 1, 1988), Walter Goodman wrote, "Bernhard . . . makes instant rapport with the audience and holds it even when her material runs dry. . . . Sarcasm is the spirit of the evening, but there is not much bite to it." Don Shewey, writing in *Seven Days* (April 6, 1988), disagreed, pointing out that if she "were nothing more than a nightmare blend of female sexuality and urban hostility, she'd be neatly peggable as a hip Joan Rivers. . . . What makes Bernhard so unsettling is that, like Richard Pryor and Bette Midler in their primes, she surveys the world with exhilarating spitefulness—then turns those highbeams on her own despair and fear of failure. Vicious we can deal with. Vicious and vulnerable is harder to take."

Directed by John Boskovich, the film version of *Without You I'm Nothing* (1990) was opened up somewhat for the screen, with a subplot featuring a young black woman adrift in the urban jungle who is meant to function as Bernhard's alter ego and as a symbol of being on the outside of mainstream American culture. Writing in *Vanity Fair* (August 1990), the critic Ron Rosenbaum, a longtime fan of Sandra Bernhard, expressed his dismay at the way in which her media persona was evolving. In the mid-1980s, Rosenbaum maintained, she was a "kind of Tom Wolfe of stand-up." In her longing to be perceived as a kind of international intellectual sex symbol, like the German actress Hanna Schygulla, Bernhard "was expressing her pretensions and making fun of them." "She walked a tonal tightrope between self-absorption and self-mockery, and pulled it off," he wrote. "You felt her hunger for fame and acceptance, . . . and her ability to see through that desire and the illusion at the same time." In the movie *Without You I'm Nothing*, on the other hand, Rosenbaum felt that "something has gone wrong. It's all pretension and no self-mockery. . . . She seems to really believe she is an international sex-star artiste, to believe she's truly more profoundly hip than anyone else, as if being known as Madonna's bad-girl buddy is a genuine token of her superiority to the rest of the world."

For her part, Bernhard has insisted that self-deprecation remains at the heart of her work. "I'm always calling myself on my own limitations, my own phoniness," she told Deirdre Kelly of the Toronto *Globe and Mail* (June 1, 1990). For example, in one of *Without You*'s concluding scenes, the young woman, watching Bernhard perform in a black nightclub, scrawls an obscene message on a napkin, which she leaves behind for the performer. According to Sandra Bernhard, the scene means that, despite her intense identification with black culture, her pose is "all crap; the note is saying, 'You're not black; you're not on the outside.'" Amy Taubin defended Sandra Bernhard in her review of *Without You I'm Nothing* for the *Village Voice* (May 8, 1990): "At a moment when hip female performers opt for androgyny—if not outright male identification . . . —it's incredibly moving to watch a performer who possesses androgynous attributes mime the superfemme. Bernhard's awareness of her difference from the [typically beautiful] women upon whom she bases her act puts her in a transvestite relationship to them. This is potentially a rich area for exploration as well as a risky one, because it necessarily deals with female self-hatred."

Sandra Bernhard, however, does more than "mime the superfemme." With her wide mouth, exaggerated features, and angular frame, she is a superb model for the clothing of designers like Azzedine Alaïa and Donna Karan. She describes herself as a "fashion victim" and once rhetorically asked an interviewer, "Let's face it. Who had more fun? Julie Eisenhower or Marilyn Monroe?" Describing Sandra Bernhard as "beautiful-ugly" has become a cliché. As she put it in the opening monologue of *Without You I'm Nothing*, "I have one of those really hard-to-believe faces. It's sensual, it's sexual—sometimes it's just damned frightening."

Sandra Bernhard has made two recordings that blend pop music and monlogues, *I'm Your Woman* (1985) and *Without You I'm Nothing* (1989). In the *New York Times* (July 3, 1985), Stephen Holden contended that the performer had "brought a kind of honesty to pop that probably could only have come out of having done stand-up comedy for so long. . . . What helps make *I'm Your Woman* one of the year's finest pop debuts is a underlying and endearing quality of tenderness." Regarding *Without You I'm Nothing*, which was recorded live at the Orpheum, a reviewer for *People* (September 4, 1989) concluded, "The album's biggest shocker . . . won't bother anyone: the woman can really sing. . . . The fact that she quavers the tough notes and hams it up on the easy ones only gives the music more charisma." Bernhard also is the author of *Confessions of a Pretty Lady* (1988), which a writer for *Publishers Weekly* (July 8, 1988) described as a "semiconfessional view of her life's landscape."

Sandra Bernhard makes her home on what one writer called the "wrong side of the Hollywood Hills"—the San Fernando Valley. "It's the perfect place for me," explained Bernhard, who takes pride in her stance as an outsider weary of feeling alienated, when she spoke to Jim Farber of the New York *Daily News* (March 27, 1988). "I still enjoy the suburban fantasy," she told Paul Taylor of *Interview* (March 1990). "I really enjoy having my house and having that world to escape to." Indeed, reporters who have interviewed Sandra Bernhard have often expressed their surprise at meeting a woman who is warm, somewhat shy, and who has a nurturing personality. Bernhard is politically active in behalf of the pro-choice movement and the American Federation for AIDS Research.

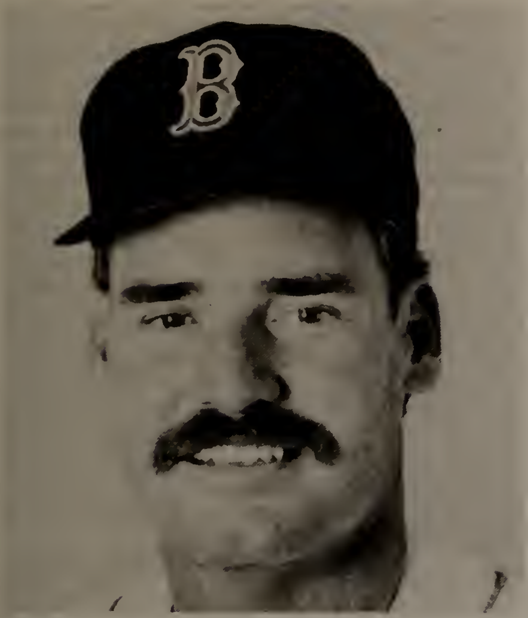
References: Glamour 88:192 Mr '90 por; N Y Newsday II p3+ Mr 27 '88 pors; People 34:67+ S 10 '90 pors; Rolling Stone p8+ N 3 '88 pors; Washington Post B p1+ Ja 25 '84 pors, G p1+ Jl 22 '90 pors

---

Boggs, Wade

June 15, 1958– Baseball player. Address: c/o Boston Red Sox, 4 Yawkey Way, Boston, Mass. 02215

With five American League batting titles and a .346 career average (tied for the fourth-highest of all time) to his credit, the Boston Red Sox third baseman Wade Boggs has established himself as one of the greatest hitters ever to play the game of baseball. Since becoming an everyday player in 1983, his second season in the majors, Boggs has averaged 101 walks per year, and his career on-base percentage (the frequency with which a batter reaches base via hit, walk, or being hit by the pitch) is an astounding .437. The only player in this century to collect 200 or more hits in six consecutive seasons, Boggs is also the only man to have four straight seasons of at least 200 hits *and* 100 walks.



Wade Boggs

Unlike most hitters, Boggs does not guess what pitch the pitcher will throw and gear himself up for it. Instead, he readies himself for any pitch and, because of his 20/10 vision and extraordinary hand-eye coordination, he is able to wait until the last possible instant before swinging. As a result, he almost never gets fooled by a pitch. "He has great rhythm and balance in his stance," the former Red Sox (and current Chicago White Sox) hitting coach Walt Hriniak told Paul Sullivan of the *Chicago Tribune* (April 2, 1989). "No one can compare with him in regard to putting the bat on the ball. He's the greatest hitter I've ever seen." A mediocre defensive third baseman when he first came to the big leagues in 1982, Boggs has improved himself immeasurably since then through tireless practice.

Notwithstanding his statistical accomplishments, Boggs is viewed by some as a selfish player who is more concerned with individual achievement than team success. He has, for example, never won the American League's award for most valuable player and, after his most outstanding season (1987) to date, finished a distant ninth in the voting for that honor. He is also criticized for his relatively low home-run and RBI totals.(Boggs has reached double figures in homers only once in his career and has averaged a modest eight home runs and sixty-eight RBIs a season since 1983.) Boggs has deflected such criticism by insisting that he could hit more home runs if he wanted to—a contention with which his fellow players have readily agreed—but that if he were to do so, it would decrease his batting average, something he will not allow to happen. "I try to hit the ball as far as I can without making an out," Boggs told Paul Ladewski of *Inside Sports* (March 1989). "Home-run hitters pop out and strike out more often than line-drive hitters, but everybody wants to see a guy hit thirty home runs even if he bats .240. . . . Why try to hit thirty home runs when you could try to get 250 hits and contribute more to the team?"

Wade Anthony Boggs was born in Omaha, Nebraska on June 15, 1958, the younger of the two children of Win Boggs and his wife, Sue. He has a sister, Ann, who is eight years older than he. Boggs was strongly influenced during his childhood and adolescence, which he spent in Tampa, Florida, by his father, a master sergeant in the United States Air Force. "I was raised as a military brat," Boggs explained to Tom Direnzo of the *Cable Guide* (May 1988). "My father was in the Air Force and we got up at the same time, ate breakfast on schedule, went to school, and did everthing promptly. If you weren't five minutes early for everything, you were late. That's the philosophy I carried into life."

Win Boggs was also an outstanding semipro fast-pitch softball player, and he began coaching his son on the fine art of hitting a baseball when Wade was eighteen months old. "His grandfather sent him a plastic bat and a plastic ball and I pitched to him in the backyard," Win Boggs told Ross Wetzsteon in an interview for *Sport* (July 1986). "You could tell even then that he had good hand-eye coordination. By the time he was three or four, I had him practicing hook slides. From ten on, I knew he'd make the majors." With that goal in mind, Win Boggs taught his ambidextrous son to bat left-handed (because most pitchers are right-handed) and to throw right-handed (so that he could play more positions).

As a little leaguer, Wade Boggs refused to buy bats off the rack at the local sporting-goods store, preferring to rummage through its stockroom until he found a model that was just right. And, when his teammates at H. B. Plant High School in Tampa switched to aluminum bats because they drive the ball farther, Boggs preferred the ones made of wood. "I'd hit with wood since I was four years old," he told Peter Gammons of *Sports Illustrated* (April 14, 1986), "and they don't use aluminum in the big leagues." During his junior year in high school, a shortstop, Boggs batted .522, the highest average in the state. In twenty games, he hit eight home runs and had forty-one RBIs. But his hitting proficiency declined considerably in the first half of his senior year; at one point, he collected just four hits in thirty-six appearances at the plate.

Alarmed by his son's sudden hitting woes, Win Boggs visited the Tampa Public Library, where he checked out a copy of *The Science of Hitting*, the classic instructional manual by Ted Williams, the former slugger for the Boston Red Sox and an authority on the intricacies of hitting. Wade spent the following weekend studying it, and, in his final eleven games, he accumulated twenty-six hits in thirty-three at-bats, an amazing .788 batting percentage. He finished the season with an average of .485.

With such an outstanding high school baseball career behind him, Wade Boggs anxiously awaited the free-agent draft of June 1976, hoping to be selected in the first round but unaware that the Major League Scouting Bureau had tabbed him a "non-prospect" because of his slow foot speed and questionable defensive ability. One scout who refused to be swayed by that evaluation was George Digby of the Boston Red Sox, who urged the Boston club to draft Boggs in spite of his shortcomings. "Most of the scouts didn't like his makeup," Digby told Paul Sullivan. "Everyone was looking for the perfect player, and he wasn't a good runner, he didn't have great hands, or an outstanding arm. But I liked his bat. I scout bats. I never saw anyone yet that can steal first base." Largely at Digby's urging, the Red Sox drafted Boggs, but not until the seventh round.

Disappointed that he was not selected in a higher round, Boggs, who was an honor student and an all-state punter in football, considered accepting a two-scholarship offer from the University of South Carolina. But on the day after the draft, Digby showed up at the house with a minor-league contract that included a bonus of $7,500, and Boggs signed. "I knew what I wanted," Boggs has said. "I knew the other scouts were wrong."

But Boggs did little to prove them wrong in his first season of pro ball. Playing for the Red Sox's farm club at Elmira, New York, in the New York–Penn League, Boggs batted under .300 for the first and only time in his professional career, coming in at .263 in fifty-seven games. He collected just six extra-base hits (all doubles) and committed a league-leading sixteen errors. A year later at Winston-Salem, North Carolina, in the Class A Carolina League, Boggs hit .332. Promoted to Bristol, Connecticut in the AA-level Eastern League, Boggs batted .311 in 1978 and .325 in 1979. In the following year he advanced to the Red Sox's top farm team, Pawtucket, Rhode Island, in the International League, where he batted .306 and came within .0007 percentage points of winning the league batting crown.

Although Boggs had batted over .300 in each of his four full minor-league seasons, the Red Sox thought so little of him that they chose not to put him on their "protected" forty-man roster at the end of the 1980 season, meaning that any other club could have purchased his contract for just $25,000. None offered. Befuddled by that lack of interest, Boggs, in the spring of 1981, asked Joe Morgan, then his manager at Pawtucket and now his manager with the Red Sox, what he had to do to make the major leagues. "Not many clubs are looking for a third baseman who is below average defensively, can't run, and doesn't hit for power," Morgan explained. "You'll have to show more power." After thanking Morgan for his honesty, Boggs resolved to improve his defense by fielding ground balls for twenty minutes each day and to begin hitting for increased power. Back at Pawtucket in 1981, he batted .335, to lead the league. Although he hit only five home runs, he pounded out forty-one doubles, the most in the league and twenty more than he had hit in 1980.

Boggs made the Red Sox's opening-day roster in 1982, but he played infrequently until Carney Lansford, the team's starting third baseman, sprained an ankle during a game on June 25 and was placed on the disabled list. Manager Ralph Houk inserted Boggs into the starting lineup on a daily basis, and the rookie responded by batting a robust .410 over the next month. When Lansford returned, Houk shifted Boggs to first base, where he played for the rest of the season. Proving that his minor-league statistics were not a fluke, Boggs batted .349 in his rookie year, the highest average in the American League, though he did not make enough plate appearances to qualify for the batting title. His average was also the highest ever compiled by an American League rookie appearing in at least 100 games, and he placed third in the Rookie of the Year voting, after Cal Ripken and Kent Hrbek. Boggs got off to a poor start defensively, booting the first two ground balls hit to him after taking over for Lansford, but he made only six more errors the rest of the season.

When the Red Sox traded Carney Lansford to the Oakland Athletics following the 1982 season, they opened the door for Boggs to become their everyday third baseman in 1983. Although Boston was never in the pennant race and finished twenty games behind the first-place Baltimore Orioles in the American League's eastern division, Boggs had a spectacular season. His league-leading .361 average was the highest for a Red Sox player since Ted Williams's .388 in 1957, and his on-base percentage of .449 was the best in the major leagues. He collected 210 hits, had 92 walks, and scored 100 runs; in fifteen plate appearances with the bases loaded, he had eight hits, two walks, and sixteen RBIs. Proving that he could, indeed, hit for power, Boggs smashed forty-four doubles, drove in seventy-four runs, and had a slugging percentage of .486. On the downside, he led the American League in errors, with twenty-seven.

In 1984 Boggs slipped somewhat, batting .325 and collecting just fifty-five RBIs. Still, his average ranked third in the American League, and he reached base 292 times, the most in either league. His on-base percentage of .407 was second-best in the American League. In 1985 he enjoyed the best year of his career to that point, compiling a batting average of .368, the highest in the major leagues and the sixth-highest of all time. Equally impressive was his total of 240 hits, the most by a big leaguer in fifty-five years. Boggs also compiled an amazing .450 on-base percentage and reached base at least once in fifty-seven consecutive games and eighty out of eighty-one. For the season, he failed to reach base in only nine of 161 games, and he reached a total of 340 times, a number surpassed only by Babe Ruth, Lou Gehrig, and Ted Williams. Adding to his incredible year, Boggs hit safely in 135 games, breaking the American League record and tying the major-league record, set by Chuck Klein in 1930. He batted .418 at home, .397 with men in scoring position, and popped out to an infielder only three times in 758 appearances at the plate.

After four seasons in the major leagues, Wade Boggs's career batting average stood at an auspicious .351. The off-season of 1985–86 was an unpleasant one for Boggs, for he became embroiled in a heated salary dispute with the management of the Red Sox, brought about by his seeking a contract for $1.85 million. (He later revealed that he would have settled for less money had the Red Sox agreed to give him a multiyear deal with a no-trade clause.) Lou Gorman, the Boston Red Sox general manager, offered Boggs $1.35 million, but he rejected the player's request for a no-trade clause, on the ground that it was not "club policy" to offer such deals. After the two sides were unable to reach a compromise, the case was submitted to an arbitrator in February 1986. Swayed by the management's argument that Boggs was a "singles" hitter who did not drive in enough runs to justify a salary of nearly $2 million a year, the arbitrator ruled against the third baseman, who, irked by the attempt to belittle his accomplishments, played with even greater intensity than usual in 1986. "What [the Red Sox] did both motivated and angered me," Boggs explained to Michael Madden of the *Sporting News* (July 14, 1986). "When they come out and make a statement that you don't contribute to the ball club, that's a pretty bold statement for them to make. . . . Yeah, 'lead off or hit second and we expect you to drive in 150 runs. . . . ' I ended up looking at myself and finding it hard to believe I'm in the big leagues with all the things they were saying about me."

Boggs's average hovered around the magical .400 mark during the first two months of the 1986 season (he was hitting .404 on June 6), and he eventually finished at a major-league-leading .357. He also led the big leagues in walks (105) and on-base percentage (.453), collected over 200 hits for the fourth consecutive year, and scored 107 runs, the fourth straight year he had reached triple figures in that category. His feat of getting 200 hits and 100 walks had never been accomplished before by a Red Sox player, nor had it been achieved by any player since Stan Musial in 1953.

In 1986 the Red Sox captured the championship of the eastern division for the first time in Boggs's career, and the club faced the California Angels, the winner of the western division, in the American League championship series. Boston lost three of the first four games in the best-of-seven series and trailed, 5-2, in the top of the ninth inning of game five before rallying and ultimately winning the game in eleven innings, 7-6. The Red Sox then won the next two games to take the series, four games to three, and advance to the World Series. Boggs batted just .233 in the league championships, but he hit safely in six of the seven games.

The memorable 1986 World Series paired the Red Sox with the New York Mets, the National League champion. Boston won the first game, 1-0, and took game two, 9-3, as Boggs made several sterling defensive plays, hit two doubles, and drove in two runs. New York rebounded to win games three and four, 7-1 and 6-2, but Boston took the fifth match, 4-2, to grab a three-games-to-two advantage. Game six was tied, 3-3, after nine innings; in the top of the tenth, Boston scored two runs to go ahead, 5-3, and, after the first two New York hitters were retired in the bottom half, the Red Sox seemed a cinch to capture their first world championship since 1918. But the Mets then staged the most dramatic comeback in World Series history, scoring three runs, the last two on a wild pitch and an error, to win the game, 6-5, and tie the series at three games apiece. New York then won the deciding game, 8-5, to take the world title. Boggs batted .290 for the series and reached base thirteen times (nine hits and four walks) in the seven games. Emotionally drained by the heartbreaking defeat, Boggs sat in the Red Sox dugout, crying, after the final game.

Although the Red Sox dropped to fifth place in 1987, Boggs enjoyed his best overall season. For the first time in his professional career, he reached double figures in home runs, knocking out twenty-four, to go along with a career-high eighty-nine RBIs. Amazingly, Boggs's increased power output did not affect his batting average at all. He hit .363 to win his third consecutive batting title, and his .461 on-base percentage led the major leagues. He also set career highs in total bases (324), slugging percentage (.588), and extra-base hits (70). Moreover, he excelled defensively, leading all third basemen with thirty-seven double plays and making only fourteen errors. Despite his spectacular season, Boggs placed ninth in the voting for the American League's most-valuable-player award.

An injury to his left knee caused Boggs to miss the final twelve games of the 1987 season and led to surgery on October 1, 1987 to correct the disorder. Boggs's .366 average in 1988 led both leagues and earned him his fourth consecutive batting title. He also led the majors in on-base percentage (.476), runs (128), walks (125), and doubles (45). His 214 hits enabled him to become the first player in this century to have six straight 200-hit seasons, and he joined Lou Gehrig as the only player ever to have three 200-hit, 100-walk seasons in succession. Boggs reached base 342 times, the sixth-highest total ever and the most since Ted Williams reached 358 times in 1949.

Afield, Boggs made just eleven errors, as the Red Sox survived a five-team dogfight to win their second eastern division title in three years, but Boston proved to be no match for the powerful Oakland Athletics in the American League championship series. The Athletics took the series in four straight games. Although Boggs batted .385 for the series and reached base eight times (five hits and three walks), he had the misfortune of striking out against Oakland's ace reliever, Dennis Eckersley, in the bottom of the ninth inning of game one, with the Red Sox trailing, 2-1, and with the tying and winning runs on base. The strikeout, Boggs's second of the night, ended the game.

Wade Boggs's private life zoomed into the headlines in June 1988, when Margo Adams, a real-estate broker from Costa Mesa, California, filed a

$6 million breach-of-contract suit against him. In the suit, Adams maintained that she had been romantically involved with Boggs (who is married) for the previous four years and had accompanied him on sixty-five Red Sox road trips during that period. She sought punitive damages against Boggs, as well as compensation for lost wages and out-of-pocket expenses incurred while traveling with him. Boggs acknowledged the affair, but he said it had been going on for only two years. On August 12, 1988 a superior-court commissioner in Santa Ana, California dismissed the suit, but the controversy resurfaced in February 1989, when the Boston *Globe* published excerpts from the first installment of a two-part *Penthouse* magazine interview with Adams, in which she not only discussed, in titillating detail, her affair with Boggs but also revealed his opinions of several of his teammates, players on other clubs, and the Red Sox general manager, Lou Gorman. Concerned that the controversy was impairing the morale of the ball club, the Red Sox tried to trade Boggs. The team stepped up its efforts after he agreed to be interviewed by Barbara Walters for the ABC news program *20/20* in March 1989, even though Haywood Sullivan, the co-owner of the team, had reportedly asked him not to talk to Walters. But Boston's attempts to trade Boggs proved unsuccessful, and he began the 1989 season in a Red Sox uniform.

Boggs's string of batting titles ended at four in 1989, as he placed third in the league, with a mark of .330. Still, Boggs collected 200 hits for the seventh consecutive year and drew 107 walks, becoming the first player ever to have four 200-hit, 100-walk seasons in a row. He also led the major leagues in on-base percentage (.430) and doubles (51, a career high), and he tied for the lead in runs scored (113). Boggs reached base 319 times, the seventh consecutive season he led the major leagues in that category. The Red Sox were unable to defend their divisional title in 1989, falling to third place, six games behind the division-winning Toronto Blue Jays.

Wade Boggs's 1990 average of .302 was the lowest of his career to date, but it still tied him for the fifth-highest mark in the American League. He also tied for second in doubles (forty-four) and, though his string of consecutive 200-hit seasons ended at seven, his 187 base hits ranked second in the league. Boggs's on-base percentage of .386 in 1990 was a career low, and he scored fewer than 100 runs (eighty-nine) for the first time since becoming an everyday player in 1983. So far as defense was concerned, he had a superlative year, committing only three errors, as the Red Sox won their third eastern division title in five years. In the American League championship series, Boston again succumbed to the western division champion Oakland Athletics in four straight games, despite Boggs's .438 average.

Perhaps the most distinctive trait of Wade Boggs's personality is his compulsiveness. He goes through an elaborate ritual in the hours preceding a game, leaving home at precisely 3:00 and arriving at Fenway Park between 3:10 and 3:15. At 3:30 he sits down at his locker, puts on his uniform, and checks his game bats. At 4:00 he goes to the dugout and sits down; at 4:10 he warms up his arm for five minutes, then takes ground balls for twenty to twenty-five minutes. On his way back to the dugout, he steps on each of the bases, takes two steps in the first base coach's box, and runs to the dugout in exactly four steps. He then has a drink of water and jogs to centerfield to meditate. "I like to focus in on who's pitching," Boggs explained to Peter Gammons for the *Sports Illustrated* article, "what he, the catcher, the manager, and the defense are likely to try to do with me, who's available in the bullpen—everything I'm going to face. It's nothing more than preparation. Then I'm ready to take batting practice." Boggs then stands in the runway between the dugout and the clubhouse, where he plays catch with himself for exactly five minutes. He next takes infield practice and, at precisely 7:17, runs his wind sprints in the outfield. As he stands in the on-deck circle awaiting his first at-bat, Boggs arranges the pine tar, batting donut, and resin bag and applies them to his bat, in that order. As he steps into the batter's box, he draws the Hebrew letter *chai* in the dirt with his bat. Those habits, Boggs insists, allow him to get into his "cocoon," where he can "eliminate distractions and variables and shut out the entire world except for [himself] and the pitcher," as he told Gammons. "I don't like surprises. I face enough of the unexpected when I'm hitting, I don't need any others."

Equally obsessive about his eating habits, Boggs has consumed chicken every day for the past thirteen years. "My stomach always required mild foods, so I was eating chicken three or four times a week in 1977 when I was playing in Winston-Salem," he explained to Peter Gammons. "I noticed that I always seemed to hit best after chicken. So I started having Debbie [his wife] fix it every day." Wade and Debbie Boggs are the authors of *Fowl Tips* (1984), a chicken cookbook.

Wade Boggs has reddish brown hair and hazel eyes and sports a mustache. He stands six feet, two inches tall and weighs about 197 pounds. Boggs and the former Deborah Bertercelli have been married since 1976 and are the parents of a daughter, Meagann, and a son, Brett, who was named for George Brett of the Kansas City Royals, a close friend. Boggs devotes part of his free time to raising money to combat multiple sclerosis, a disease with which his sister, Ann, was stricken several years ago. He relaxes by going fishing.

References: Cable Guide 7:31+ My '88 pors; Inside Sports 6:38+ Ag '84 pors, 11:44+ Mr '89 pors, 12:37+ Je '90 pors; Sport 77:36+ Jl '86 pors; Sporting N p12+ Jl 14 '86 por; Sports Illus 64:44+ Ap 14 '86 pors

Bolcom, William (Elden)

May 26, 1938– Composer; pianist; educator.
Address: b. c/o Shaw Concerts, Inc., 1900
Broadway, New York, N.Y. 10023; h. 3080
Whitemore Lake Rd., Ann Arbor, Mich. 48105

"I'll use any idiom if I can make music out of it," the composer and pianist William Bolcom said recently, as quoted in the *New York Times Magazine* (August 16, 1987). "The trick is to make them connect, to vibrate against one another in a meaningful way." A self-described "unrepentant eclectic," Bolcom has been uniting the classical and popular musical traditions in his serious compositions, perhaps most notably in his ambitious *Songs of Innocence and of Experience*, for two decades, but until he was awarded the 1987 Pulitzer Prize in music, for his Twelve New Etudes for Piano, he was perhaps better known as a pianist and as an accompanist for his wife, Joan Morris, with whom he has presented recital programs of American popular song since the early 1970s. Influenced early in his career by the dissonant, cerebral modernism of Karlheinz Stockhausen and Luciano Berio, he gradually embraced virtually every American musical style, including jazz, ragtime, and country-and-western, to create accessible yet highly original music that, as the *New York Times* critic John Rockwell pointed out, "audiences can like and critics can respect."

William Elden Bolcom was born on May 26, 1938 in Seattle, Washington, the son of Robert Samuel Bolcom and Virginia (Lauermann) Bolcom. Both his parents were music lovers, and his paternal grandfather, who, in his words, "made and lost many fortunes" in the lumber business, was something of an amateur impresario, bringing piano virtuosos, including Ignace Paderewski and Josef Hofmann, and on one occasion an entire opera company to Seattle for the entertainment of family and friends. Growing up in that environment, William Bolcom showed his precocity and an affinity for music at a very early age. "When I was two or three, I would sit down [at the piano] and plunk out the melody with one finger," he recalled to John Rockwell in an interview for the *New York Times Magazine* profile. "There were a lot of prodigies around then, and there were people who wanted to exploit me. My mother studied psychology, and she talked to my father and they said no, for which I'm extremely grateful."

Encouraged but, by his own account, "not pushed," Bolcom began taking piano lessons when he was about five years old. A quick study with a natural aptitude for the instrument, he progressed rapidly and was soon giving recitals throughout the northwestern United States. As his technical facility developed, so too did his interest in composition. That interest was fired by his hearing, at the age of eight, the pulsating rhythms of Igor Stravinsky's *The Rite of Spring*, which made him, as he has since put it, "believe in other possibilities," and, two years later, the energetic Americana of Charles Ives.

After studying composition privately with John Verrall, the composer and teacher, for a short time, Bolcom enrolled in 1949 as a special student at the University of Washington, where he continued his studies with Verrall and took piano instruction from Berthe Poncy Jacobson. He entered the university as a full-time student six years later. During the summer of 1957, between his junior and senior years, Bolcom attended the Aspen Festival, where he studied composition with Darius Milhaud. Under Milhaud's guidance, Bolcom composed, in just five weeks' time, his First Symphony, a four-movement work utilizing a variety of styles that a music critic for the *New York Times* compared to the symphonies and concertos of the young Dmitri Shostakovich.

After receiving his B.A. degree in 1958, Bolcom continued his studies with Milhaud at Mills College in Oakland, California, from which he earned his M.A. degree in 1961, and then at the Paris Conservatory of Music, where he also took composition from Jean Rivier and aesthetics from Olivier Messiaen. As a young composer, he greatly admired the music of Stockhausen, Berio, and Pierre Boulez, and his early chamber and instrumental compositions were written in a dissonant, serialist idiom that he has since described as the "international fellowship style."

Bolcom was, in his word, "saved" by his interest in the theatre. In New York in the early 1960s, he joined forces with the playwright and librettist Arnold Weinstein to create several successful stage productions, most notably the 1961 Off-Broadway hit *The Red Eye of Love*, an avant-garde comedy for which he composed incidental music, and *Dynamite Tonight*, an antiwar "comic opera for actors." Originally presented in 1964 as a workshop production by the Actors Studio, the cabaret-style *Dynamite Tonight* earned Bolcom the first Marc Blitzstein Award for the Musical Theatre. In his review of the most recent of the play's several Off-Broadway revivals for the *New York Times* (December 23, 1987), Michael Kimmelman observed that the score, with its "dissonant vocal lines, hymnlike melodies, [and] Broadway-style show tunes," already reflected Bolcom's "distinctive compositional style in its all-embracing, eclectic approach to the music."

At the time, Bolcom seemed to see his forays into popular music as separate from his vocation as a serious composer. Continuing his postgraduate education, in the early 1960s he studied advanced composition under Leland Smith at Stanford University. After he received his doctor of music degree from Stanford in 1964, Bolcom served as an assistant professor of music at the University of Washington in the 1965–66 academic year and at Queens College in New York City from 1966 to 1968. During this period, he completed a number of works, including "Décalage," for cello and piano (1962); Concerto Serenade, for violin and orchestra (1964); Symphony no. 2 (*Oracles*, 1965); "Fives," a double concertino for solo violin, piano, and antiphonal groupings of strings (1966); a series of pieces, each entitled "Sessions," for various instrumental ensembles (1965–67); and vocal settings, incorporating both singing and sprechstimme, of William Blake's "Morning and Evening Poems" (1966).

Bolcom's work was promising enough to earn him grants from both the Rockefeller and Guggenheim foundations, in 1964 and 1965, respectively. Although he continued to write keyboard and chamber pieces, including "Praeludium" (1969) and "Dark Music" (1969), by the end of the decade Bolcom was beginning to chafe under the constraints of academic composition. "I got tired of the aesthetics and doctrinaireness of it," he explained to Otto Friedrich of *Time* magazine (January 29, 1990). Turning again to the musical theatre, he collaborated with Arnold Weinstein on a second "opera for actors," *Greatshot*, which was produced in May 1969 by the Yale University Drama School, where Bolcom was then composer in residence. He also composed the music for the Repertory Theatre of Lincoln Center's 1969 production of Molière's *Miser*, the short-lived 1971 comedy *The Shrinking Bride*, and *The Water Hen*, an absurdist comedy by the Polish playwright Stanislaw Witkiewicz that was given its American premiere by the Chelsea Theatre Center of Brooklyn in 1972.

Bolcom began to break free from the academic chains with "Black Host" (1967), a composition for organ, percussion, and taped sounds in which he juxtaposed atonality and ragtime. As he explained in his article on ragtime for the *New Grove Dictionary of Music and Musicians*, Bolcom discovered in classic ragtime "an important kind of American serious piano music, a link, as it were, between the native popular and imported classical traditions of American music." Fascinated, he sought out experts in the style, among them Max Morath, Rudi Blesh, and, perhaps most important, the legendary ragtime composer and pianist Eubie Blake, with whom he occasionally performed. Blake and his lyricist and one-time vaudeville partner, Noble Sissle, were the subjects of Bolcom's book *Reminiscing with Sissle and Blake* (1973), a handsome pictorial biography written with Robert Kimball.

In an effort to find a new audience for the once hugely popular style, Bolcom learned dozens of piano rags, which he played at "marathon ragtime bashes" broadcast by radio station WBAI in New York City and, in collaboration with T. J. Anderson, prepared the first performing version of Scott Joplin's ragtime opera *Treemonisha*, which was staged at Morehouse College in 1972. In the late 1960s and early 1970s, he himself composed nearly a score of piano rags, most notably "The Graceful Ghost," whose main tune the critic Leighton Kerner once ranked "with the finest of Gershwin, Kern, and Ellington." Bolcom's recordings of his own and other composers' rags on the Nonesuch and Jazzology labels have since become collectors' items. Bolcom, however, could not readily reconcile his popular success as a creator and performer of ragtime with his career as a serious composer. "I really felt that I had given up being a composer and become a songwriter," he told Michael Feingold in an interview for the *Village Voice* (January 10, 1987).

Bolcom's musical career took a new turn in 1971, when he met the mezzo-soprano Joan Morris, who was then performing in New York nightspots. Finding a common interest in American popular music, Bolcom and Morris put together recital programs tracing the development of American song from the late nineteenth century to the present. On a succession of well-received tours throughout the United States, Canada, and Europe over the next several years, Bolcom accompanied Morris on the piano as she sang unaffected interpretations of the songs of George Gershwin, Jerome Kern, Irving Berlin, and other popular songwriters as well as long-forgotten vaudeville tunes and vintage ballads.

The pair's first album, *After the Ball* (Nonesuch, 1974), a collection of turn-of-the-century songs, was a bestseller and earned Joan Morris a Grammy Award nomination for the best vocal performance on a classical recording. They have since recorded fourteen more albums, including two collections of cabaret songs, *Black Max* and *Lime Jello—An American Cabaret*, and anthologies of Gershwin, Berlin, Kern, Rodgers and Hart, and, most recently, Cole Porter for the Nonesuch, RCA, Arabesque, and Omega labels. "In a real sense, Morris and Bolcom are blending these restored American treasures into the mainstream of world art song," Alan Rich observed in *Newsweek* (May 27, 1985). "They've managed, too, to preserve the ingratiating delight that lurks in these songs, avoiding the solemnity that overhangs many song recitals. Their sublime art is also, in a word, fun."

The immersion in popular musical styles inspired in Bolcom a desire to erase what he saw as the arbitrary and artificial distinctions between popular and serious music. To that end, in the early 1970s he began to incorporate widely differing styles into his "serious" compositions. In the chamber piece "Whisper Moon" (1971), for example, he skillfully reshaped the tunes of the "June-Moon" era into a contemporary exploration of nostalgia, and in his Ivesian String Quartet no. 9 (1972) he combined ordered dissonance and old-fashioned salon dance tunes. The kaleidoscopic "Duo Fantasy" (1973) for violin and piano includes a parlor waltz and a fast rag, and "Open House" (1975), a collagelike setting of seven poems by Theodore Roethke for tenor and chamber orchestra, moves from "chromatic expressionism to Gershwinesque syncopation to somber hymns," as John Rockwell noted in his review of the New York premiere of the piece for the *New York Times* (January 26, 1976).

Bolcom freely quoted familiar patriotic songs in his Piano Concerto (1976), a bicentennial commission for the Seattle Symphony that also contains echoes of Gershwin, Milhaud, and Ravel, and in his Piano Quartet (1977), he combined sentimental tunes with the metered silences of John Cage, the rhythmic diversity of Stravinsky, and the pointillistic textures of Anton Webern. "If you mix popular and classical forms, it brings life to both genres," Bolcom explained to Otto Friedrich. "By making them touch, something fresh, new, and organic grows. I like the traditional and the newest culture coexisting in the same piece. The classical masters had that possibility—Haydn is full of pop tunes—and I want it too."

While critics generally appreciated Bolcom's deliberate effort to synthesize the popular and serious music traditions in his works, they occasionally found the results—at least on first hearing—to be less than totally satisfying. In his review of the New York premiere of Bolcom's Piano Concerto, with the composer himself at the keyboard, for the *New York Times* (May 18, 1978), for example, Donal Henahan observed that, in this instance, the synthesis was perhaps "more interesting to contemplate than to hear." "The too-familiar method in such works is simply to alternate popular commonplaces with academic modernism," Henahan explained, and, in his view, Bolcom did not "always avoid this cliché." Although the concerto sometimes recalled "the layered complexities and ebullience of Ives or the chromatic murkiness of Alban Berg," it also brought to mind "the more accessible pastiche style of . . . Hershy Kay's ballet scores."

By all accounts, Bolcom achieved a near-perfect integration of musical styles in his monumental setting of Blake's *Songs of Innocence* and *Songs of Experience*, which he completed in 1982 after having worked intermittently on the project since the mid-1950s. At first daunted by the vast range of the poems, he eventually found the musical key to the composition in the poet's own eclecticism. "Blake himself was a mixer, from the highest to the commonest in English side by side," Bolcom explained to Will Crutchfield of the *New York Times* (January 9, 1987). Taking the variety of tone in Blake's poems as his starting point, he drew on the full panoply of musical idioms, from simple, unadorned folk melodies to Mahlerian emotionalism to Schönbergian dissonance. "I was afraid of doing something quite so off the wall," he admitted to Crutchfield. "If you don't handle each style with respect and autonomy, it *does* become pastiche."

Scored for a full symphony orchestra, three choruses, a children's choir, and nine soloists, the massive, nine-movement *Songs of Innocence and of Experience* was given its world premiere in Stuttgart, Germany in January 1984 under the baton of Dennis Russell Davies and its American premiere three months later at the University of Michigan's Hill Auditorium, with Gustav Meier conducting. It was subsequently performed at the Brooklyn Academy of Music's 1986–87 Next Wave Festival, where it was rapturously received. On hearing a recording of the cantata, John Rockwell labeled it "a grand achievement" with "a very good chance of being a masterpiece of our time and place." As he explained in the *New York Times* (September 15, 1988), *Songs of Innocence and of Experience* epitomized the trend in contemporary music toward "eclecticism and new Romanticism." In his view, Bolcom's score managed to overcome "the latent tension between the cultivated and the vernacular partly by ignoring the problem, partly by confronting it, and partly by overwhelming it. . . . In the end, it is the sheer Ivesian, Mahlerian exuberance of this score, its demonstrable passion, and the archetypal American energy that sweeps aside any doubts about the wisdom of generic musical mixing. As such, this is a genuinely Romantic work, so all-embracing in its sympathies that even neoclassical idioms can be comfortably incorporated into the totality."

Similar praise greeted Bolcom's Fourth Symphony (1987), which, like *Songs of Innocence and of Experience*, was nominated for a Pulitzer Prize. Commissioned, premiered, and recorded by the St. Louis Symphony under Leonard Slatkin, the Fourth Symphony is more strictly classical than many of Bolcom's works. A setting of Theodore Roethke's four-part poem "The Rose," it features a stormy first movement reminiscent of Carl Nielsen and Jean Sibelius, followed by a softer, almost neo-Romantic second movement with a haunting, hymnlike vocal part written for Joan Morris.

Bolcom received the 1987 Pulitzer Prize in music for his Twelve New Etudes for Piano, a fiendishly difficult set that, in the composer's words, has "elements of style as well as technique." More tonal than an earlier group of etudes, some of the new pieces are "blatantly picturesque," as Allan Kozinn observed in his *New York Times* (July 31, 1988) review of Marc-André Hamelin's performance of the Twelve New Etudes. "Others are more abstract," Kozinn continued, "but each of the dozen, whether rumbling and ostentatiously virtuosic, or more introspective, make daunting demands on the pianist's agility and sense of color. In Mr. Hamelin's beautifully etched, transparent renderings, even the least programmatic of the pieces leave distinct and almost visual impressions."

Among Bolcom's other recent works are the Concerto in D, for violin and orchestra, which was given its world premiere in 1984 by the Saarbrücken Radio Orchestra under Dennis Russell Davies, with Sergiu Luca as the soloist, and the *Fantasia concertante*, for viola, cello, and orchestra, which was commissioned by the Salzburg Mozarteum and first performed there by the Vienna Philharmonic under the direction of James Levine in 1986. Over the past few years, Bolcom has received many chamber-music commissions and has undertaken major compositions for the New York Philharmonic, the Philadelphia Orchestra, and the Detroit Symphony, where he was composer in residence from 1987 to 1989. In the spring of 1990, the American Music Theater Festival, in Philadelphia, presented as its first offering of the season the Bolcom-Weinstein cabaret opera *Casino Paradise*. Andrew Porter, who reviewed a performance of the work for the *New Yorker* (May 7, 1990), thought that the book was "a mess," but he found the music to be "lively, if metrically a shade regular and apt to be tango-ridden." Bolcom has also been working on what he has called a "baby opera" about Lorenzo da Ponte, Mozart's librettist, a song cycle of poems by American women for Marilyn Horne, and a clarinet concerto for Stanley Drucker, the New York Philharmonic's principal clarinetist. Bolcom's works are well represented on disc, and as a pianist, he has recorded Darius Milhaud's piano music, his own arrangements of Gershwin songs, and, with Gerard Schwarz, an anthology of twentieth-century cornet music.

Burly and round-faced, William Bolcom was described by John Rockwell as "bearlike in an endearingly clumsy manner that somehow recalls the forests of his native Pacific Northwest." He and Joan Morris, whom he married on November 28, 1975, divide their time between a studio apartment in New York City's Greenwich Village and a house in Ann Arbor, near the campus of the University of Michigan, where Bolcom has been a member of the music faculty since 1973. Two earlier marriages, to Fay Levine in 1963 and Katharine Agee Ling in 1968, ended in divorce. Bolcom was a contributor to the *New Grove Dictionary of American Music and Musicians* (1980), and he is a contributing editor of *Annals of Scholarship*. He also edited and wrote the introduction to a collection of essays, *The Aesthetics of Survival; A Composer's View of Twentieth-Century Music* (1984), by George Rochberg. Among his many honors are the Henry Russell Award, the University of Michigan's highest academic prize, in 1977, the Michigan Council for the Arts Award in 1986, and the Governor's Arts Award from the state of Michigan in 1987.

References: Hi Fi 26:MA4+ S '76 pors; N Y Times II p19+ S 15 '85; Time 135:77 Ja 29 '90 por; International Who's Who in Music and Musicians' Directory (1980); New Grove Dictionary of American Music (1980); Slonimsky, Nicolas. Baker's Biographical Dictionary of Musicians (1978); Who's Who in America, 1988–89; Who's Who in American Music: Classical (1985)

Bon Jovi, Jon

Mar. 2, 1962– Musician; songwriter. Address: c/o PolyGram Records, 810 Seventh Ave., New York, N.Y. 10019

Jon Bon Jovi, the lead singer of the five-member band from New Jersey that bears his name, has emerged over the past four years as one of the most popular performers in rock. His group is one of the originators of a hybrid style, sometimes called pop-metal or Metal Lite, which combines the guitar "crunch" of heavy metal with the light lyricism of pop. Coinciding with the conservative mood of many Americans in the 1980s, Bon Jovi's music celebrates such mainstream virtues as hard work, friendship, and monogamy and ignores political or social commentary. The members of Bon Jovi aim all of their music squarely at middle-class teenagers, or "the kids," as the bandmembers fondly refer to them, and their devotion to their fans is so strong that they gave them the privilege of helping to select the songs for the group's two most recent albums, *Slippery When Wet* (1986) and *New Jersey* (1988). Both became huge hits.

It was *Slippery When Wet*, which sold more than thirteen million copies, that propelled Bon Jovi into supergroup status; *New Jersey* topped the eight-million mark and as of 1990 was still on the album charts. Perhaps not surprisingly, the frothy nature of Bon Jovi's music has made the band a ready target for critics, who have called the group "derivative," "formulaic," and "an image-over-substance sham." Jon Bon Jovi responds to those attacks by insisting that his band's sole concern is catering to its fans by playing the music that they want to hear. "We just want kids to have fun, nothing more—and nothing less," he told David Handelman of *Rolling Stone* (November 20, 1986). "We aren't U2, we aren't gonna change the world. . . . We're a rock band, and that's all we're supposed to be."

Jon Bon Jovi was born John Bongiovi on March 2, 1962 in the central New Jersey city of Sayreville, the oldest of three sons in a middle-class Italian-American family. His father was a hairdresser; his mother, a former beauty queen and Playboy bunny, worked at an assortment of jobs. Bon Jovi had an unremarkable childhood, the lone highlight of which was his expulsion from a local Roman Catholic elementary school for slapping a female classmate. As a teenager, he took on odd jobs to help his family make ends meet, working for a time in an automobile body shop in a junkyard. "Sayreville was a very industrial town," he explained to Adrianne Stone, who profiled him for the New York *Daily News* (December 14, 1986). "We had a Hercules plant and a DuPont. . . . By the time I turned seventeen, I just wanted to get out of there. Sayreville was a dead end."

Bon Jovi's musical career began at the age of fourteen, when he began to take lessons from a local guitarist, principally, he remembers, because he hoped that proficiency on the instrument would enhance his attractiveness to girls. A fan of Bruce Springsteen and South Side Johnny and the Asbury Jukes, he often traveled to the nearby city of Asbury Park to hear them perform at nightclubs. In his mid-teens, he formed his first band, the Atlantic City Expressway, a group that featured a horn section and a keyboardist named David Bryan Rashbaum, who drove his colleagues to club dates in his father's surgical-supplies truck. The Atlantic City Expressway's peak moment came when Bruce Springsteen joined them onstage during a performance in Asbury Park. "I'd go to high school and say, 'What did you do last night?'" Bon Jovi told Lisa Russell of *People* (November 24, 1986), "and kids would say, 'I watched *Dallas*. What'd you do?' I'd say, 'I jammed with Bruce Springsteen, that's what *I* did.'"

Following the breakup of the Atlantic City Expressway, Bon Jovi formed another band, called the Rest. In 1980 his cousin Tony Bongiovi, who owns the Power Station, a prestigious New York City recording studio that has produced albums for such notable rock groups as the Talking Heads, the Ramones, and Aerosmith, made a trip to New Jersey to hear the Rest perform. Impressed, he told his cousin that he could sweep floors at the Power Station, record demonstration tapes there during his free time, and have the opportunity to meet such renowned rock performers as Mick Jagger and David Bowie. By 1982, Bon Jovi had recorded nearly five albums worth of "demo" tapes, using studio musicians as his backup band. In that year, one of his songs, "Runaway," was included on a compilation album produced by the New York radio station WAPP, and it became a local hit.

In subsequent years, a bitter dispute raged between Tony Bongiovi and Jon Bon Jovi over the extent to which Tony had aided his cousin's career. Tony contended that he had developed Jon's sound, offered him expertise, advanced him money, gave him studio time, and, in general, "accelerated" his success. In turn, Bon Jovi insists that his cousin's influence on his career was "slim to none" and that Tony allowed him to use the studio at the Power Station only at odd hours, and even charged him for the privilege. In 1984 Tony brought a lawsuit against his cousin, the outcome of which gave him a producer's credit, a fee, royalties from Bon Jovi's first album, a cash award, and a 1 percent royalty from the group's next two albums.

The success of "Runaway" made Bon Jovi's reputation. Recruiting members for a new band in order to capitalize on his good fortune, he hired his former Atlantic City Expressway keyboardist, David Bryan Rashbaum, and enlisted the services of the drummer Tico Torres, who had played with the Marvelettes, Lesley Gore, and Lou Christie; the bassist Alec John Such, then with the New Jersey group Phantom's Opera; and the lead guitarist Dave Sabo. (Sabo was later replaced by Richie Sambora, who had played with Alec John Such in another New Jersey band, the Message.)

Christened the Wild Ones, the group began playing clubs in the area. When Atlantic Records offered the Wild Ones a contract, its founder, in a bold move, took the deal to PolyGram Records and asked if they would top it. Agreeing to do so, PolyGram executives imposed the following conditions: John Bongiovi would become Jon Bon Jovi, and the group would be named after him; David Bryan Rashbaum would become simply David Bryan; and only Jon would be given a contract, the other four members becoming, legally, his employees, a situation that continues to exist today.

Early in 1984 the group released its first PolyGram album, *Bon Jovi*. Although that LP received little radio airplay at first, its popularity increased markedly after the band set off on a ten-month tour, performing solo gigs in clubs and opening at larger venues for such well-known artists as Ratt, ZZ Top, Judas Priest, and Eddie Money. Eventually, *Bon Jovi* reached gold-record status (indicating sales of 500,000 copies), and the group's second album, *7800 Fahrenheit*, released in mid-1985, also went gold, while generating three hit singles: "In and Out of Love," "Only Lonely," and "Silent Night." Bon Jovi explained the somewhat obscure implications of the album's title to David Handelman: "It's the melting point of rock, and Fahrenheit's only used in the States; it meant 'American hot rock.'" In spite of the success of *Bon Jovi* and *7800 Fahrenheit*, the critics were stonily unimpressed by both albums.

Bon Jovi's music and public image underwent a metamorphosis following the second album. Sensing that their heavy-metal sound had limited appeal to women, the group began playing music that was more tuneful, lighthearted, and upbeat. Whereas heavy metal glorifies the ugly, the grim, and the suicidal, Bon Jovi's new sound was happy, energetic, and chock-full of the "relationship-oriented lyrics" considered by record company executives to be essential to attracting female listeners. Susan Orlean of *Rolling Stone* (May 21, 1987) summarized the change: "Bon Jovi made its break by making nice: nice dispositions, nice looks, nice songs, nice attitude, all of which appeals to listeners who think they don't like heavy metal. . . . In a further effort to distinguish themselves from their more metallic rivals, the members of Bon Jovi frequently grinned and made few, if any, oversights in hygiene, and their increasingly playful performances made it seem as if they were just tickled to be onstage."

The third Bon Jovi album was originally slated to be called "Wanted Dead or Alive," but, realizing that the title might conflict with the new image the band hoped to project, they changed the name to *Slippery When Wet*. Desmond Child, a producer and songwriter who had previously cowritten songs for Kiss and Aerosmith, was signed by Bon Jovi to cowrite some of the material on the album. The trio of Jon Bon Jovi, Richie Sambora, and Desmond Child wrote four songs together, two of which, "You Give Love a Bad Name" and "Livin' on a Prayer," became number-one hits. Those four songs were added to thirty other tunes the group was considering for the album. After recording demo tapes of all the songs, Bon Jovi played them for New Jersey teenagers, including friends of his younger brothers, and workers at a warehouse, with their reactions determining which songs would make the album. Released in late 1986, *Slippery When Wet* catapulted Bon Jovi from the status of opening act to that of headliner. The LP reached number one on the album chart and, as of early 1989, had sold 13.5 million copies.

Following the release of *Slippery When Wet*, Bon Jovi began a yearlong tour to promote the album that began in Japan, moved on to Europe, and concluded with 135 sold-out shows in the United States and Canada. Reviewing one of those concerts, at the University of Illinois at Chicago Pavilion for the *Chicago Tribune* (March 5, 1987), the critic Daniel Brogan wrote, "Bon Jovi is hardly the best thing that rock has to offer. Their music, though tastefully and competently executed, is anything but original, and their lyrics are hardly thought-provoking." But Brogan then went on to applaud the band for delivering "an energetic two-hour extravaganza that showed at least one skeptic why *Slippery When Wet* has ruled the pop charts for much of the year," and he commended Jon Bon Jovi for being able to pull back "every time he seemed ready to cross the line into heavy-metal buffoonery."

Following up on the tremendous success of *Slippery When Wet* posed a daunting challenge to Bon Jovi. "I was scared to death," he admitted to Robert Santelli of *Rolling Stone* (October 6, 1988), just after the release of the group's fourth album, *New Jersey*, for which, once again, the band had turned to its fans to help select the songs. Fifty of them had been invited to Bon Jovi's recording studio in Vancouver, British Columbia, where they were asked to evaluate the twenty-two songs being considered for the album. Of the eleven that eventually made it onto the LP, two, according to Jon Bon Jovi, were included solely because of favorable fan reaction. Released in September 1988, *New Jersey* also included three more songs by the writing trio of Jon Bon Jovi, Richie Sambora, and Desmond Child: "Born to Be My Baby," "Bad Medicine," and "Blood on Blood." The album's title, which was chosen to honor the home state of the band members, proved controversial, since it was construed by some as a dig at Bruce Springsteen, the New Jerseyite whose music is widely associated with that state. "I went to hell for calling the album *New Jersey*," Bon Jovi told Tom Moon of the *Chicago Tribune* (March 19, 1989). "Springsteen owns the state. Somewhere along the line, when nobody was looking, he bought it." In the same interview, Jon Bon Jovi denied that the title was chosen in order to undermine Springsteen. "As I was looking around for a title," he explained to Moon, "I remembered this biker patch I've always worn on my jacket. It just says 'Bon Jovi/New Jersey.' So I brought it up, and no one said no."

About a month before the album's release, PolyGram Records held a "world-premiere" party for *New Jersey* at the Roseland Ballroom in Manhattan, transforming it into a facsimile of an Asbury Park boardwalk, complete with lifeguard, arcade games, pinball machines, and cotton candy. Critical reaction to the album was mixed, with Julian Dibbell of the *Village Voice* (November 8, 1988) being among the least impressed. "*New Jersey* . . . anoints Bon Jovi the greatest schlock-rock singles band since Foreigner," he wrote. "If originality is your ticket, then *derivative* is too kind a word for the band's relationship to the last ten or fifteen years of platinum rock." But Michael Azerrad of *Rolling Stone* (November 3, 1988) accorded the album three stars (on a scale of one to five). Conceding that *New Jersey* "is so purely commercial that it's practically beyond criticism," Azerrad added, "Jon Bon Jovi is brilliant . . . at what he does. *New Jersey* has all the virtues and drawbacks of a popular record, hitting all the marks, yet remaining thoroughly unidiosyncratic." Ken Richardson of *High Fidelity* (January 1989) gave *New Jersey* even higher marks. "The first ten minutes are absolutely thrilling: 'Lay Your Hands on Me' proves the band *can* play undiluted metal, and 'Bad Medicine' proves it can add some of that mean streak to its pop sense. The rest of the LP isn't as compelling, but this is a solid record made under impossible follow-up circumstances."

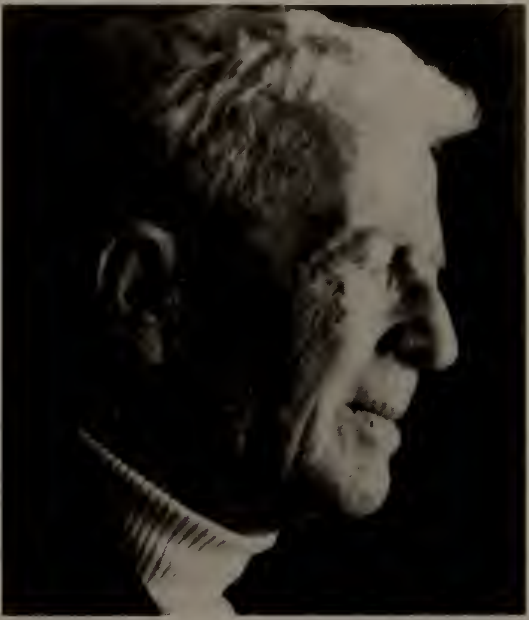
Like *Slippery When Wet*, *New Jersey* not only reached number one on the album chart but also produced two chart-topping singles, "Bad Medicine" and "I'll Be There for You." To promote the album, in October 1988 Bon Jovi kicked off an eleven-month worldwide tour that originated in Europe, moved to Japan in early 1989, and then came to the United States, where it concluded in the summer of 1989. When it was announced that Bon Jovi would perform at Giants Stadium in East Rutherford, New Jersey in June, all 72,000 tickets were sold in less than three hours, a stadium record. Bon Jovi interrupted the European leg of the tour in December 1988 to travel to Moscow, where the band met with Soviet officials and made plans to play at Lenin Stadium the following summer. The group also negotiated the release of *New Jersey* on Melodiya, the Soviet Union's state-owned record company. Both moves reflected Bon Jovi's desire to become the first Western rock group allowed by the Soviet government to perform and release albums in the USSR on a regular basis. Bon Jovi performed two shows at Lenin Stadium in August 1989 as part of the Moscow Music Peace Festival on a bill that also included the Soviet group Gorky Park and the Western bands Aerosmith, Mötley Crüe, the Scorpions, Cinderella, and Skid Row. Proceeds from the concerts were donated to Make a Difference Foundation, an antidrug organization. Bon Jovi subsequently performed in Australia, New Zealand, Hong Kong, and South America, wrapping up the sixteen-month, 237-engagement tour in February 1990.

Jon Bon Jovi's first solo album, *Blaze of Glory*, which was released in the summer of 1990, featured songs "written for and inspired by" the film *Young Guns II*, in which he had a cameo role. Bon Jovi wrote and produced each of the ten cuts on the album, which featured guest performances by Elton John, Jeff Beck, and Little Richard. *Blaze of Glory* received mixed reviews: while John Leland of *New York Newsday* (August 19, 1990) found it "sluggish [and] disappointing," Chuck Eddy of the *Village Voice* (August 28, 1990) wrote, "It's been a couple of years since anybody made a guitar LP this crass, or this crafty, or this classic." Falling somewhere between those two extremes was the opinion of Craig Tomashoff of *People* (October 1, 1990), who termed *Blaze of Glory* "not bad but not great."

Jon Bon Jovi has blue eyes and long, reddish-brown hair. Trim and handsome, he dismisses suggestions that his good looks have played a role in Bon Jovi's success, insisting that it has been achieved by an almost continous touring schedule and by the ability of the group to communicate with "the kids." Of the band's five members, Jon Bon Jovi is the most serious and the most introverted. On the road, he orchestrates the band's every move and oversees all financial details. Jon Bon Jovi eschews illegal drugs and works out regularly. His best friends are his bandmates, and he often speaks of the special bond he shares with them. "It's more than a marriage," he told Rob Tannenbaum of *Rolling Stone* (February 9, 1989), "because in a marriage you can get divorced. It's more like a brotherhood." The group travels from city to city in its own airplane, a Grumman G-I. In May 1989 Jon Bon Jovi married the former Dorothea Hurley, his girlfriend of ten years. They live in Rumson, New Jersey.

References: Chicago Tribune XIII p4+ Mr 19 '89 pors; N Y Daily News mag p30+ D 14 '86 pors; People 26:129+ N 24 '86 pors; Rolling Stone p35 N 20 '86 por, p34+ My 21 '87 por, p52+ F 9 '89 pors

---


© Cherie Nutting

Bowles, Paul (Frederick)

Dec. 30, 1910– Writer; composer. Address: b. c/o Ned Leavitt, William Morris Agency, Inc., 1350 Ave. of the Americas, New York, N.Y. 10019; h. 2117 Tanger Socco, Tangier, Morocco

The geographical and artistic nomad Paul Bowles is, arguably, America's most distinguished living expatriate writer, best known, but not fully appreciated, perhaps, as the master of a stylistically simple but philosophically complex form of Gothic horror fiction, a mythology, as he regards it, in which, typically, Western vacationers and curiosity seekers make one-way trips into the primitive heart of darkness. Critics have described those haunting symbolic journeys variously as "psycho-thrillers," "highbrow horror comics," and "travel myths" that transport the reader through "unexplored paths" and "brand-new dimensions" to "nightmare geographies." Bowles has been a peripatetic avant-gardist in literature and the arts since the late 1920s, when his first surrealist poems were published. He turned his hand to serious music in the early 1930s, and later, for two decades, he gained his livelihood, and the respect of his musical peers, with his incidental music for stage and, to a lesser degree, screen.

A collector (and sometimes translator) of Arabic and other folklore and folk songs, Bowles began to create his own "myths," as he called his short stories, in the mid-1940s, and he achieved resounding mainstream attention with the publication in 1949 of his first novel, the existentialist cult classic *The Sheltering Sky*. In that harrowing parable, set in northern Africa (where he lives), Bowles allegorized the vulnerability of the civilized psyche in contact with atavistic forces, and he did so with a cool and seductive narrative flow that heightens the shock of the denouement. His powerful handling of that theme, reiterated in three subsequent novels and scores of short stories, has made him, in the opinion of his friend Tennessee Williams, "probably the American writer who represents most truly the fierily and blindly explosive world that we live in so precariously from day and night to each uncertain tomorrow."

Paul Frederick Bowles, the only child of Claude Dietz Bowles and Rena (Winnewisser) Bowles, was born in New York City on December 30, 1910. Both of his parents were of old New England stock. He was much closer to his mother than he was to his father, a Long Island dentist whose aspiration to become a concert violinist had been blocked by his parents. In his autobiography, *Without Stopping* (1972), Bowles wrote of his father: "I took for granted his constant and unalloyed criticism. His mere presence meant misery."

Beginning when he was two, Bowles's mother read him bedtime stories, among which Nathaniel Hawthorne's *Tanglewood Tales* pleased him perhaps the most (and probably ultimately influenced his own limpid prose style), while the stories of Edgar Allan Poe made a more indelible impression, a "combination of repugnance and fascination." Among the other formative influences on Bowles were the spiritual and philosophical beliefs of relatives, including an aunt and uncle who were immersed in theosophy, yoga, and transcendentalism. Most influential was the agnosticism of his grandparents.

Bowles grew up in Jamaica, in the borough of Queens, where New York City blends into Long Island. His summers were spent with his paternal grandparents at Seneca Lake in upstate New York and with his maternal grandparents on their 165-acre farm in western Massachusetts. Isolated from other children during the first five years of his life, he thought of himself "as a small adult." During those years he taught himself to read and print from a set of wooden blocks carved with the letters of the alphabet. "There was nothing else to do, since I was shut up all day with my mother," he explained in his autobiographical contribution to *Contemporary Authors* (1984). "I had an extraordinarily uneventful early childhood; only my imagination made it bearable, substituting fantasy for reality. . . . As I grew, it became clear to me that happiness, which is made up of freedom, adventure, and mystery, was to be found only in the country, where I was surrounded by inexplicable natural forces."

Even before he entered the Model School, a laboratory elementary school that was part of a teacher-training program, Bowles was attempting to transmute his fantasies into fiction. During his schoolboy years he became, in his words, "the registering consciousness" of an "invented cosmos," complete with place names, railroad timetables, illustrated real-estate brochures, and a daily newspaper, done in pencil and crayon until he obtained a miniature printing press. While most of his fantasies were hermetic, some overflowed into school projects. In the sixth grade, for example, he wrote, and read to the other students, daily chapters in an open-ended mystery story. He began studying music—piano, theory, solfeggio, and ear training—at age eight and first tried his hand at opera composition when he was nine. The Bowles home had a phonograph, for which Paul bought one new record each week, but he was not allowed to play the instrument when his father was in the house.

Bowles attended local public high schools, first in Flushing and finally closer to home, in Jamaica. He had always found school to be "profoundly boring," but at Jamaica High School he began to enjoy it, partly because of the school's monthly literary magazine, to which he regularly contributed stories, poems, and book reviews and of which he became, first, humor editor and, finally, poetry editor. After entering high school, Bowles began to buy books, mostly second-hand from lending libraries. Because of their handsome bindings and typography, he was especially attracted to Knopf's Borzoi editions of works by Francis Brett Young, Arthur Machen, Walter de la Mare, Thomas Mann, and André Gide, among other novels and translations. Through his Aunt Adelaide, whom he regularly visited in Greenwich Village, he met Anne Carroll Moore, then the head of the children's section of the New York Public Library at Forty-second Street and Fifth Avenue. When, once every few weeks, he stopped by the library to chat with Moore, she generally gave him a book to add to his growing collection. Many of the books were custom-inscribed for him by the authors, including Hugh Lofting, Carl Sandburg, and Hendrik Willem van Loon.

In 1927, when he was sixteen, Bowles discovered the international literary review *transition*, which introduced him to surrealist poetry and gave him "the illusion of being in Paris," where the magazine was published. Practicing "the invention of poetry 'without conscious intervention'" at his typewriter, he produced a number of poems and sent them to *transition*, which published his "Spire Song" in March 1928 and "Delicate Song" in June 1930. In the meantime, in January 1928, he graduated from Jamaica High School, a year and a half ahead of his class and eight months before his entrance into college. Having done some painting, he spent several months before college as a student at the School of Design and Liberal Arts in Manhattan, where he learned that he "had no talent for painting."

Swayed by the librarian Anne Carroll Moore's enthusiasm for the University of Virginia, Bowles enrolled there in September 1928. After a few months, without informing his parents or university authorities, he left for Paris, where he found work as a telephone switchboard operator at the office of the *International Herald Tribune*. Reconciling with his parents, he returned to the United States after a year. Back in New York City, he lived in Greenwich Village and worked as a sales clerk in Dutton's Bookshop on Fifth Avenue. Through influential artistic friends who thought that his talent lay in music, he met Aaron Copland, who began giving him daily lessons in composition. The lessons were interrupted when Bowles, at the urging of his parents, returned to the University of Virginia to finish out his freshman year there, in the spring term of 1930. He continued his practice of writing surrealist poetry, contributing several poems in French to the Belgian review *Anthologie* and many in English to *blues*, *This Quarter*, and other little magazines.

Bowles continued his studies under Aaron Copland in New York in the autumn and winter of 1930 and in Berlin the following year. During that sojourn in Europe, he spent much time in Paris and elsewhere in France, often in the company of Copland, meeting Ezra Pound, Jean Cocteau, and other literary luminaries and enjoying the hospitality of Gertrude Stein and Alice B. Toklas at their summer home near Aix-les-Bains. Stein (who considered him a "spoiled" young man and reproved his nihilism and, especially, his concentration on evocation of atmosphere to the neglect of clear, detailed images in his poetry) and Toklas, who had a knack for directing creative writers to nurturing climes, were harsh but salutary agents in Bowles's creative development. (Regarding Stein's judgment of his poetry, he now concurs, describing his early poems as "literary indiscretions.")

On the recommendation of the two women, Bowles and Copland set out not for Villefranche for the summer, as they had planned, but for Tangier, Morocco. "As a result of this arbitrary action, my life was permanently altered," he wrote in *Contemporary Authors*. "If Morocco had been then as it is now, I should have spent the summer and gone away, probably not to return. But Morocco in 1931 provided an inexhaustible succession of fantastic spectacles." What most fascinated him, perhaps, was the prevalence of "religious confraternities which enable their adepts to achieve transcendence of normal consciousness." He "seems to have associated Morocco with the anarchic forces of the unconscious," according to Jay McInerney, who visited Bowles in Tangier when preparing an October 1985 profile of him for *Vanity Fair*. "As an artist, he discovered in North Africa a landscape and culture which are the objective correlative of his vision of the psyche."

Under Copland's tutelage, Bowles concentrated on the composition of music. In Morocco in the early 1930s he completed his flute sonata *Scènes d'Anabase*, his cantata *Par le Détroit*, and his Piano Sonatina, which was described by Marc Blitzstein in a review as "damned clever." His later compositions included a Concerto for Two Pianos, Winds, and Percussion, other pieces for piano and orchestra, and such vocal works as two songs set to words by Gertrude Stein and a cycle of six songs to texts by Jean Cocteau. He published the chamber music and songs himself, using artwork by Eugene Berman and others on the title pages.

In New York City in the mid-1930s, Bowles was a member of a group of young composers formed by Aaron Copland, who met regularly to discuss one another's music. With Aaron Copland, Virgil Thomson (another important mentor), George Antheil, and Marc Blitzstein, he took part in chamber concerts featuring his and their work. Commissioned by Lincoln Kirstein, he wrote the score for the ballet *Yankee Clipper*, which was performed by Kirstein's Ballet Caravan. Later he wrote the music for another ballet for Kirstein, *Pastorelas*, and collaborated on the ballet *Sentimental Colloquy*, choreographed by Salvador Dali.

Early in 1936 the Federal Music Project in Manhattan presented a concert of Bowles's chamber music. Later in the same year, through the mediation of Virgil Thomson, Bowles joined Federal Theater Project 891, also in Manhattan. His first work for the project was the score for *Horse Eats Hat*, an adaptation, written by Edwin Denby and directed by Orson Welles, of the Labiche farce *Un chapeau de paille d'Italie*. "Thomson not only helped me orchestrate much of the music," Bowles recounted in *Contemporary Authors*, "but taught me exactly how a theatre score should be conceived and correlated with the cue sheet. . . . This was one of the great services performed for me by Virgil Thomson: I became a composer of theatre music and made my living at it for the next two decades. The same season I wrote another score for Welles: Marlowe's *Doctor Faustus*."

Over the years Bowles would provide the incidental music for more than thirty theatrical productions, many of them on Broadway. Those credits included *My Heart's in the Highlands*, *Love's Old Sweet Song*, *Twelfth Night* (the production starring Helen Hayes), *Watch on the Rhine*, *The Glass Menagerie*, *Summer and Smoke*, *Sweet Bird of Youth*, and *The Milk Train Doesn't Stop Here Any More*. His other theatrical contributions included the scores for two operas based on plays by Federico García Lorca, *The Wind Remains* and *Yerma* (produced by Libby Holman), and the translation of Jean-Paul Sartre's play *Huis clos* into English as *No Exit* (directed by John Huston). In addition, he wrote the music for some dozen motion pictures, beginning with the grade-B feature picture *Bride of Samoa* (initially called *Siva*) and including a Southern Tenant Farmers Union documentary, several short films by Rudy Burckhardt, *Roots in the Earth* (for the Soil Conservation Service of the United States Department of Agriculture), and *Cyrano de Bergerac* (starring José Ferrer). He also cowrote the screenplay for Luchino Visconti's *Senso*, in collaboration with Tennessee Williams and Visconti.

Politically, Bowles became active in Marxist radicalism in New York in the mid-1930s, beginning with volunteer work for the League against War and Fascism. In 1936 he cofounded the Committee on Republican Spain, which raised $2,000 for the anti-Franco cause in the Spanish civil war through a benefit stage production of the polemical play *Who Fights This Battle?*, written by Kenneth White, scored by Bowles, and directed by Joseph Losey. While the concept of the "Popular Front" still prevailed, he was a member of the Communist party.

On February 21, 1938 Bowles married the former Jane Sydney Auer, a novelist and playwright for whose play *In the Summer House* he provided the incidental music when it was produced on Broadway. During the early years of their eccentric but essentially loving marriage—they often went their separate ways, but, as a friend observed, "she was his muse"—Mr. and Mrs. Bowles alternately lived in Mexico and in a kind of artists' commune in Brooklyn Heights, New York managed by W. H. Auden, where Benjamin Britten and Oliver Smith were fellow tenants. Bowles's dormant talent for fiction was revived under the inspiration of his wife, in combination with his interest in ethnography, especially Arapesh and Tarahumara folk myths. Using his surrealist method of writing "whatever words came from the pen," he began creating his own myths. Satisfied that one of the myths was good enough to be "shown to others," he published it in *View*, a New York surrealist review for which he had been doing translations from the French and Spanish. He subsequently published "A Distant Episode" in *Partisan Review* and other short fiction in *Harper's Bazaar* and *Mademoiselle*. (In "A Distant Episode," nomadic tribesmen capture a professor of linguistics, cut out his tongue, and make him their speechless jester.) At the same time he was writing music reviews for the *New York Herald Tribune*, where Virgil Thomson was music editor. He also wrote jazz criticism for *View* and other music criticism for *Modern Music*.

In 1947 Bowles returned to northern Africa to write his first novel, *The Sheltering Sky*—and, as it would turn out, to make Tangier his permanent home base. Bowles has described *The Sheltering Sky* as "an adventure story in which the actual adventures take place on two planes simultaneously: in the actual desert and in the inner desert of the spirit." In the story, Port Moresby, a New York intellectual, and his wife, Kit, tense in their marriage and drawn to "awayness," take off with a friend, Tunner, across the Sahara. In the parched alien environment, under the immense sky, they discover only a terrible separateness from each other and, ultimately, from reality. The turning point in the story is the death of Port from typhoid, depicted interiorly, with extraordinary verisimilitude. (Bowles ingested a strong cannabis confection to conjure the scene in his imagination.) When Port is dying, Kit betrays him sexually, with Tunner, and then flees into the desert, where she is raped by a Bedouin, Belqassin. She becomes Belqassin's "mindlessly" contented slave, and when he becomes bored with her, she goes off looking for another such master, eventually losing a sense even of her own identity.

The Sheltering Sky was on the *New York Times* bestseller list for ten weeks following its publication by New Directions in 1949. The initial reaction of critics to the novel ranged from "gripping" to "puzzling" and "strange." Although there were some objections to the novel's "moral fiber," its visionary originality was widely recognized. Edwin Muir credited Bowles with breaking away from "the pattern of commonplace existence that readers of novels know so well" and making us "realize that our life is extraordinary." And retrospective assessments of *The Sheltering Sky* grew, if anything, more glowing with the years.

Many of Bowles's short stories written before *The Sheltering Sky* are included in the collections *A Little Stone: Stories* (1950) and *The Delicate Prey and Other Stories* (1950). In his essay on Bowles in *The Red Hot Vacuum* (1970), Theodore Solotaroff wrote, "The stories in *A Delicate Prey*, with their lucid, quiet evocation of mood and motive leading to revelations of scarifying depravity, were often so powerful that they made the nihilism of the early Hemingway seem like a pleasant beery melancholy." In the consensus of critics, Bowles was less successful in depicting the spiritual disintegration of Nelson Dyar, the protagonist of his second novel, *Let It Come Down* (1952), a young American bank clerk who descends, sensationally, into hashish-fueled degradation, violence, and punishment in Tangier. "Bowles is writing in a well-defined romantic-decadent mode with a sharp reportorial eye . . . [and] a talent for dealing with the macabre, the dreamlike, the cruel, and the perverse in a genuinely imaginative way . . . ," Robert Gorham Davis wrote in the *New York Times Book Review*. "But . . . [the] novel . . . seems malign and corrupting."

In *The Spider's House* (1955), Bowles produced a more conventional novel, set in Fez during the early stages of the Arab nationalist revolt—and the colonial resistance to it—that led to Morocco's independence from France in the mid-1950s. The negative effects of the conflict on Moroccan morals and mores are seen through the eyes of John Stenham, an American novelist living in Fez, and the experiences of his young friend Amar, a precociously wise and singularly incorruptible Arab boy. Anthony West, who had not shared in the critical enthusiasm for *The Sheltering Sky*, viewed *The Spider's House* as "the product of a far more mature and more delicate mind, . . . an unusually successful description of the erosion of private lives by public events."

In "The Anthropology of Paul Bowles," an essay published thirty years later in *Critique*, Joseph

Voelker put *The Spider's House* in a different perspective, pointing out that the novel is "quasiautobiographical," that John Stenham is one of those few protagonists in the Bowlesian mythos who "maintain their bearings . . . and do not succumb to immersion in the absolute" after reaching "the point of intersection with the alien culture." "Demonic pseudonyms for the author himself, they are survivors, symbolically as well as literally bilingual. . . . Once again, Bowles presents the city streets as a text, and Stenham is an adept philologist. . . . It is a Faustian position." Voelker saw Bowles's "clearest treatment" of "the myth of the adept as demonic author" in his fourth novel, *Up Above the World* (1966), in which the author's "demonic" surrogate, Grove Soto, drugs and brainwashes an American couple vacationing in South America. Usurping "the place of God—author of reality's original script," Voelker observed, Soto writes a new script for the reality of his two victims, literally, on a typewriter.

While maintaining his home in Tangier, Bowles, spurred by his wanderlust and insatiable ethnological curiosity, continued for many years to travel the world, preferably but not exclusively in the torrid zone. In the 1950s he traveled south in Africa, as far as South Africa, and east to Turkey, India, Singapore, Hong Kong, Japan, and Sri Lanka (where he was briefly the owner of a small island, called Taprobane). Later he visited Thailand, among other countries. He often traveled to Spain, Italy, Portugal, and other countries in Europe, and he returned to the United States several times, the last in the academic year 1968–69, when he taught a class called Advanced Narrative Writing and the Modern European Novel at San Fernando State College in California.

On a Rockefeller Foundation Grant, beginning in 1959, Bowles recorded Moroccan folk music for the Library of Congress. From that project he proceeded on his own to make recording trips into the Pre-Sahara and Djebel Bani regions. He also began recording and translating oral tales, the first of which was a novel spoken onto tape in the Moghrebi language by Larbi Layachi under a pseudonym (for political reasons) and published in 1963 as *A House Full of Holes*. Bowles subsequently translated thirteen books from spoken texts. The majority, including *Love with a Few Hairs* (1967) and *The Boy Who Set the Fire and Other Stories* (1974), were from the Moghrebi of Mohammed Mrabet, who became a close friend of his.

Poems written by Bowles between 1934 and 1940, which were inspired by his memories of northern Africa and contain, as he has pointed out, "the first detailing of certain obsessive settings" that he would later amplify in fiction, are collected in *Scenes* (1968). After a long sabbatical from poetry, from 1940 almost through the 1960s, he wrote the newer poems included in the collection *The Thicket of Spring* (1972).

In an appraisal of Bowles's entire career in the *New Republic* in 1972, Ned Rorem wrote: "Bowles's prose has been antithetical to his music. [His] music is nostalgic and witty, evoking the times and places of its composition—France, America, and Morocco during the '20s, '30s, and '40s—through languorous triple meters, hot jazz, and Arabic sonorities. . . . [For] some two dozen plays . . . he provided the most distinguished incidental scores of the period . . . most latterly [for the plays of] Tennessee Williams . . . whose works would never have had the same tonality—the same fragrance—without Bowles's music. . . . The intent of his music in all forms is to please . . . through light colors and gentle textures and amusing rhythms, novel for their time, and quite lean. . . . [By contrast] Bowles's fiction is dark and cruel . . . [and] he develops such themes at length with a far surer hand than in, say, his sonata structures. His formats in even the shorter stories are on a grander scale than in his music."

In Morocco in 1970 Bowles cofounded, with Walter Halpern, the literary review *Antaeus*. Halpern also founded the Ecco Press, which reprinted several of Bowles's books, including *The Sheltering Sky*, and published *Points in Time* (1982), described by Bowles as "a lyrical history" of Morocco. *Points in Time* is a daringly original work, difficult to categorize as either fiction or nonfiction, consisting of Moroccan legends, popular songs, historical anecdotes, the writings of early explorers, and geographical descriptions, all presented as "movements," as in a musical composition, and interwoven with fiction.

Bowles's short stories—including "Pages from Cold Point," involving homosexual incest, and "The Echo," in which a daughter attacks her mother's lesbian lover—were collected piecemeal over the years and more definitively in *Collected Stories, 1939–1976* (1979). In reviewing *Collected Stories*, Joyce Carol Oates warned readers to approach the stories cautiously, because, opening the door to "a natural world predating and excluding consciousness" and an "epoch 'before God was love,'" they are more persuasively horrifying "than anything in Poe, or in Gide," and "they have a way of lingering in the memory for decades—disturbing, vexing, like a partly recalled dream."

Subsequently Bowles published the short-story collections *Midnight Mass* (1981) and *Call at Corazón* (1988). The title story in the latter is about marital infidelity during an extended honeymoon trip. The dominant elements in Bowles's stories are the exotic settings, often jungles as well as deserts, through which the characters move almost as ciphers, as he acknowledged in the preface to *Call at Corazón*, pointing out that once he has set the scene, his characters are "almost entirely improvised, as is the action."

Paul Bowles lives in a three-room flat without a telephone in an apartment house in Tangier. He spends his mornings working on translations, on his short stories, and on correspondence. Afternoons, he plays host to friends and other visitors, conversing with them in his range of languages. "But," Jay McInerney observed in *Vanity Fair*, "Bowles is a private man, with a reserved, almost impersonal interest in his neighbors." Bowles makes his way about Tangier and its environs in a 1967 Mustang driven by a chauffeur. Physically, he is lean and delicate-looking, though sinewy. In manner, he has been described as "extremely polite," "courtly," "laconic," "craggy," "austere," and "prickly." He smokes cigarettes in a holder and drinks numerous cups of tea a day. When Jay McInerney visited his apartment, "the sweet aroma of kif" pervaded the air.

By the time his wife, Jane, died in 1973, Bowles had already long been limiting his travel, and he has done no significant traveling since. The major reason is the replacement of steamships by airliners, which he regards as "a mode of travel . . . more suited to the transportation of animals." Being stuck in Tangier is not as bad, he tells himself, as living in cities touched by more of "the negative aspects of civilization" than Tangier is. "More important than that," he wrote in *Without Stopping*, "I relish the idea that in the night, all around me in my sleep, sorcery is burrowing its invisible tunnels in every direction . . . ; souls are being dispossessed of parasitic pseudo-consciousnesses that lurk in the unguarded recesses of the mind."

References: Esquire 103:221+ My '85; Hi Fi/Mus Am 21:MA4+ Ag '71; New Repub 166:24+ Ap 22 '72; Vanity Fair 48:68+ O '85 pors; Contemporary Authors autobiography series vol 1 (1984), new rev vol 19 (1987); Contemporary Literary Criticism vol 53 (1989); Dictionary of Literary Biography vol 5 (1980); Sawyer-Lauçanno, Christopher. An Invisible Spectator (1989); Stewart, Lawrence D. Paul Bowles: The Illumination of North Africa (1974); Who's Who in America, 1988–89

Brandauer, Klaus Maria

June 22, 1944– Austrian actor; filmmaker. Address: Bartensteingasse 8/9, A1010 Vienna, Austria

Klaus Maria Brandauer began his theatre career at the age of nineteen, when he was recruited from acting school to join a repertory company. After becoming the leading figure of the postwar German-language theatre, with a spectrum of performances ranging from Shakespeare and Goethe to Cocteau and Beckett, he made his entrance onto the international scene as a movie actor in the Hungarian director István Szabó's Academy Award-winning *Mephisto*. Mapping the strategy of his film roles with the deliberation of a chess player, Brandauer took a supporting part as James Bond's adversary in *Never Say Never Again*, in order to break out of the confines of the art-film circuit, returned to Europe for the title role in Szabó's *Colonel Redl*, and then won an Oscar with another supporting role as Meryl Streep's philandering husband in Sydney Pollack's *Out of Africa*.

Since then, Brandauer has shuttled between Europe and the United States as easily as he goes from stage to screen (and often concurrently). He played Hamlet at the Vienna Burgtheater while filming *Streets of Gold* in Brighton Beach, then went from the role of a soldier turned seer in Szabó's *Hanussen* to that of a petty hustler in the Swiss-German director Bernhard Wicki's *The Spider's Web* to that of a rakish baron pursuing Faye Dunaway in Andrew Birkin's *Burning Secret*. In the process, he has alienated a number of directors and actors with his king-sized ego, but he has reached a vast public with his talent. For Brandauer, it is the latter that counts, because an actor must above all become a social being. "My real preparation," he explained in a 1985 interview, "is my life. My forty years of existence. I watch people, I read books, I listen to records, I understand the world's problems. And I make use of all these experiences. With my head, my heart, my body."

Klaus Maria Brandauer was born on June 22, 1944 in the Alpine village of Alt Aussee in Austria. His mother, the former Maria Brandauer, was a native of the village; his father, Georg Steng, was a German artillery sergeant who was captured on the Russian front during World War II and did not return home until 1949, when his son was five. According to Brandauer, Alt Aussee boasts "1,800 inhabitants, six months of snow, four months of rain, two months of sun, and 500 cows. That's it." There was no theatre, no movies except for an occasional traveling show, and no television. But since the village was near the famous summer residence of Emperor Franz-Josef in Baden, a place that continued to attract well-known writers and artists, he never really felt isolated. "I was absolutely sure very early in my youth that the churches and houses in Alt Aussee were not the end of the world," he recalled to a reporter for *Interview* (June 1986). He cannot really explain his desire to act. "I cannot tell you where it came from, this acting," Brandauer told an interviewer for the *Chicago Tribune* (November 23, 1986). "How does a youngster from such a place with no cinema, no theatre, say to his mother, 'I want to be an actor'? Of course my mother and father were very astonished. But they said, 'O.K., let's try it.'"

A "seminal" experience, he has recalled, was a performance of *Tosca* that he saw during a family vacation in Italy. "For me," he told Lawrence Van Gelder in a lengthy *New York Times* (March 21, 1982) interview, "it was a whole fantastic social, cultural thing. . . . I said to my father, 'I want to make something like that.'" After the family moved to West Germany in 1954, his father took him regularly to the opera, and his mother gave him a subscription to the theatre that enabled him to attend three or four performances a week. But mainly he learned to act by immersing himself in dramatic texts. At eighteen he enrolled in the Stuttgart Academy for Music and Performing Arts, but, after he spent only one lackluster semester there, a director who heard him rehearsing Shakespeare's *Richard III* invited him to join the repertory company in the university town of Tübingen. A few months later, in October 1963, he made his professional debut, as Claudio in Shakespeare's "dark comedy" *Measure for Measure*.

By that time, Brandauer was also a family man. On one of his summer visits to Alt Aussee, he started courting a local teenager, Karin Müller, and they were married in 1963, four months before the birth of their son, Christian. From Tübingen, Brandauer moved on to Salzburg and Düsseldorf, and in 1968 he made an impressive Vienna debut in the title role in a German adaptation of Jean Kerr's Broadway hit comedy *Poor Richard* (after which, according to *Der Spiegel*, he declared publicly, "Yes, I consider myself to be exceptionally gifted"). Two years later he had a decisive meeting with the actor-director Fritz Kortner, one of the few mentors he has acknowledged, and his April 1970 performance as Prince Hettore Gonzaga in Kortner's version of *Emilia Galotti* was hailed as "a triumph for Brandauer." Considerably less successful was his first venture into films with *The Salzburg Connection* (1972), the director Lee H. Katzin's soporific adaptation of the best-selling Helen MacInnes spy novel, which starred Anna Karina and Barry Newman.

After that inauspicious debut ("unredeemed trivia on every level," according to the *New York* magazine critic Sally Beauman), Brandauer had offers for other film roles but decided that he had better "make a serious career of theatre at first and maybe then [try] films once more." Signing a contract with the prestigious Vienna Burgtheater, the national theatre of Austria, he made a successful debut in Cocteau's *Bacchus* and, in 1973, moved into directing with Shakespeare's *As You Like It*. Throughout the decade he scored one success after another at the Burgtheater and other theatres in Austria and Germany. He also had roles in a number of important miniseries on European television, including the lead in the highly acclaimed French production of Romain Rolland's *Jean-Christophe* (1978), for which he had to master eight hours of French dialogue in two months.

In December 1979 Brandauer opened in Molière's *Tartuffe* at the Burgtheater. There was some talk about the possibility of taking the role to Broadway, but the plan never materialized because he was reluctant to spend a long period of time outside his German-speaking orbit. Consequently, he and *Tartuffe* were still installed at the Burgtheater the following spring, when the Hungarian filmmaker István Szabó called from Berlin to offer him the lead in *Mephisto*. Based on a 1936 novel by Klaus Mann, the son of Thomas Mann, *Mephisto* is the story of a German actor whose passion for his profession and craving for recognition are so overpowering that he abandons his family, friends, and principles to throw in his lot with the Third Reich. Behind the fictional antihero, Hendrik Höfgen, was the real-life Gustav Gründgens, Klaus Mann's former brother-in-law and lover. Instead of following the Mann family into exile, Gründgens, who was best known for his Mephistopheles in Goethe's *Faust*, assumed the direction of the State Theatre and became a virtual mouthpiece for his Nazi protector, Hermann Goering. Yet he never actually joined the Nazi party, and, after a brief term in prison, he helped to rebuild the German theatre after the war.

For Brandauer, Gründgens "was the most important figure of the German-language theatre in the whole century." Although he never knew the older actor personally, he had seen him in films and read his books, and when he learned of Gründgens's death in 1963 (a presumed suicide on the night of Brandauer's own debut in Tübingen), he bought a copy of *Mephisto*. Before he started working on the film, he recalled in an interview with *Le monde* (December 17, 1981), Szabó had asked him two questions: could he live without success, and would he do anything for recognition? When he answered "no" to the first and "yes" to the second, Szabó told him, "All you have to do is be authentic and convince me." And indeed, as he later commented to Lawrence Van Gelder, playing the role of Höfgen was therapeutic for him, because it addressed the perpetual dilemma of the actor in relation to power. But at the same time, he stressed that *Mephisto* was not just a film about an actor in Nazi Germany: "This is a film for us today, in all countries, because the question is, Is a man able to live in the world without making compromises?"

Mephisto had an auspicious premiere at the 1981 Cannes Film Festival, where it won an award for best scenario, but it was in the United States that it really caught on. After *Mephisto* won an unexpected Oscar for best foreign film, Brandauer was being hailed as a "mesmerizing star" who had seemingly turned up out of nowhere, and Hollywood producers were not slow to react. He soon received offers to play, in his words, "SS generals, Bolshevik heavies, and Nazi gangsters," all of which he turned down. "The money made it difficult to say 'no,'" he later acknowledged, "but I didn't want to get typecast." And in any case, he insisted, he was "wedded" to the stage. "I need contact, because the audience has the power to make me better," he explained in an interview with Annette Insdorf for *New York Newsday* (April 2, 1982), adding, "Forgive me, all movie people, but the real profession for an actor is an event with live beings."

Nonetheless, when Sean Connery came back after a twelve-year absence to play James Bond in *Never Say Never Again* (1983), Brandauer decided that this time the role of the villain, Maximillian Largo, was worth taking, because he knew it would give him exposure with American audiences. It was, he told Rick Kogan of the *Chicago Tribune* (November 23, 1986), "a calculation": "To be in the shadow of Sean Connery's flame, to play the second lead. And I thought, 500 million people will see the movie, and they will say, 'Ah, this is Brandauer.'" His calculation paid off, and he was widely praised as "a terrifically witty villain," "one of the best Bond opponents since very early in the series."

Meanwhile, Brandauer was not neglecting his European career. He appeared in several German-language television series, including the two-part adaptation of Arthur Schnitzler's *Die Weg ins Freie* (1983), which was directed by his wife, Karin, now a prominent TV scriptwriter and director. (Incidentally, even she had problems directing him. "We had big fights because he didn't always do what I wanted him to do," she said during an interview for *Vanity Fair* [October 1986], but, she added, "he brings so many suggestions, offers so many ideas, and then you choose what you want.") Brandauer played the emperor Nero in Franco Rossi's six-part miniseries *Quo Vadis?* (1984), and in the summer before the release of *Never Say Never Again*, he gave the first of his annual performances in the morality play *Jedermann* (*Everyman*) at the Salzburg festival. He also undertook one of the few professional roles in *Dietskij sad* (The Kindergarten, 1983), a lyrical first film by his friend Yevgeny Yevtushenko, the Russian poet. Then, in 1984, he resumed his collaboration with István Szabó for what was to be the custom-scripted lead in *Colonel Redl*.

When Brandauer approached Szabó after the completion of *Mephisto* to suggest that they continue working together, the Hungarian filmmaker started scouting around for a subject that would interest both of them. The result of his search was the John Osborne play *A Patriot for Me*, which was based on the true story of Colonel Alfred Redl, a soldier of modest origins who sold his soul to advance his career and wound up paying with his life in a trumped-up spy scandal in the last days of the Austro-Hungarian empire. The writing of the scenario was completed in May 1983. According to Brandauer, he was "totally involved" in the project from the very beginning. "Even before Redl's character was created, physically created," he told the French weekly *Télérama*, "Redl was me—any other Redl would have been a fake. I was Redl with my nose, with my eyes, with my mouth, with my feelings, with my whole body."

Colonel Redl was first released in Hungary in February 1985 and was much acclaimed at the New York Film Festival the following October. Inevitably, it was compared with *Mephisto* because of the common theme of compromise and the collaboration of the same director, lead actor, coscenarist, and cinematographer. Some critics found *Colonel Redl* more cumbersome, and others preferred its rich historical detail, but almost everyone was awed by Brandauer's "quietly electric" performance, which culminated in an unforgettable suicide scene. "As Redl paces his room with the gun in hand," Lawrence O'Toole wrote in *Maclean's* (October 28, 1985), "hyperventilating, tears streaming down his cheeks, he is about to commit his own murder. It is an astonishingly brilliant piece of acting on Brandauer's part."

Following *Colonel Redl*, Brandauer took on his first English-language lead in *The Lightship* (1986), the story of a ship's captain with a clouded past whose lightship gets besieged by a band of fugitives. Directed by the exiled Polish filmmaker Jerzy Skolimowski in his first Hollywood production, *The Lightship* was adapted from a novel by the German writer Siegfried Lenz and, in the process, was transformed from a parable of the Weimar Republic into a 1950s-style melodrama. Skolimowski had originally planned to cast Robert Duvall as the captain, but since Duvall preferred the part of the colorful southern dandy who heads the pack of criminals, the lead went to Brandauer, with Skolimowski's own son, Michael Lyndon, in the supporting role of the captain's son.

As it turned out, no one was satisfied with the script, which had to be rewritten on location on the North Sea, and Brandauer's bags were rumored to be packed throughout the filming. Skolimowski, who later reportedly declared, among other things, that he would like to see Brandauer "cut into small pieces on the screen," contended that the actor considered himself "king of the Salzburg theatre. So he feels like the king of Hollywood, the king of everything." Duvall likewise complained that Brandauer "couldn't stand not being in front of the camera all of the time. When it was my turn to be the center of attention, he stood in front of me [and] pushed me. I almost beat him up." Brandauer, meanwhile, countered Skolimowski's complaints by arguing, as quoted in *Nouvel observateur* (March 28, 1986), "I'm not that hard to deal with, but I need to have somebody playing opposite me. In *Out of Africa* [which was shot after *The*

Lightship but released before it], there was Redford and Streep. That was serious. But the only person Skoli came up with was his son. Pretty lightweight." And even if, as John Powers reported in *American Film* (December 1986), Brandauer alienated everyone with his "imperial sulks," there were still people who understood his point of view. "Brandauer is a complicated man, and he's also a world-class actor," *The Lightship*'s coproducer Bill Benenson told Powers. "I believe that Brandauer sincerely felt that Jerzy didn't have a clue as to what his character in *The Lightship* was about."

In any case, the "edgy, jagged film" that emerged from all the conflicts won the Special Jury Prize at the 1985 Venice Film Festival and was much acclaimed by Skolimowski's followers in France, though it took a year to find a distributor in the United States. Even then, it was not much of a hit, and Brandauer, "the cinema's most proficient thief," who had managed to upstage even Sean Connery, was clearly overshadowed by Robert Duvall. But by the time *The Lightship* was released, Brandauer had already cashed in on his James Bond gamble: the director Sydney Pollack, who had seen him in *Never Say Never Again*, had cast him as Baron Bror Blixen in *Out of Africa* (1985), based on the autobiographical novel by the Danish writer Isak Dinesen (Baroness Blixen).

Once again, the role was that of the villain—Dinesen's womanizing husband, who was responsible not only for her eighteen years in Africa but also for her devastating bout with syphilis. It was "attractive," Brandauer acknowledged, "to be in a big American production with wonderful people like Meryl Streep and Redford," and he had nothing but praise for Sydney Pollack. "I adore him," he said. "He's a great man and a great director." But the role was also a challenge, precisely because, as with Hendrik Höfgen and Colonel Redl, he did not want Blixen to be 100 percent villainous. "I tried to make Bror ambiguous and believable," he explained to an interviewer from *People* magazine (February 24, 1986), "to show the respect and love that developed between him and his wife." Once again, Brandauer managed to succeed in his delicate balancing act, and, in addition to unanimous critical praise, his performance brought him best-supporting-actor awards from the Hollywood Foreign Press Association, the New York Film Critics Circle, and the National Board of Review, along with an Oscar nomination. As befitted a superproduction, *Out of Africa* debuted in the United States at Christmas. In the same week, Brandauer opened at the Burgtheater, as Hamlet. "For my life, for my feelings, it was absolutely necessary to do it, and it was wonderful every night," he has explained. At the same time, he was also shooting a new film, *Streets of Gold*—in New York, so that he was obliged to make a total of fourteen trips back to Vienna on weekends in order to honor both commitments.

Streets of Gold, released in 1986, is about a Soviet boxing champion, Alek Neuman, who decides to emigrate to the United States after being barred from an Olympic contest because he is Jewish and finally overcomes his disorientation by training two Brooklyn street kids for a match against the Soviets. In fact, the project had been in the works since the time of *Mephisto*, when the producer turned director Joe Roth sent Brandauer the script. Out of all the offers that were coming in, the actor saw that one as a chance to change his image. The catch, Brandauer explained to Rick Kogan, was that *Mephisto* failed to bring financial backing because it had not been a big commercial success. "In Europe I would say, 'I do it,' and I would get the money," Brandauer said. "But in America they say, 'Brandauer, hmmmmm. Very good actor in *Mephisto* but no box office. Who knows Brandauer?'" So it was only after *Never Say Never Again* and *Out of Africa* that backers were found. And as for his transatlantic commute between Vienna and Brighton Beach, New York, he told Leo Seligsohn of *New York Newsday* (November 11, 1986), "It's a wonderful feeling. You have just arrived from New York to be crown prince of Denmark, and you know that in just another twenty-four hours, you will take another plane and you're Alek."

Hamlet was not a tremendous hit with the critics, but the Viennese public crowded the theatre. *Streets of Gold*, on the other hand, did not make much of an impression on anyone, including Vincent Canby of the *New York Times* (November 14, 1986), who dismissed the film as "claptrap." Returning to European cinema, Brandauer teamed up with István Szabó to complete what had become a trilogy of historical studies in ambition and compromise. The title character in *Hanussen* (1988) starts out as an Austrian soldier named Schneider, but World War I and the head wounds he receives in battle turn him into a clairvoyant who calls himself Erik-Jean Hanussen. When he begins to predict Hitler's victories, he becomes the favorite of the Nazis but winds up as their victim.

Even more than *Colonel Redl*, *Hanussen* is a one-man show, with Brandauer remaining on-screen for practically all of the 140-minute film. Among the critics, though there were some detractors (a reviewer for the *Stuttgarter Zeitung*, for example, wrote that Brandauer's character had "all the charisma of a railway-ticket agent"), many felt that *Hanussen* was the best of the actor's collaborations with Szabó—one that was, in the words of Stanley Kauffmann of the *New Republic* (April 10, 1989), "more acutely inflected, more reticently strong, less frantic for effects." According to Szabó, working with Brandauer was both "pleasant (we have so many memories in common) and difficult (I wanted to avoid parallels with *Mephisto* and *Colonel Redl*)" but, he told a reporter from *Le figaro* (May 21, 1988), "Brandauer has Hanussen's power of persuasion and seductiveness, and that almost frightened me."

That seductiveness carried over to Brandauer's next screen role, in Andrew Birkin's *Burning Secret* (1988), in which he played an Austrian baron who befriends an asthmatic youngster (David

Ebert) at a spa in order to win over the boy's mother (Faye Dunaway). Investing his character with mystery, charm, and perhaps a hint of pederasty, Brandauer gave another virtuoso performance that brought him the best-actor award at the 1988 Venice Film Festival. But once again, he alienated those working with him. "To say the least, Brandauer and Faye Dunaway didn't like each other," Birkin remarked, as quoted in *Le figaro* (July 19, 1989). "They had only one concern: to be seen on camera as much as possible." And Brandauer, Birkin recalled, "arrogantly kept changing his lines while the cameras were rolling." Brandauer's explanation was simply that he is "not very good at taking orders."

After *Hanussen*, Brandauer indicated that his need to deal with the past was over and that he wanted to take on other themes, but he did not seem to make the break very easily. At the time, he was already involved in a vast historical fresco of the early years of Hitler's rise to power, *Das Spinnennetz* (The Spider's Web, 1989), directed by one of the veterans of the German cinema, Bernhard Wicki. A $9 million epic with a cast of thousands, *Das Spinnennetz* was interrupted in 1987 because Wicki fell ill, but when the marathon three-hour film finally had its premiere at Cannes in 1989, it was once again Brandauer who caught the eye of the critics as the "magnificently human" Benjamin Lenz, an Eastern European Jew caught up in the grubbing for power and survival from which National Socialism emerged triumphant.

Another historical subject that Brandauer could not leave behind became *Georg Elser—Einer aus Deutschland* (*Seven Minutes*, 1989), his first venture as a film director. Based on a novel called *The Artisan* by Stephen Sheppard, who also wrote the scenario, it tells the story of Georg Elser, a German worker whose early attempt to assassinate Hitler in 1938 failed only because his target left the site of the planned attack seven minutes early. Drawn to the image of that solitary one-man resistance, Brandauer was able to put together a German-American coproduction by agreeing to play the lead. It was not an ideal situation, he explained to Carla Rhode of *Der Tagesspiegel* (October 22, 1989), but "on this occasion I dared to do it, and even if I had believed I was not up to it, I would have taken the risk, for, putting it quite plainly, I wanted to direct a film."

Pudgy and somewhat bald and short of stature, Klaus Maria Brandauer is not the classic Hollywood leading-man type, but his allure is undisputed—an allure that most people, including his wife, attribute to his piercing eyes. The Brandauers live in a two-bedroom apartment in Vienna, and they also have a big old house overlooking the lake in their hometown of Alt Aussee. When he has spare time, Brandauer spends it watching movies on his VCR, playing table tennis, hunting antiques, skiing, rowing, and doing "nothing."

References: Chicago Tribune XIII p26+ N 23 '86 pors; N Y Newsday II p7+ Ap 2 '82 por, II p3 N 11 '86 pors; N Y Times II p17+ Mr 2 '82 pors; People 25:52+ F 24 '86 por; Vanity Fair 49:94+ O '86 pors; Washington Post B p8 N 12 '85 por; International Who's Who, 1990–91; Lanz, Peter. Klaus Maria Brandauer (1986); Wer ist Wer?, 1988–89

Brennan, Edward A.

Jan. 16, 1934– Corporation executive. Address: c/o Sears, Roebuck and Co., Sears Tower, Chicago, Ill. 60684

From his office in Sears Tower in Chicago, the world's tallest building, Edward A. Brennan, the chairman and chief executive officer of Sears, Roebuck and Company, can look down on the site of the Catholic charity hospital where he was born and the neighborhood where he was reared. Like his grandfather and father before him, Brennan has been a Sears man for virtually all his adult life. Once deservedly called the "Captain Marvel of merchandising," he heads the world's largest retail organization, one that forms the core of a diversified corporation employing more than a half-million people.

But in the early 1970s, the company once so successful that it seemed fundamental to the American way of life lost its bearings, with competitors cutting into its sales volume and earnings stagnating when they were not actually falling. By the time Brennan became the second-youngest president in Sears's history, the situation called for drastic restructuring, including reining in the company's historically autonomous field warlords, coordinating the buying and selling divisions, and cutting distribution and personnel costs. In 1988 he issued a plan to sell parts of the company—even the Sears Tower—in order to raise enough money to fend off corporate raiders who might dismember Sears entirely. Brennan is now counting on price reductions, streamlined distribution, and cost-cutting to improve the company's profitability and bring it into the twenty-first century prepared to hold its own against rivals.

Edward A. Brennan was born in Chicago, Illinois on January 16, 1934, the oldest of the four children of Edward Brennan and Margaret (Bourget) Brennan. The Brennans were a Sears family virtually from the company's beginnings: one of his grandfathers had worked beside Richard Sears, the company's founder, and his father and two uncles were buyers for Sears. But although job security was almost guaranteed, the Brennans did not live ostentatiously. Young Eddie wore only dress slacks, even when playing baseball, because his father bought slacks for Sears, and when his parents divorced in 1946 his mother complained, according to court records, that his father did not earn enough money. She took her two daughters to Mexico, where she married a military man and went to work as a Sears buyer.

A model of decorum since childhood, Brennan, when not attending school, sold newspapers and ironed shirts and cooked meals for his father and brother. He defended Sears so fiercely that his friends made fun of him, and, loyal to both parents, he saved enough money to pay the bus fare to take himself and his brother, Bernard, to Mexico to visit his mother during summer vacations. His brother also became a Sears buyer and, eventually, the head of Montgomery Ward & Company, Sears's Chicago-based merchandising rival.

Brennan's only deviation from propriety was his decision, at the age of fifteen, to take an after-school job not at Sears but at a men's-clothing store named Benson and Rixon, where he could observe the processes of buying and selling from beginning to end. After graduating from Fenwick High School in his hometown of Oak Park, a suburb adjacent to Chicago's West Side, he entered Marquette University in Milwaukee, Wisconsin. When not in the classroom (according to one of his professors, he was "always the best-dressed kid in class"), Brennan was working his way through school at Benson and Rixon's Milwaukee store, acting at various times as a salesman, cashier, auditor, credit supervisor, and inventory-control man. Immediately after graduating from college in 1955 with a degree in business administration, he went to work full-time for Benson and Rixon as an assistant buyer in Chicago. He was making almost $9,000 a year when he left in 1956 to return to the Sears fold, taking a drastic cut in pay to $4,000 to become a salesman in its Madison, Wisconsin store.

In 1958 Brennan ran a Sears store in Oshkosh, Wisconsin, and just after Christmas of 1959 he was transferred to Sears headquarters on Chicago's West Side. In 1963 he became head of Department 644—men's made-to-measure clothing—which he returned to profitability. At the beginning of 1966, he was again transferred to a staff job, but a year later he took over management of a store in Baltimore's black ghetto, where his performance caught the eye of Edward Telling, the manager of the Eastern Territory, one of Sear's five virtually autonomous domestic retail-store divisions. In 1969 Telling promoted Brennan to one of the biggest and best stores in the territory and in the following year made him assistant general manager of the New York group of stores. In 1972 he put Brennan in charge of the Western New York group of stores, at the time the worst performer in the territory because of the economic woes gripping the Buffalo metropolitan area, but by the end of 1972 Brennan had won an award for turning it into the best group in the territory.

As Brennan's star continued to rise, he agreed to so many transfers that he once owned homes in three cities. In 1975 he was appointed administrative assistant to Telling at Eastern Territory headquarters in Philadelphia, but a year later he was named general manager of the Boston group of stores. Despite the profit collapse that struck almost every other sector of Sears in 1977, Brennan's Boston stores made $31 million that year, more than those in New York or Los Angeles. On December 13, 1977 he was elected executive vice-president of the Southern Territory, consisting of thirteen groups and 150 stores, and he also became a member of the company's board of directors.

Based in Atlanta, Georgia, Brennan, as an executive vice-president, bucked tradition by laying off employees on the basis of performance rather than seniority. In 1978 the South moved from third to first among territories in net profit. Store managers, traditionally jealous of their autonomy, were reined in by their need to meet sales and profit goals "suggested" from above. On March 12, 1980 Telling, then the chairman of the company, named Brennan president of Sears and chief operating officer of the merchandising group.

Brennan's first move was to restore sagging morale by announcing that, in spite of the bleak profits picture, there would be no massive layoffs. The forty-six-year-old "boy wonder," who had vaulted over senior executives, moved from territory to territory and store to store, putting in ninety-hour weeks and tirelessly exhorting buyers and sales personnel to work together, to think in terms of "the ideal Sears store"—one unburdened by old loyalties and traditions. But the stores actually lost money during the first quarter of 1980, and, during the first nine months of the year, though retail operations contributed 66 percent of the company's $17.9 billion in revenues, they accounted for only 14 percent of the profits.

At the beginning of 1981, the management of Sears, Roebuck was reorganized, with Telling assuming the presidency as well as the chairmanship and with Brennan becoming chairman and chief executive officer of the merchandise group. For the first six months of the year, the merchandise group reported profits of $103 million, nine times the amount earned during the same period in 1980. But the deep recession that struck the American economy in late 1981 cut deeply into sales, and more than 250,000 credit accounts were delinquent by the end of the year. The following year was weak, but Brennan kept on doggedly and persistently, with the result that the merchandise group's income for the first half of 1983 was triple that for 1982. One helpful innovation was the introduction of a powerful data network to help him monitor the performance of the stores.

In 1983 sales were up 18 percent over 1982. More important, earnings increased—82 percent in the first half of 1984—as cost-cutting took hold. By early 1983, fully 100,000 workers had been dismissed, 60,000 of them full-time employees. The 110 distribution facilities and warehouses had been cut to nearly half that number. Brennan calculated that, given the way costs had been ballooning when he took over managing the stores in 1980, he was now running the company at one-third of what the costs were projected to be, and the net income of the merchandising group increased fourfold between 1980 and 1984. In 1984 Brennan's performance bonus so far exceeded his base pay that he earned nearly $2 million for the year.

Meanwhile, Brennan was unveiling his "Store of the Future" and asking the corporation's board of directors for $1.7 billion in order to bring more than 600 of the more than 800 Sears stores up to that standard. The brightly lit and uncluttered refurbished stores would not, as in the past, try to sell shoppers everything but rather would zero in on the most wanted items. Famous Sears private brands like DieHard and Kenmore would have to compete with national brands. His plan was adopted, though it proceeded at a slower pace than Brennan had thought desirable, because funds for the purpose were cut to $1.2 billion.

On August 14, 1984 Edward A. Brennan was named president and chief operating officer of the corporation, constituting not only the merchandising group but also Allstate Insurance, the Dean Witter Reynolds brokerage house, the Coldwell Banker real-estate firm, and Sears World Trade, the company's global-trading arm. It was the seventh time that Brennan had been promoted by Telling and the first time that he had been put in charge by him not only of buying and selling goods but also of managing a holding company or conglomerate of different enterprises.

By the end of 1985, 287 new-style Sears stores had been built or renovated, complete with Allstate, Dean Witter, and Coldwell Banker booths. And in 1985 Brennan unveiled the Discover card, a combination credit and financial-services card intended to bring together such amenities as auto and mortgage loans, individual retirement accounts, and certificates of deposit along with cash advances and check-cashing privileges at Sears stores equipped with more than 5,000 automated teller machines. The Discover card proved to be one of Sears's most lucrative ventures, earning $80 million in 1989 and accounting for one-third of corporate profits in the first quarter of 1990.

In October 1985 Brennan was elected chairman and chief executive officer of Sears, effective at the beginning of 1986, when Telling retired. In spite of the corporation's vastly extended reach, the merchandise group remained his main focus of concern. For years Sears stores had been losing their low-end market share to mass-volume discounters like K mart Corporation and Wal-Mart Stores, and at the high end they were losing buyers to specialty stores. In mid-1986 Brennan put Sears Tower firmly in charge of running the stores by closing the four remaining territorial headquarters. Four months later he shut down the domestic operations of Sears World Trade, which had proved to be unprofitable, and returned the remaining units abroad to the merchandising group. A new line of children's clothing, McKids, was introduced in collaboration with McDonald's Corporation. Nevertheless, in 1987 Sears retained its lead in merchandise sales by only $25.8 billion to $25.6 billion for K mart. It continued to have the highest distribution costs in retailing, even though 9,230 jobs were slashed in 1987, and the company's net 12.1 percent return on equity in 1987 was well below the average of 15.5 percent in the industry.

In February 1988 Brennan was forcefully confronted with those problems when about fifteen of the company's most powerful shareholders virtually called for his resignation. They warned him that corporate raiders could buy the poorly performing stock on credit, gain a controlling interest, and dismember Sears, selling off pieces to pay for the purchase and earn a profit. One money manager reportedly told him, "Somebody could raise $25 billion and easily take you guys out tomorrow." In *Forbes* (November 28, 1988), Steve Weiner commented that "much of Wall Street seems convinced that Sears is now a corporate basket case best broken up for quick-kill profits." Another financial analyst praised Brennan but called him "only one person against an entrenched bureaucracy that is almost twice the size of the Marine Corps."

In August 1988 Brennan moved to consolidate his position by taking over the presidency as well as the chairmanship of the corporation, effective in January 1989. Then, on October 31, 1988, he issued a plan to repel any takeover attempt by proposing to buy back 10 percent of Sears's stock, accumulating the necessary funds by selling the Sears Tower, the commercial real-estate arm of Coldwell Banker, and the group, life, and health business of Allstate Insurance. Although the latter two were soon sold (with the Coldwell Banker unit fetching an estimated $300 million), the proposed sale of the Sears Tower was withdrawn in October 1989.

At the same time, Brennan announced that Sears stores would feature "everyday low prices," a slogan that meant scrapping its policy of high regular prices interspersed with frequent sales to win back market share from discounters, appliance superstores, and specialty outlets. Starting in March 1989, prices were cut sharply and permanently on most items, with deep-discount promotions largely eliminated. Since much less management time needed to be expended on promotion, thousands of employees were let go. Seven of the company's thirteen huge warehouses were scheduled to close by the fall of 1990. Ultimately, Brennan envisioned that each store would be divided into departments run from headquarters like a separate chain, each with its own profit-and-loss responsibility. There would be distinctive shops for men's, women's, and children's clothing, paint and hardware, home furnishings, appliances and electronic goods, and automotive supplies.

During the first quarter of 1989, retailing revenues increased by 12 percent over the same period in 1988, but the novelty of everyday low prices faded as customers discovered that Sears had not really stopped staging sales and special offers but was merely doing so less often. Moreover, employees were reported to have turned surly in many stores because of sagging morale caused by cuts in benefits. For the full year the merchandise group's operating earnings, excluding one-time charges and accounting adjustments, fell 4 percent from 1988. For the corporation as a whole, 1989 earnings of $1.51 billion were slightly up, from $1.48 billion in 1988.

During the first quarter of 1990, Sears's position worsened, with profits plunging 59 percent from the same period in 1989 and the value of the corporation's stock falling 25 percent—to below book value. Domestic retailing was in the red by $134 million, and, during the second quarter, corporate earnings were down 29 percent. On August 8, 1990 Brennan took direct control over the stores by assuming the additional title of chief executive of the group. "Our basic merchandising strategy is in place and will remain the same," he declared in a prepared statement. "While we have complete confidence in our strategy, we need to move faster and step up its implementation."

Although retail merchandising has become the weakest and most vulnerable link at Sears, Brennan has maintained with regard to the stores that "nothing is more important. It is the foundation of our relationship with the American consumer." By 1992 he plans to add 225 stores to the 850 or so now in existence. With 68 percent of all Sears sales now made on credit—an all-time high—the stores have proved an effective aid to the company's profitable financial-services divisions, which were responsible for 41 percent of corporate profits in 1989 and generated enough profits in the first quarter of 1990 to more than cover the losses from the stores.

But the stores would have to be cheaper to run. In mid-August of 1990, Brennan had not yet determined exactly how many of Sears's 337,000 merchandising employees in the United States would be fired, but thousands of jobs were expected to be eliminated by the end of the year, resulting in annual savings of more than $100 million. Company executives were said to agree with financial analysts that Sears would have to reduce expenses by at least $500 million annually to become competitive. Despite years of cutting costs, Sears's operating expenses remained among the highest in retailing, almost twice as high per sales dollar as Wal-Mart.

Edward Brennan is a solidly built, broadfaced man who stands six feet, one inch tall. J. A. Briggs, who interviewed the executive for *Forbes* (July 21, 1980), wrote that he was "built like a football player and talk[ed] like a revivalist preacher." Dressed in well-tailored three-piece suits, Brennan has regular features, graying curly hair, and a fair complexion. His office is so immaculate that even his personal computer is hidden out of sight. A devotee of the late free-enterprise ideologue Ayn Rand, he regards her novel *Atlas Shrugged* as the most important book he has read. He smokes cigars, plays "a little golf and a little tennis," and drives "old cars. I don't mean antique cars, I just mean cars that have a few miles on them." Despite his rise to success, he believes that he has retained an unpretentious, down-to-earth quality. "I am the same person I was when I was running a department in a store," he has said. "And I believe I project that. It makes people comfortable with me and I come across as believable." According to the *Wall Street Journal* (August 9, 1990), one inside observer was quoted as saying: "Ed is so steeped in history and tradition. He bleeds Sears blood."

Edward A. Brennan and Lois Lyon were married on June 11, 1955. They live in Burr Ridge, a small community west of Chicago, and have a vacation home in Jacksonville, Florida. The Brennans are the parents of six grown children, three sons and three daughters. Brennan believes the constant adjustments they were forced to make while he moved from job to job in the Sears organization brought them closer together and helped develop their character. In 1987 all three sons were working for retail businesses, and one daughter was a retail buyer, but none was working for Sears.

Brennan serves on the board of directors of Sears, AMR Corporation, Minnesota Mining & Manufacturing Company, the Sears-Roebuck Foundation, and the Economic Club of Chicago. He is a member of the Business Council, the Business Roundtable, the Conference Board, the business advisory council of the Chicago Urban League, and the Commercial Club of Chicago. He is also a member of the board of governors of United Way of America and of the boards of trustees of DePaul and Marquette universities, Rush-Presbyterian-St. Luke's Medical Center, and the Chicago Museum of Science and Industry.

References: Bsns W p50+ Jl 10 '89 por; Forbes 145:58+ My 26 '90 por; Fortune 118:79+ D 5 '88; N Y Times III p11 N 6 '88 por; Wall St J A p1+ Mr 11 '88 por; Katz, Donald R. The Big Store: Inside the Crisis and Revolution at Sears (1987); Who's Who in America, 1988-89

Bridges, Lloyd

Jan. 15, 1913– Actor. Address: c/o William Morris Agency, Inc., 151 El Camino Dr., Beverly Hills, Calif. 90212

Although he has never achieved superstardom, the veteran stage, screen, and television actor Lloyd Bridges can look back with some satisfaction on a long and substantial career as both a leading man and a character actor. Bridges began performing on the legitimate stage in the mid-1930s and made his film debut in 1941. His most significant screen roles have been as a supporting player in such pictures as *Home of the Brave*, *High Noon*, *The Goddess*, and *Airplane!*. Although featured regularly on the live television dramas of the so-called golden age of the 1950s, Bridges did not become a household name until the four-year run of the syndicated series *Sea Hunt*, in which he played an underwater investigator. He then went on to star in four network series—*The Lloyd Bridges Show*, *The Loner*, *San Francisco International Airport*, and *Joe Forrester*—as well as in innumerable miniseries and made-for-television movies. Most recently he portrayed the editor in chief of a fictitious Washington, D.C., newspaper in the short-lived ABC series *Capital News* and the billionaire real-estate mogul Harry Helmsley in the 1990 CBS television drama *The Queen of Mean*, about Helmsley's celebrity wife, Leona.

Lloyd Vernet Bridges Jr. was born on January 15, 1913 in San Leandro, California, the son of Lloyd Vernet Bridges Sr. and Harriet (Brown) Bridges, and he grew up in various northern California towns, including Boyes Springs, Elvarado, Sonoma, and Petaluma. He got an early start on fame when President William Howard Taft awarded him a trophy for being America's fattest baby. Because his father was a businessman whose interests included a movie theatre in San Leandro, he became addicted to movies at an early age by watching repeated showings of the same feature at his father's cinema. At Petaluma High School, Bridges captained both the baseball and basketball teams, belonged to the honor society, and served as president of the Boys' League.

After high school Bridges entered the University of California at Los Angeles, where, at the insistence of his practical-minded father, he majored in pre-law and played football, baseball, and basketball. A member (and later president) of the University Dramatic Society, he won parts in several Shakespearean dramas and in Sophocles' *Oedipus Rex*. Torn between respecting his father's wishes and his own desire to pursue an acting career, Bridges was persuaded to take the latter course by Dorothy Simpson, a fellow member of the University Dramatic Society who later became his wife. At around the same time, a producer named Rollo Peters happened to see Bridges in a college production of Sidney Howard's play *Yellowjack* and offered him the role of Lucentio, Bianca's suitor, in a regional theatre production of Shakespeare's *The Taming of the Shrew*, and Bridges accepted. He made his professional stage debut in Berkeley, California in the production, which was later staged in Los Angeles and then taken east for a tour of summer theatres. While on the East Coast, Bridges made his Broadway debut with a walk-on role in Robert Edmond Jones's production of Shakespeare's *Othello*, starring Walter Huston and Brian Aherne, which opened on January 6, 1937. Bridges was listed in the original playbill among the actors portraying "officers, gentlemen, messengers, sailors, and attendants."

In about 1937 Bridges became a founding member of the Playroom Club, an Off-Broadway company. He also appeared on Broadway in such plays as *The Infernal Machine*, *Night Must Fall*, *Post Road*, *Stage Door*, *Death Takes a Holiday*, *A Doll's House*, *The Animal Kingdom*, and *One Sunday Afternoon*. In between acting assignments, he taught dramatics at Cherry Lawn, a private school in Darien, Connecticut and recorded literary works for the blind. He also played in summer stock throughout New York and New England, most notably in a production of *Othello* that he adapted, directed, and appeared in (as Iago). At a performance of that production in 1940, Sidney Buchman, a writer and producer at Columbia Pictures, happened to be in the audience. He arranged a screen test for Bridges and offered him a contract at the studio, starting at seventy-five dollars a week. After Bridges's last New York play, *Suzanna and the Elders*, closed, he returned to California to begin a movie career.

Bridges made his film debut with a small part in the 1941 film *The Lone Wolf Takes a Chance*, and over the next three years he appeared in a number of other eminently forgettable Columbia films, including *I Was a Prisoner of Devil's Island*, *Two*

Latins from Manhattan, and *Harmon of Michigan* (all 1941); *Atlantic Convoy* and *Flight Lieutenant* (both 1942); and *The Heat's On* (1943), which starred Mae West. Bridges even appeared in a Three Stooges short called, in an execrable pun, *They Stooge to Conga* (1943). But he was also lucky enough to obtain assignments in two successful Columbia films of the early 1940s: the fantasy *Here Comes Mr. Jordan* (1941), in which he played an airline pilot, and *Sahara* (1943), a World War II thriller starring Humphrey Bogart. Although he had only three lines of dialogue as Fred Clarkson, the British soldier who joins Bogart's tank crew, Bridges made such an impression that he earned third billing, after Bogart and Bruce Bennett.

In 1944 Bridges made his first venture into dramatized radio serials, playing opposite Irene Rich in CBS's *The Woman from Nowhere*, and he also appeared that year in a pair of World War II dramas, *The Master Race* and *She's a Soldier, Too*. In the following year he signed a contract with Universal Pictures, which led to his first starring role, as the title character of the thirteen-chapter serial *Secret Agent X-9*, based on the Alex Raymond comic strip. Throughout the early and mid-1940s, he also performed with the Actors' Lab, a Los Angeles stage group.

Over the next several years, Bridges moved between the major studios and independent producers, receiving critical praise for his portrayal of Sergeant Ward in Lewis Milestone's World War II drama *A Walk in the Sun* (1946). He also appeared in three other films in 1946: the westerns *Canyon Passage* and *Abilene Town* and the drama *Miss Susie Slagle's*. A year later he appeared in another western, *Ramrod*, and in the battle-of-the-sexes comedy *The Trouble with Women*. He obtained his first starring role in a feature film in *16 Fathoms* (1948), in which he not only played the hero—a former navy diver who joins a group of Greek sponge fishermen—but served as its narrator as well. His other film that year was the melodrama *Moonrise*.

In 1949 Lloyd Bridges was given a starring role in his first important movie, Stanley Kramer's *Home of the Brave*, the story of an integrated United States Army platoon during World War II, the only black member of which becomes the victim of racial abuse from his platoon mates. Hailed by most critics and popular with filmgoers as well, *Home of the Brave* was one of the first movies to focus on troubled race relations. Bridges's sensitive performance as Finch, the most sympathetic white member of the racially torn squad of soldiers, was singled out for praise by several critics.

Bridges's other films from that period included the western *Calamity Jane and Sam Bass* (1949); the thriller *Trapped* (1949), in which he portrayed a former criminal who helps the government break a counterfeiting ring; *The White Tower* (1950), about a group of people who attempt to climb a mountain in the Swiss Alps; the western *Colt .45* (1950); *Rocketship X-M* (1950), the first postwar space adventure, in which Bridges played a World War II pilot chosen to fly the first lunar mission; *The Sound of Fury* (1951, retitled *Try and Get Me*), which featured Bridges as a pathological criminal whose actions bring about a lynching in a California town; *Three Steps North* (1951), in which he depicted an ex-GI who returns to Italy after World War II to search for a buried fortune in black-market money; *Little Big Horn* (1951), an account of Custer's Last Stand, featuring Bridges as an officer trying to rescue the doomed colonel George Armstrong Custer; and *The Whistle at Eaton Falls* (1951), in which he played a union leader who becomes the manager of a plastics factory and is then forced to lay off workers.

After playing supporting roles in two 1952 films, *Last of the Comanches*, a western remake of *Sahara*, and *Plymouth Adventure*, about the Mayflower settlers, Bridges got the biggest break of his career to that point when he was cast as the vengeful deputy in Stanley Kramer's classic western drama *High Noon* (1952), which starred Gary Gooper as a marshal attempting to round up a posse and seize a group of desperadoes in a frontier town. One of the most honored westerns in Hollywood history, *High Noon* collected six Academy Award nominations. Its instant success promised to put Lloyd Bridges on the verge of stardom, but he, along with many other Hollywood writers, directors, and actors, soon found himself blacklisted for alleged involvement with the Communist party. "It was a bad time," Bridges recalled to Judy Stone of *TV Guide* (May 1, 1971). "I was always against prejudice of any kind, and when I was a member of the Actors' Lab, there was an opportunity to do something as part of a group to stop prejudice and help people. So I became active, trying to be a better human being, trying to do something for humanity, and I was blacklisted. The Actors' Lab was very political and may have been communistically inspired. I don't know. Communism really worked in a very insidious manner, so maybe I *was* part of the whole thing."

After clearing himself with the FBI and offering to testify before any congressional committee that would listen to him, Bridges was told by a producer friend that he would have to justify himself with the right-wing group then policing the Screen Actors Guild if he hoped to work again. "I had to do something," he told Joseph N. Bell in an interview for *Good Housekeeping* (May 1973). "I felt imposed on, a martyr, but I had to work. . . . I was curious to know what they stood for, what they really wanted. . . . I satisfied them and went back to work."

Apart from supporting roles in a handful of B-movies from the major studios, such as *City of Bad Men* and *The Kid from Left Field* (both 1953), Bridges's screen work for the next two years was restricted to low-budget films from independent producers, including the British-made *The Limping Man* (1953), in which he played an ex-GI who returns to England to renew a World War II romance, *Pride of the Blue Grass* (1954), *Wichita* (1955), and the early Roger Corman western *Apache Woman* (1955). With his movie career stalled as a result of the blacklist, Bridges returned to Broadway for the first time in thirteen years, in the starring role of Detective Ernest Brady in the suspense thriller *Dead Pigeon*, which opened at the Vanderbilt Theatre on December 23, 1953.

On July 12, 1954 Bridges took the leading role in the Broadway production of *Oh, Men! Oh, Women!*, and during the mid-1950s he also appeared regularly on such live television drama programs originating in New York as *GE Theatre*, the *Alcoa Hour*, and *Philco Playhouse*. His most memorable performance came in a 1956 *Alcoa Hour* drama called *Tragedy in a Temporary Town*. Playing a scene that called for his character to try to stop a mob bent on lynching a young boy, Bridges unconsciously deviated from the script. Instead of calling the mob "bullies and pigs," he shouted, "You goddamned stinking pigs!" Over the next several minutes, the NBC switchboard lit up with some 500 phone calls, some of them complaints, many of them commendations of Bridges. The next day, newspapers reported the incident on their front pages, and Bridges received a large volume of mail, most of it favorable. The Anti-Defamation League of B'nai B'rith awarded *Tragedy in a Temporary Town* three special citations and chose it as the show of the year, and Bridges received an Emmy Award nomination for his performance.

Bridges made a return to major feature films in 1956 as well, appearing in *The Rainmaker* (1956), which starred Katharine Hepburn and Burt Lancaster. Two years later, he seemed poised once again for big-screen stardom in *The Goddess* (1958), the story of a woman (Kim Stanley) who ultimately achieves Hollywood fame only to discover that it fails to bring her happiness. Bridges played Dutch Seymour, a former boxing champion who becomes her second husband. Loosely based on the career of Marilyn Monroe, the film received excellent notices, especially for Kim Stanley, though Bridges was also praised for his "properly taut and restless" interpretation, as Bosley Crowther put it.

During the early and middle 1950s, Bridges had turned down offers to star in a television series of his own, since he preferred to concentrate on movies and the theatre, but in 1957 he accepted the producer Ivan Tors's offer to star in a syndicated series called *Sea Hunt*, as Mike Nelson, "a skin diver for hire who undertakes daring adventures at the bottom of the sea in search of clues to crimes, sunken ships, and lost treasures." "We wanted a versatile actor, rather than a single-gaited action hero, to play Mike Nelson," Tors explained to an interviewer for *Coronet* (June 1960). "The role seemingly involves more brawn than brains, because two-thirds of each episode is filmed underwater. But it requires keen imagination and flexibility. Bridges has both." Bridges originally intended to do the show for only a year, hoping it would help him get more prestigious film roles, but *Sea Hunt*'s popularity on some 200 stations as the most-watched syndicated show in the United States, coupled with personal satisfaction (he performed most of his underwater stunts), induced him to stay on until 1961. "This series is more pleasure than work for me," he told the *Coronet* reporter. "I love the ocean; I'm in the water every chance I get. And television has taken me out of B-pictures and made me a star." By 1960 Bridges was earning $1 million a year from the series, which inspired such imitations as *Assignment Underwater* and *Diver Dan*.

In 1959 Bridges was given the choice role of Sky Masterson in a summer-stock production of the musical *Guys and Dolls* in New York's Central Park—a role that he repeated three years later in San Francisco. He continued his underwater career in 1962, when he served as host of *Marineland Circus*, a CBS special that was broadcast on April 22. Like the underwater scenes for *Sea Hunt*, it was filmed at the Marineland of the Pacific in Palos Verdes Estates, California.

The Lloyd Bridges Show, his first network television series, made its debut on CBS in the fall of 1962 but ran for just one season. In it, Bridges was Adam Shepherd, a roving journalist whose imagination enables him to project himself into the lives of the protagonists of the stories he happens to be covering. Among the characters he portrayed were a Greek-American doctor, an astronaut, a Civil War soldier, a guerrilla fighter, and a vacationing industrialist. He returned to the small screen in 1965 in *The Loner*, a CBS series about a disillusioned Union army officer who heads west after the Civil War "in search of personal fulfillment and challenge." Created by Rod Serling (who also wrote several of the episodes), *The Loner* was canceled after one season.

Bridges commuted between television and films for the remainder of the 1960s. Among the movies in which he appeared were the science fiction adventure *Around the World under the Sea* (1966), the World War II drama *Attack on the Iron Coast* (1967), the underwater adventure *The Daring Game* (1967), the domestic drama *The Happy Ending* (1969), and *Lost Flight* (1969), in which he was cast as one of the survivors of a commercial jet crash who attempt to survive on a Pacific island. On television, he starred in *The People Next Door*, a domestic drama that was shown on the CBS Playhouse on October 15, 1968. In December 1969 Bridges starred in two made-for-television movies, which through a fluke in scheduling were shown opposite one another on the same night. In *The Silent Gun*, telecast on ABC, Bridges portrayed a pacifistic western marshal, and in *Silent Night, Lonely Night*, broadcast by NBC, he appeared as a married man who, after his wife is institutionalized for insanity, has an affair with a married woman (Shirley Jones). On Broadway in the late 1960s, he appeared as Julian, the philandering dentist, in *Cactus Flower* and as Don Quixote in *The Man of La Mancha*.

In 1970 Lloyd Bridges returned to a television series, starring as the manager of an air terminal in *San Francisco International Airport*, which ran for a single season on NBC. In the CBS special *Why Do Lions Have Yellow Eyes?* (1973), Bridges and three youngsters journeyed to Lion Country

Safari in Los Angeles to comment on the wildlife on display there. He appeared in a number of made-for-television films in the early 1970s, including *Do You Take This Stranger?* (1970), *Trouble Comes to Town* (1972), *The Haunts of the Very Rich* (1972), and *Death Race* (1973). He also appeared in the theatrical film *To Find a Man* (1972). *Joe Forrester*, Bridges's fourth network series, which was aired by NBC during the 1975–76 season, was based on the made-for-television film *The Return of Joe Forrester* (1975), in which Bridges also starred. The series revolved around a veteran plainclothes police officer who returns to his old beat in a rundown neighborhood.

Continuing to concentrate on television, Bridges appeared in the TV films *Stowaway to the Moon* (1975), *Telethon* (1977), *The Great Wallendas* (1978), and *Disaster on the Coastliner* (1979). In the NBC miniseries *The Critical List* (1978), he starred as the director of a Los Angeles hospital. *The Fifth Musketeer* (1979), Bridges's first theatrical film in seven years, was a remake of the 1939 swashbuckler *The Man in the Iron Mask*, and it paired him with his son Beau Bridges, who had also teamed up with him in *The Whirlwind*, a segment of the CBS miniseries about Benjamin Franklin that was telecast in 1974.

Although he was sixty-seven when the 1980s began, the indefatigable Bridges worked steadily throughout the decade. In 1980 he made his comedy debut in the disaster-movie parody *Airplane!*, playing a harried air-traffic controller, a role he reprised in the 1982 sequel, *Airplane II*. In *Movieola* (1980) on NBC, the first of a number of miniseries in which Bridges appeared during the decade, he played Johnny Hyde, the "manager-mentor-lover" of Marilyn Monroe during her early days in Hollywood. His other miniseries included *East of Eden* (1981), a dramatization of the John Steinbeck novel, on ABC; *The Blue and the Gray* (1982), a Civil War drama, on CBS; *George Washington* (1984), a biography of the first president, on CBS; *North and South, Book II* (1986), another Civil War drama, on ABC; *Dress Gray* (1986), a mystery about a murder at a military academy, on NBC; and *Cross of Fire* (1989), a courtroom drama based on the rise and fall of the Ku Klux Klan in Indiana during the 1920s, on NBC. In addition, Bridges appeared in the TV films *Grace Kelly* (1983) and *The Thanksgiving Promise* (1986), an ABC offering that also featured his sons, Jeff and Beau, his wife, Dorothy, and his grandson, Jordan. *She Was Marked for Murder*, telecast on NBC in 1988, found Bridges playing a financial adviser who rescues a woman from the clutches of her unscrupulous husband. Bridges returned to series television for the first time in nine years in 1985 with *Paper Dolls*, a short-lived ABC series about the fashion industry.

Lloyd Bridges had supporting roles in several minor films of the late 1980s, including *Weekend Warriors* (1986), *The Wild Pair* (1987), which was directed by and starred Beau Bridges, and *Winter People* (1989). He also appeared in two major movies during those years: *Tucker: The Man and His Dream* (1988) and *Cousins* (1989). The former starred Jeff Bridges in the true-life story of Preston Tucker, a quixotic midwestern inventor and entrepreneur who tried to manufacture and market an innovative new automobile in the late 1940s. Lloyd Bridges played Senator Homer Ferguson of Michigan, who apparently launched the auto industry's campaign to stop Tucker. The romantic comedy *Cousins*, a remake of the 1976 French film *Cousin, Cousine*, featured Bridges as the lecherous father of the male lead, played by Ted Danson. *Joe versus the Volcano* (1990), his most recent film, featured Bridges as a wealthy industrialist who agrees to send a terminally ill man (Tom Hanks) on a luxurious cruise to a fictional South Seas island, provided he agrees to end his life by jumping into the island's live volcano. The film was battered by negative reviews.

Capital News, an ABC series that featured Bridges as the editor in chief of a fictitious Washington, D.C., newspaper, had its debut in April 1990. It met with a mixed reception from the critics and was canceled after only four episodes. On September 23, 1990 Bridges appeared in the CBS telefilm *The Queen of Mean*, portraying Harry Helmsley, the real-estate magnate husband of Leona Helmsley, the controversial hotel owner.

Lloyd Bridges stands six feet, two inches tall and weighs 190 pounds. He has graying blond hair and blue eyes. The actor and his wife, Dorothy, celebrated their fiftieth wedding anniversary in 1989. Their sons, Beau (born in 1941) and Jeff (born in 1949), broke into acting as children and have gone on to highly successful film careers of their own. The Bridges' youngest child is a daughter, Cindy.

Dedicated to social causes, Bridges is especially involved in the eradication of world hunger, and in 1988 he led a fact-finding mission into the drought-stricken sub-Saharan region of Africa as a special envoy of CARE. Bridges has also appeared as a television spokesman for CARE and has made similar appearances on behalf of People for the American Way, the liberal lobbying group founded by the producer Norman Lear. He has made many public-service announcements on pollution and environmental decay, both major concerns since his days on *Sea Hunt*. For relaxation, Bridges enjoys playing tennis. He and his wife live in the Westwood section of Los Angeles and also have a home in Malibu, California.

References: Good H 176:72+ My '73 pors; N Y Daily News (City Lights section) p5 F 19 '89 por; People 26:124 O 27 '86 por; TV Guide 11:6+ Mr 2 '63 por, 19:23+ My 1 '71 por, 23:22+ N 8 '75 por; International Motion Picture Almanac, 1990; Who's Who in America, 1988–89

Brown, Tina

Nov. 21, 1953- Editor. Address: Vanity Fair, Condé Nast Publications, Inc., Condé Nast Bldg., 350 Madison Ave., New York, N.Y. 10017

As editor in chief of *Vanity Fair* since 1984, Tina Brown has catered to America's preoccupation with the world's celebrities—movie stars, fashion designers, novelists, artists, socialites, royals, politicians, corporate magnates, and foreign dictators. Formerly a *Punch* columnist and editor of London's venerable society monthly the *Tatler*, Brown nurtured her talent on Fleet Street, where reporters place less of a premium on objectivity than their American counterparts. "My kind of editing," Brown was quoted as saying by Craig Bromberg for the *Washington Journalism Review* (November 1989), "comes very much from a tradition of the eclectic magazine which mixes culture, arts, business—all those things—with an overriding point of view." Her sharply defined editorial stance—irreverent, witty, and sophisticated—has been crucial to the success of *Vanity Fair*, whose targeted readership—the "thinking rich"—was inundated during the 1980s with a proliferation of new magazines for increasingly specialized markets.

One of the few widely read general-interest magazines in the United States, *Vanity Fair* is, in its editor's words, a "forum for intellectual recreation." Its success has been attributed to Tina Brown's "outsider's fix on the new money now in power" and her ability to unlock "America's secret passion for the rich." According to Cheryl Lavin of the *Chicago Tribune* (December 4, 1986), Brown has "hit on an eternally good formula, which is to analyze a society by its class structure. What she's done is to say here are the new players in celebrityhood and conspicuous consumption with a nice mix of highbrow culture thrown in."

The success of Tina Brown's formula is reflected in *Vanity Fair*'s increased circulation, which rose from approximately 200,000 in 1984 to about 750,000 by the end of 1989, according to the editor's letter with which she introduced the January 1990 issue. In 1988 she was named Magazine Editor of the Year by *Advertising Age*, and in 1989 *Vanity Fair* won a National Magazine Award for excellence. Brown's success with *Vanity Fair* has been attributed to her creative drive, a clairvoyant sense of timing that borders on crystal-ball prescience, and her experience as editor in chief of the *Tatler* from 1979 to 1983. Although she had never edited anything before, her sorcery metamorphosed the *Tatler* "from a jowly dowager into a flirty stunner," in the words of one reporter. "Brown's editorial signature," Craig Bromberg wrote, "matched her trenchant observations of upper-class follies with a shrewdly sophisticated sense of modern style, backed up with the tenacious drive of a journalist in search of the deeper cause behind the hottest news."

Reviewing a collection of Tina Brown's profiles for the *Tatler*, published in 1983 under the title *Life as a Party*, in the *Spectator* (November 12, 1983), Kathy O'Shaughnessy wrote, "She has a gift for the pithy and witty turn of phrase, an eye for giveaway detail, an ear for amusing inflexions. . . . Her best journalism is parodic, parody that never quite becomes satire." Surveying Brown's onward-and-upward march in an article for *Newsweek* (May 1, 1989), Tom Mathews wrote, "Having so exuberantly glossed the 1980s, Brown now has the chance to define *fin de siècle* America the way Frank Crowninshield's *Vanity Fair* captured the 1920s, to be to the 1990s what Harold Hayes's *Esquire* was to the Kennedy years and the Age of Aquarius."

Born Christina Hambley Brown on November 21, 1953 in Maidenhead, England, Tina and her older brother, Christopher, grew up in an upper-middle-class family in Little Marlow, in Buckinghamshire, on the outskirts of London. Her father, George Hambley Brown, produced the first Agatha Christie mystery films starring Dame Margaret Rutherford as Miss Jane Marple; his other films included *The Chiltern Hundreds* (1949), *Hotel Sahara* (1951), and *Guns at Batasi* (1964). (Tina's brother would become a filmmaker also, producing *Absolute Beginners* and *Mona Lisa*, among other films.) Her mother, Bettina Iris Mary (Kohr) Brown, was Laurence Olivier's press agent at Pinewood film studio when she met George Brown, whose first marriage, to the film actress Maureen O'Hara, had already ended. Bettina Brown would later become a gossip columnist for an English-language Costa del Sol magazine for expatriates in Spain, where Tina Brown's parents would spend their later years.

Growing up surrounded by the movie-industry professionals who visited her parents, Tina was a shy but keenly observant child. In Georgina Howell's profile for the London *Sunday Times*

Magazine (October 26, 1986), a friend was quoted as saying, "She was an adored and angelic-looking little girl, the only one of us to have a real fur coat. At parties you would find her sitting on the lap of the most important man in the room." In an interview with Jane McKerron for the London *Sunday Times Magazine* (January 22, 1984), George Brown said of his daughter: "She was always absorbed in listening, nothing missed her. . . . There was never any doubt that she would be a writer. . . . She was an incredible mimic [who] took off everyone who came to our house, from Peter Ustinov to Norman Wisdom. When they'd left, this saintly looking child would suddenly reproduce a sharply accurate picture of their eccentricities. Then she'd reach for her pencil."

At the age of twelve, when she left home for boarding school, Tina Brown began keeping a diary, which, along with the racy, satirical plays she was already writing, often got her into trouble at school. By the age of sixteen, she had been expelled from three boarding schools. "I got other girls to run away," she recalled to Georgina Howell, "and I organized protests because we weren't allowed to change our underpants. At one school the headmistress poked about in my locker until she found my diary . . . and opened it where I had described her bosom as an unidentified flying object." When headmistresses complained about their young charge to her father, he invariably took his daughter's side, saying, rather wryly, "How depressing for you to know you failed with this talented child."

After spending three years at a relatively permissive yet traditional academy named Hampden House in Great Missenden, Buckinghamshire and studying briefly at Beech Lawn Tutorial College, Tina Brown enrolled at St. Anne's College, Oxford University to study English. Before graduating in 1974 at the age of twenty, she won the *Sunday Times* Drama Award in 1973 for her one-act play *Under the Bamboo Tree*, which was produced both in London and at the Edinburgh Festival. (A subsequent play, *Happy Yellow*, was mounted at a fringe theatre in London in 1977.) She also wrote for *Isis*, the well-known university literary magazine, to which she contributed interviews with the columnist Auberon Waugh and the actor Dudley Moore. An editor of *Isis*, Sally Emerson, was quoted by Georgina Howell as saying, "[Tina Brown] was so pretty, so funny, young, and feminine that the men she got to talk never dreamed that she would remember what they said, let alone use it against them in print." In 1973 the *Sunday Times* anointed Brown as the Most Promising Female Journalist. Her Oxford finals afforded her a good second, "which is just right," she has said. "I've got a first-rate, second-class brain."

The precocious twenty-year-old Oxford graduate's skills were much in demand. An introduction in 1974 to Harold Evans, who edited the *Sunday Times* from 1967 to 1981, resulted in her being dispatched to the United States to write about the leaders of the women's movement; she also wrote a series of articles described by Georgina Howell as "fast and funny accounts of an English girl's sexy adventures abroad." According to an article by Lois Romano for the *Washington Post* (January 12, 1984), Brown was first sent to America by Britain's celebrated humor magazine *Punch*, for which her first assignment involved auditioning on Broadway for a job as a go-go dancer in Hackensack, New Jersey. (She passed and gave one "performance.") Other experiences on which she reported included dating Los Angeles policemen, being goosed on the Staten Island ferry, and having lunch with the writer Anita Loos in Hollywood. Her byline also appeared in the *New Statesman* and the *Sunday Telegraph*. In 1975 she was honored with a Catherine Pakenham Memorial Award for a female writer on the ascent, in February 1976 she was given a regular column in *Punch*, and in 1978 she was named Britain's Young Journalist of the Year. In 1979 she published a collection of her articles under the title *Loose Talk: Adventures on the Street of Shame*. Meanwhile, she had moved in with Harold Evans in 1978, shortly after his twenty-five-year marriage to Enid Evans, a school-teacher and magistrate, was dissolved. (Evans, then fifty, had three children by his first wife.) Evans and Brown were married in Southampton, Long Island on August 20, 1981.

At twenty-five, Tina Brown became the youngest editor in London when she took over at the helm of a fading monthly, the *Tatler*, in June 1979 at the invitation of its new owner, the Australian millionaire Gary Bogard. The *Tatler* was the spiritual descendant of Richard Steele's gazette for men and women of fashion that was first published between 1709 and 1711. Two hundred seventy years later, the magazine's readership had sunk to 10,000, and it was generally perceived as an historical relic. But Tina Brown foresaw a new market to which a redesigned *Tatler* could be made to appeal. "I think the twenties thing is going to happen all over again," she predicted in an interview she gave for the *Sunday Telegraph Magazine* (July 29, 1979). "There is going to be a huge new social boom. There is going to be a reversion to sophistication and formality. After all, we've got the Tories back now. It isn't shameful to spend money anymore. . . . Elegance is going to be back. It may turn out to be Britain's social death rattle. But at least it will be a graceful one."

Notwithstanding her lack of previous editing experience, Tina Brown took to the task of revitalizing the *Tatler* "like a deb to a canapé," in her words. "I suppose it was the perverse challenge of trying to whip some new life into a flagging product which appealed," she speculated during the July 1979 *Sunday Telegraph Magazine* interview. She added coverage of celebrities to the *Tatler*'s traditional focus on the aristocracy in what proved to be a successful strategy to recruit new readers without alienating those who already subscribed. She explained her policy in her introduction (titled "Hi, Society") to *Life as a Party*: "I was going to let them all into the party—the debs and the Eurotrash, the sporting and the snorting. From now on editorial policy was to mix the Queen Mother with April Ashley [the recipient of a sex-change operation]—and make sure both of them had a good time." Her objectives included efforts "to be more highbrow about the arts and more provocative intellectually," she told a reporter for the *New York Times* (November 30, 1979). "I specifically thought at the time," she told Craig Bromberg, "that if a point of view and an irreverence was brought to stuffy subjects, it would really make a lot of waves."

"It was all a bit iffy for the first six months," Brown recalled in an interview for the London *Sunday Times* (April 4, 1982). "I wheedled and begged all the big writing names I knew to write for it. Then I realized that the visual side was weakest and pursued that." She was quoted by *Folio* magazine (December 1987) as saying, "I learned to edit on the run. My first pieces were a disaster, but there was a bit of spark in them." Through hard work, gumption, and unorthodox methods (such as obtaining an interview with Princess Caroline of Monaco by placing a letter of request in a box of new shoes that Brown knew were about to be purchased by the princess), Brown quadrupled the *Tatler*'s circulation to 40,000. In 1982 S. I. ("Si") Newhouse Jr., the owner of Condé Nast Publications (which include *Vogue*, *Mademoiselle*, *Glamour*, and *GQ*), bought the now slick and trendy *Tatler*, which in 1983 was voted England's Magazine of the Year. In Georgina Howell's assessment, Brown's *Tatler* "reinvented snobbery, which the 1960s had turned into a joke, but with a spin of mockery to it that exalted and debunked simultaneously." Brown summed up her achievement in an interview with Suzanne Lowry for the London *Sunday Times* (February 20, 1983): "When I took her on, *Tatler* was a rather dull, stodgy deb: I put her on a diet, got her into some good designer clothes, sent her to Barbara Daly to have her face done, introduced her to bad company—she went on drugs briefly (she's off them now)—and she made a very good marriage to Condé Nast."

The price of the *Tatler*'s phenomenal success was that there was inevitably less of a challenge in editing the magazine, and, in March 1983, Tina Brown resigned in order to concentrate more fully on her own writing and on travel. Meanwhile, on the other side of the Atlantic, another magazine with a legendary history desperately needed resuscitation. Condé Nast had begun preparations in the fall of 1981 to bring back *Vanity Fair*, a memorable literary and arts magazine that flourished from 1914 to 1936 under the editorship of Frank Crowninshield before it became a casualty of the Great Depression and merged with *Vogue*. After eighteen months of preparation and the expenditure of $10 million, the lavish, much-ballyhooed 290-page inaugural issue made its debut in March 1983, but the long-awaited magazine proved to be a great disappointment to media critics. The new *Vanity Fair* was considered a victim both of high expectations built on the foundation of its glamorous past and of editorial lack of direction. Richard Locke, a former deputy editor of the *New York Times Book Review*, was the first editor of the revived *Vanity Fair*. When he was asked by Craig Unger of *New York* magazine (April 26, 1982) what readers could expect from the new magazine, he said, "Our goal is to establish our own unique and individual voice that will come out of the excellence of our writers. At this point it is impossible to say what that voice will be."

Vanity Fair's identity remained a mystery even after its debut, and the magazine began losing ad pages and readers at an alarming rate. The stellar quality of the contributors to the first issue—Gabriel García Márquez, Gore Vidal, Robert Stone, and Stephen Jay Gould—notwithstanding, a reviewer for *Time* magazine (February 21, 1983) declared, "The new *Vanity Fair* is eccentric. It has not found its personality. . . . The writing often reflects a lack of firm editing." The British expatriate Henry Fairlie of the *New Republic* (March 21, 1983) agreed, calling the magazine "a mess at its heart." Within two months Locke was replaced by Leo Lerman, formerly *Vogue*'s features editor, but to no avail. He substituted black-and-white Irving Penn portraits of intellectuals for Locke's art deco cover concepts, prompting Brown to quip, "Intellectuals should be read and not seen." Tina Brown was hired as an editorial adviser to *Vanity Fair* in May 1983 for six weeks, after which she stayed on as a contributing editor. Sharing the general assessment of the new magazine, she was quoted by *Folio* (June 1985) as saying, "It lacked sparkle. It seemed somewhat pretentious; it seemed rather verbose. It didn't have the crackle and excitement that one associated with the magazine. . . . It was visually very confused. I felt that *Vanity Fair* needed a clean, clear, simple, strong look."

In need of an editor with a definite point of view, Newhouse hired Tina Brown as *Vanity Fair*'s third editor in chief on January 1, 1984. (Lerman is currently editorial adviser to the magazine.) Shortly after her arrival at the Condé Nast Building in New York City, she announced her goals. "I want to share my perception of what is funny, fascinating, true, and beautiful. And I don't want to be an editor in brief," she said, as quoted by *Newsweek* (January 16, 1984). Lois Romano quoted her as saying that the magazine's new image would be virtually indistinguishable from her own: "If you don't like my identity, you won't like the magazine." As quoted by *Advertising Age* (February 20, 1984), she promised "a frothy, exciting, literate, romantic, funny showcase for American talent." Readers and advertisers would discover "a unity of editorial drive, a sense of pace, . . . a different take on what's going on, an attitude that's skeptical but amused, very much so, upbeat, laughing rather than sneering." She added, according to several interviews, that her irony would be held in check because Americans, whose wealth was more recently acquired than that of British aristocrats, are less able to laugh at themselves than are the readers of the *Tatler*.

Already one step ahead of the game with her clear idea of *Vanity Fair*'s identity, Brown immediately targeted the magazine's two most significant problem areas: the snowballing perception that *Vanity Fair* was a losing proposition and the publication's lack of visual and editorial coherence. Solving the perception problem entailed convincing readers and advertisers that, from that point on, the magazine would deliver what it promised and would promise what people wanted: "very, very beautiful things to look at as well as an entertaining piquancy," in Brown's words; a "sophisticated magazine for people who are above the hype." She described the magazine's intended audience to a reporter for the *Los Angeles Times* (January 30, 1985) as "the people of *Town & Country* who are tired of being in the right company, *Rolling Stone* readers who have grown up, the readers of *Interview* who are tired of being in the wrong company, and the readers of the *New Republic* who are tired of being in no company."

Tina Brown tackled the second component of *Vanity Fair*'s problem—its look and its editorial content—by stationing celebrities on the cover because they sell copies and by hiring top-flight creative talent, such as the photographers Helmut Newton, Lord Snowdon, Richard Avedon, Hiro, Mary Ellen Mark, Bruce Weber, and Annie Leibovitz. By doubling and tripling the going rate for writers, she ensured that *Vanity Fair* would not be outclassed in the quality of its writing. The restructured magazine, which made its debut with Daryl Hannah on the cover of the April 1984 issue, enclosed a long features section between sections devoted to shorter, lighthearted pieces. The change in look and format was clearly discernible. George Lois, a print-media pundit, was quoted by *Marketing & Media Decisions* (May 1984) as saying, "I didn't hate [Brown's debut] issue like I hated the others. It had some fun in it—it was a little bit salacious and a little bit sexy." Despite such dubious praise, ad pages fell from 168 in the March 1983 issue to only fourteen by July 1984, and circulation followed suit. Not until 1985 did the magazine's prospects improve. The cover of the June 1985 issue featured Ronald and Nancy Reagan dancing cheek-to-cheek, and an article on the Reagans' undying love for each other was written for that issue by one of their like-minded friends, William F. Buckley Jr.

A controversial article on the Prince and Princess of Wales, written by Tina Brown herself (who had been a television commentator for the royal wedding in 1981), appeared in the October 1985 issue just in time for the couple's first joint visit to the United States. "Those stories put us on the map," Brown told Tom Mathews. "They gave Mr. Newhouse cause to think there was light at the end of the tunnel." A front-page article in the business section of the *New York Times* (August 26, 1985) by Geraldine Fabrikant vindicated those who had placed their confidence in Brown's ability to turn *Vanity Fair* around. Despite the loss of an estimated $7 million a year, circulation had soared by 32 percent, and ad pages had risen 41 percent. *Vanity Fair* was named the "hottest" magazine of 1986 by *Adweek* magazine (February 1987) and earned similar praise from *Forbes* magazine (January 12, 1987). Tina Brown was profiled as a fast-tracker in magazine publishing by the editorial staff of *Folio* magazine in December 1987, and in 1988 she was honored as *Advertising Age*'s first-ever Magazine Editor of the Year.

Success was all the sweeter, Brown found, for its having been so difficult to achieve. Arriving in New York in 1984 at what she has called "the magazine equivalent of AIDS," she had been met with skepticism. "The perceived wisdom," she recalled to Mathews, "was that a great intellectual endeavor had failed, and that Condé Nast, in a philistine spirit, had brought in Little Miss Celebrity, the wonder girl from London, to trash it up." "At the beginning," Brown elaborated in the interview with Georgina Howell, "my wan face was seen at a few cocktail parties, and people would come up and say, 'I hear you're right down the toilet.' I dreaded going out, and I dreaded going home to the tacky apartment I had rented, with disgusting leopard-skin sofas. I developed some strange fantasy virus like an emotional collapse." In an interview with William Norwich for the New York *Daily News* (November 24, 1985), she enumerated the rewards of having endured her initiation into the very society she wrote about: "I think if you can survive that first year in New York, then everything can turn around. The very same people who drummed you and gave you hell can be very nice. Nothing is sweeter than being in that second phase in New York where you have shown you can stand it. I'm glad it was so tough. It is right that you have to prove yourself on New York's terms. If you do, you feel you've really earned something. I think that's why people who succeed here are so formidable eventually."

One of Brown's survival strategies was to cultivate "a crucial circle of power women"—Brooke Astor, Pat Buckley, and Nan Kempner, for example—by attending every function to which they had been invited. "I tend to feel that you can't take on the world," she explained to Tom Mathews. "It's much better to try [to] make alliances with the people who affect your destiny." That attitude became all too manifest for some critics' taste when *Vanity Fair* began running flattering features on the same fashion designers whose ads graced the pages of the magazine, among them Calvin Klein, Ralph Lauren, Gianni Versace, Bill Blass, Giorgio Armani, Karl Lagerfeld, and Valentino. A writer for the *Columbia Journalism Review* (May–June 1989) chided *Vanity Fair* for "going after some public figures like gangbusters but treating people who can bring in the ads like royalty." In Tina Brown's view, "it's discourteous to do a cover story on someone that you basically trash."

Other media critics found Tina Brown's upmarket murder stories and sexually provocative celebrity portraits in deplorable taste. A Helmut Newton photograph of Claus von Bülow posing as Queen

Victoria and in black leather, which appeared in the August 1985 issue, was singled out as an example of a "*coup de graceless*," in the words of one reporter. Defending her belief in visual risk taking in an interview with Michael Gross for the *Saturday Review* (July–August 1985), she said: "People have come to expect that they're going to find in *Vanity Fair* something to make them annoyed. In a way, they look for it. It's important for a magazine to have lapses in taste. If you don't, you're going to be completely bland. . . . I would rather do something occasionally that is just going to be an excrescence than commit myself to a course of safety." In awarding *Vanity Fair* a National Magazine Award in 1989—the same year in which the magazine became profitable—media critics finally fell in behind the readers and advertisers who had long been fans of Tina Brown. With a readership that is 60 percent female and 40 percent male, *Vanity Fair* has the most evenly divided readership of all Condé Nast magazines.

Alongside its celebrity profiles, glossy photographs, and effusive gossip columns, *Vanity Fair* had increasingly begun to carry more serious fare, such as the series of profiles by Gail Sheehy of the candidates for president in 1988; interviews with Imelda Marcos, Michele Duvalier, and Benazir Bhutto; profiles of Manuel Antonio Noriega and Muammar el-Qaddafi; and articles on homelessness, AIDS, the battering death of six-year-old Lisa Steinberg, a dying Salvador Dali, the Picasso sketchbook, and William Styron's debilitating bout with depression. One reporter called the "jarring anomaly of its stories" *Vanity Fair*'s "hallmark." In defending the compatibility of the magazine's seemingly incongruent features in an interview with Patrick Reilly for *Advertising Age* (October 24, 1988), Brown explained: "I mix flippant with the caring. Our glamour doesn't undermine our serious stories. . . . The serious stuff has had greater impact next to the fun pieces." The international appeal of the new *Vanity Fair* proved so strong that Condé Nast was planning to publish, beginning in March 1991, a British edition of the magazine that would differ only in its advertising from its American counterpart, with which it would share identical editorial content and art.

Tina Brown's striking resemblance to Princess Diana, about whom she has often written, rarely goes unremarked. She has also been compared to an earlier prominent *Vanity Fair* staffer, the late Clare Boothe Luce, whose colleagues described her in 1934 as melding "a fragile blondness with a will of steel." Shy by nature, Brown nonetheless socializes frequently. "The thing they always get wrong about Tina," her husband said, as quoted by Georgina Howell, "is that she's not interested in glitz. She goes to these [parties] as a journalist. . . . She has to psych herself up before a party, say to herself, 'This is work.' . . . What she really likes to talk about is high-quality literature—George Eliot, a play of Tom Stoppard, truth in life. These are the things that really animate her. . . . She's obsessed with literature and quality. That's what makes her tick, truth and excellence."

A woman with extraordinary drive and ambition, Tina Brown postponed having a baby until January 1986, when she gave birth to a son, George Frederick Evans. "I was afraid I would lose my work drive if I had a baby," she wrote in an essay for the book *Starring Mothers: Thirty Portraits of Accomplished Women* (1987), edited by Jill Barber and Barbra Walz. "An English woman's initial flurry of activity subsides when she starts a family," Brown continued. "Happily, her American counterpart knows that if you're serious about what you're doing, you'll find a way to continue your career. I'm as driven as I ever was, but now I have something else in my life." In October 1990 she gave birth to a daughter, Isabel Harriet Evans. She and her husband, who was editor in chief of *Condé Nast Traveler* magazine until October 1990, when he became the president and publisher of Random House Adult Trade Books, spend weekends with their children in Quogue, Long Island.

References: London Sunday Times mag p40+ O 26 '86 pors; N Y Times Mag p47+ S 10 '89 por; Newsweek 113:54+ My 1 '89 pors; Washington Post C p1+ Ja 12 '84 por; Contemporary Authors vol 118 (1986); Who's Who, 1990; Who's Who in America, 1988–89

Burnett, Carol

Apr. 26, 1933– Actress; comedienne; singer.
Address: c/o International Creative
Management, 8899 Beverly Blvd., Los Angeles,
Calif. 90048

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1962.

An actress who is as comfortable essaying dramatic roles in films and made-for-television movies as she is in performing comedy before a live audience, the protean Carol Burnett remains best known for her Emmy Award-winning comedy-variety television program, *The Carol Burnett Show*, which ran from September 1967 to March 1978. Burnett owes her perdurable success to her warm, personal style as well as to her extraordinary versatility. Robert Berkvist, writing in the *New York Times* (June 3, 1973), credited her with "a keen sense of the absurd, a genius for exaggeration, impeccable timing, and a wondrously plastic face." And in a comment that perfectly summed up years of critical acclaim, Harry F. Waters of *Newsweek* (June 18, 1990) praised her "genius for inhabiting a limitless range of characters, especially the blissfully loony."

Carol Burnett moved to New York City from Los Angeles at twenty-one, armed with a determination to make her mark in the theatre. After making an inauspicious beginning in television on the popular children's program *The Winchell-Mahoney Show* thirty-five years ago, she acquired a devoted following as a regular cast member of *The Garry Moore Show* from 1959 to 1962, while concurrently starring in the musical *Once upon a Mattress*. From 1962 to 1967 she made several television specials while working out ideas for her own show. Her transition from occasional specials and guest appearances to a weekly format enabled Burnett to move from straight slapstick into the development of multilayered tragicomic characters and on-target spoofs of classic movies like *Gone with the Wind* ("Went with the Wind") and *Mildred Pierce* ("Mildred Fierce").

During *The Carol Burnett Show*'s eleven-year run, Burnett performed in stage plays, films, musical television specials, and made-for-television dramas with varying success, eventually overcoming any resistance to her departures from comedy. Maintaining that comedic acting is just as challenging as dramatic acting, she has resisted the idea that any one role or vehicle constituted a breakthrough for her into film or drama. "Nobody thinks it a breakthrough if somebody doing drama turns to comedy . . . ," she pointed out in an interview with Arnold Hano for *TV Guide* (April 14, 1979). "It's only a breakthrough if a comedic actor goes heavy. That's a prejudice people have. They think comedy is easier to do. I don't think it is."

In *Carol and Company*, her long-awaited return to weekly television in 1990, Burnett blends the best elements of comedy and drama in an entertaining anthology series. In an interview with Susan Dworkin for *Ms.* magazine (September 1983), she indicated that her wide range is as much a result of her refusal to set limitations on herself as it is a consequence of her innate capabilities. She does not allow the fear of failing at something new to deter her from continually exploring unfamiliar terrain. "I never learned anything from success. . . . Success is whipped cream," she explained to Dworkin. "I have always grown from my problems and challenges, from the things that don't work out. That's when I've really learned."

Born on April 26, 1933 in San Antonio, Texas, Carol Burnett is the only child of Joseph Thomas ("Jody") Burnett and Ina Louise (Creighton) Burnett. Her parents worked only sporadically—her father as a movie-theatre manager and her mother as a publicity writer and receptionist—and the family subsisted, for the most part, on welfare. Because her parents were constantly separating and reuniting before they finally divorced around 1939, Carol was raised by her maternal grandmother, Mabel Eudora ("Mae") White. After her parents' divorce, which was at least partly a result of her father's alcoholism and a cause of her mother's subsequent alcoholic demise (a painful situation that Burnett discussed in her memoir, *One More Time*), Carol and her grandmother moved into a cluttered one-room apartment down the hall from her mother's in an impoverished section of Hollywood. For the last ten of the fourteen years she lived there (through 1954), she helped to raise her half sister, Christine, born to her mother out of wedlock in 1944. Despite her straitened circumstances and the sense of shame that prevented her from inviting her friends over to visit, Burnett protested to Judy Bachrach of the *Washington Star* (in an interview that appeared in the *Chicago Tribune* on April 28, 1979): "But I had a happy childhood. I know that sounds strange, but I did. I had a good time—my friends and I had tremendous imagination."

Accompanying her grandmother to eight movies a week, Carol would act out scenes from them afterwards with her friends. "In those movies," she told Richard Meryman in a profile for *Lear's* magazine (August 1990), "there were always happy endings. The bad guy got his comeuppance, the poor person made it from rags to riches. That was drummed into me. So why shouldn't *I* have a happy ending?" she would ask herself later. The message that she deserved success at first failed to penetrate her mother's admonition that she forgo a life of performing, which, it was said, would be hindered by her lack of good looks, and pursue, instead, a career in art or journalism, in both of which she excelled at Hollywood High School, where she was also a top athlete.

When she entered the University of California at Los Angeles on a scholarship in 1951, Burnett was disappointed to learn that UCLA did not offer a journalism major; she registered as an English major instead. Within five days she had switched to a dual course of study in theatre arts and English in order to become a playwright. Although she received a D minus for her first performance in acting class, she soon displayed a flair for comedy and for the musicals staged by the music department. Recalling the thrill of performing for the first time, she told Richard Meryman, "I had never been a funny girl—and suddenly my peers were laughing. My whole world lit up. I'd found my way to get unconditional love. Suddenly I no longer lacked any redeeming quality. It was a high, a drug." At the end of her freshman year, the theatre-arts department gave her an award for "Most Outstanding Newcomer," and she spent the summers of 1952 and 1953 performing in summer stock with UCLA's Stumptown Players.

By the beginning of her junior year, Burnett knew she wanted to leave school to try her luck on Broadway. In early 1954 she and her boyfriend, Don Saroyan, performed a scene from Irving Berlin's *Annie Get Your Gun* at a private party in the affluent San Diego suburb of La Jolla. Completely out of the blue, one of the guests lent the pair $2,000 to set themselves up in New York, with the stipulations that he remain anonymous, that the loan be repaid within five years, and that they help other young people if and when they succeeded.

At first incredulous at their good fortune, the couple accepted the offer (and eventually met all of their benefactor's conditions). In August 1954 they moved to New York. "I just struck out," Burnett recalled to Larry Grobel in an interview for *New York Newsday* (February 16, 1975). "I left the womb and it gave me all kinds of adrenalin and courage when I saw all those buildings, and the bums even busy, and everybody doing something and hustling. All of a sudden I had a lot more energy than I [had] had all my life, and courage, because I didn't know anybody." Working as a hatcheck girl, she made the usual rounds of auditions and agents, getting nowhere until she decided to act upon one agent's offhand suggestion that she put on her own show. Organizing the other aspiring actresses who, like her, lived at the Rehearsal Club hotel, she staged a show that played to an enthusiastic, packed house on March 3 and 4, 1955. As a result of her showstopper, a rendition, in curlers and housedress, of Eartha Kitt's sultry song "Monotonous," Burnett signed a one-year contract with the William Morris Agency and obtained her first professional work, in summer stock.

Visiting her family for the first time since her departure for New York, Burnett found her grandmother in need and her mother jealous of her certified success; neither one wanted her to return to the East Coast. "I found myself getting depressed," she has recalled. "New York was life. This was decay." In an interview with Ellen Hawkes for *Parade* magazine (December 3, 1989), she explained, "What I wanted at the time was to escape. I was an adult very early because I knew that I could depend on only myself." Resuming her hatchecking job to pay the rent in the fall of 1955, she remained optimistic. Finally, for thirteen weeks beginning on December 17, 1955, she could be seen on television on the ventriloquist Paul Winchell's children's show, singing to the dummies. It was on that program that she first tugged on her left ear as an on-air greeting to her grandmother, a gesture that later became perhaps her most recognizable trademark. In November 1956 she played opposite the comedian Buddy Hackett on the short-lived NBC-TV series *Stanley* and made her first appearance on the popular CBS-TV morning program *The Garry Moore Show* (the host of which extended to her an open invitation to return whenever she had new material).

In the fall of 1955, Burnett had teamed up with Ken Welch, a songwriter and vocal coach whose material complemented her comedic style. In the summer of 1957, she achieved renown at the Blue Angel nightclub on Manhattan's East Side with a number that Welch had written to parody the rock-star craze among teenage girl groupies, "I Made a Fool of Myself over John Foster Dulles." Her portrayal of a girl with an unlikely infatuation for the prim secretary of state was so popular that she was asked to perform it on Jack Paar's *Tonight Show* and on Ed Sullivan's *Toast of the Town*, and once at the request of Dulles himself, who seemed to enjoy it.

Burnett made her debut on Broadway as Princess Winnifred in George Abbott's production of *Once upon a Mattress*, a spoof of the fairy tale "The Princess and the Pea," which opened Off-Broadway in May 1959. A box-office hit and a critical success, the play moved to Broadway that November. It became the first show to make a profit from doing so, according to J. Randy Taraborrelli in his unauthorized biography of Carol Burnett, *Laughing Till It Hurts* (1988). "Mr. Abbott would never stand for any hokum or mugging," the actress told Patrick Snyder in an interview for the Toronto *Globe and Mail* (May 20, 1978). "He wanted us to play it real. 'Do it seriously,' he'd say. 'It's ten times funnier.' I learned more about acting from him than I did from my three years of dramatics at UCLA."

Notwithstanding Burnett's fairly decorous on-the-job training, it was for her clownish mugging and pratfalls as a regular on *The Garry Moore Show* (1959–62) that she was awarded an Emmy in 1962 and *TV Guide*'s award for favorite female performer in 1961 and 1962. During that period she made her first solo record album, a collection of show tunes called *Carol Burnett Remembers How They Stopped the Show*, appeared in an episode of Rod Serling's *The Twilight Zone*, and performed on a daily WCBS radio show. Shortly after she left Garry Moore's show, CBS aired the special *Julie and Carol at Carnegie Hall* in June 1962 with Julie Andrews. The show won an Emmy Award for best musical special of the year, and Burnett won one herself for her performance. The two actresses were paired in similar specials in 1971 at Lincoln Center for the Performing Arts and in 1989 at the Pantages Theatre in Los Angeles. In the summer of 1962, Burnett embarked on a two-month concert tour of the Midwest, encountering frenzied stage-door crowds and sold-out halls.

By August 1962 Burnett's popularity had attracted the attention of all three major television networks, each of which offered her a contract. According to the one she eventually signed with CBS, she would do specials and make guest appearances for five years, and the following five years she would devote to a show of her own. Her first specials, which were telecast in 1963 and 1964 and included a television adaptation of *Once upon a Mattress*, fared poorly, as did a disastrous role in the Dean Martin vehicle *Who's Been Sleeping in*

My Bed? (1963). A *TV Guide* critic called her variety series *The Entertainers*, which ran from September 1964 to March 1965, "a videoland disaster area," and it was not until she returned to Broadway in the Jule Styne musical comedy *Fade Out—Fade In*, which opened at the Mark Hellinger Theatre in May 1964, that her reputation regained some of its luster. Overcoming the handicap of the show's flimsy and derivative plot, Burnett was praised for her vocal skills and her "genial comic impudence" and "cheerful gaucherie." She was not happy with the production, however, and had begun voicing her displeasure even before a neck injury from a taxicab accident forced her to leave the show, prompting a lawsuit for breach of contract. During the ensuing dispute, the play began losing money because theatregoers demanded refunds when they discovered they would not be seeing Burnett as promised. *Fade Out—Fade In* finally faded out in April 1965.

In the following year network executives announced that Carol Burnett would be presiding over an hour-long prime-time weekly variety show rather than appearing in a situation comedy as they had originally hoped. *The Carol Burnett Show* had its premiere on September 11, 1967 with a small repertory company that included Harvey Korman, Lyle Waggoner, and the teenage Vicki Lawrence, who was hired because, among her other qualifications, she bore such an uncanny resemblance to Burnett that she could play Burnett's younger sister in sketches. Cast and crew, in fact, began to feel like a family, contributing to the exceptionally smooth functioning of the tight weekly taping schedule. Many features of the first episode survived throughout the show's unprecedentedly long run, including Burnett's folksy question-and-answer period with the live audience, her tug on her ear, her theme song ("I'm so glad we had this time together . . . ," written by her second husband and producer, Joe Hamilton), and the mop-toting charwoman—a weary blues-singing Burnett character that appeared also in animated graphics at the beginning and end of each show.

Featuring a sterling lineup of guest stars, including Lucille Ball, Liza Minnelli, and Richard Chamberlain, *The Carol Burnett Show* overcame its early shaky start in the ratings to become one of the most popular shows then on television. Its share of the viewing audience peaked soon after December 1972, when it moved to Saturday nights at 10:00 P.M. EST, following the highly rated CBS comedy package comprising *All in the Family*, *M*A*S*H*, *The Mary Tyler Moore Show*, and *The Bob Newhart Show*.

During the previous year Burnett had begun to attend production meetings, enlarging the scope of her creative input. "What happened," she explained to Harold Brodkey in an interview for Esquire (June 1972), "was [that] I woke up one day and thought, I don't know how the show is put together; I don't have the first idea." Soon she became more vocal, even occasionally refusing to do a skit if she found it tasteless or offensive. Most of the movie sendups, such as "Went with the Wind," in which she, as "Starlet," grandly descended a staircase wearing curtains that had been hanging in the window—complete with curtain rod supported by her shoulders—were her ideas, as was the development of the Eunice character in the ongoing "Family" sketches, though the character herself had originated with the scriptwriters.

Although the ratings for *The Carol Burnett Show* remained fairly high through the mid-1970s, several reviewers became irked by the extended shouting matches between Eunice and her doltish husband, Ed (Korman), and her mother (Lawrence, who would later star in her own spinoff vehicle, *Mama's Family*). Tom Donnelly complained in the *Washington Post* (March 30, 1975) that "Carol has been so venomous, strident, and gratingly combative that the impulse towards laughter is stifled, even eradicated," although he acknowledged the difficulty of keeping a weekly variety show "operating at its own best level." But changes in the cast and in the competition soon led Burnett to reassess her show, with the result that she wisely quit while she was ahead.

Immediately following the departure of Lyle Waggoner in 1974, Tim Conway, who was hired as a replacement, became an unqualified asset to the team. But when Harvey Korman decided to leave the show around 1977, he left a gap that was not satisfactorily filled by his replacement, Dick Van Dyke, who was reportedly uncomfortable with the format. Adding to the show's troubles was the premiere of ABC-TV's *The Love Boat* in September 1977; that December, after falling to fifty-eighth place in the ratings, *The Carol Burnett Show* was moved to Sundays at 10:00 P.M., a maneuver that brought ratings up dramatically to ninth place. But Burnett, who had already decided not to proceed with a twelfth season, stood firm even when she was offered more money. After about 1,500 sketches and twenty-two Emmy awards, the show had been taken as far as Burnett felt it could go without becoming stale. "I think it's classier to leave before you're asked to," she told the studio audience during the taping of the final episode, which aired on March 29, 1978. Reruns of the show are still in syndication under the banner of *Carol Burnett and Friends*.

Another reason for Burnett's decision to leave weekly television may have been her desire to devote more time to her work in the theatre and in films, which she had been pursuing during the eleven-year run of *The Carol Burnett Show*. During the 1970s she appeared in three plays at the Huntington Hartford Theatre in Los Angeles: Neil Simon's *Plaza Suite* with George Kennedy in 1971; *I Do! I Do!* with Rock Hudson in 1973; and *Same Time Next Year* with Dick Van Dyke in 1977. Finding in theatrical settings a welcome respite from her weekly comedy sketches, she also performed in television adaptations, produced by Joe Hamilton, of two plays: Bob Randall's *6 RMS RIV VU* with Alan Alda in 1974 and George Furth's *Twigs* in 1975. Her most recent appearance on stage was in the Los Angeles production of *Love Letters*.

Burnett's film credits include *Pete 'n' Tillie* (1972), in which she gave what critics and actress deemed an inhibited, one-dimensional performance opposite Walter Matthau in the story of a middle-aged couple whose young son dies of leukemia; *The Front Page* (1974), the third screen version (by Billy Wilder) of the classic Ben Hecht–Charles MacArthur 1929 stage play, in which she yelled her way through the film as the prostitute Mollie Malloy; Robert Altman's *A Wedding* (1978), for which she won the San Sebastian Film Festival Award for best actress; and Altman's satire on the American health-food industry, *H.E.A.L.T.H.* (1982), which attracted little notice. Although *A Wedding* confused many reviewers with its forty-eight leading roles and about two dozen complex subplots, Burnett was singled out for praise by Jack Kroll in *Newsweek* (September 25, 1978): "If anyone is at the center of this kaleidoscope, it's Carol Burnett, who blends her clean, bull's-eye comic technique with her natural warmth and appeal." In Alan Alda's *The Four Seasons* (1981), in which Alda also starred, her performance did not stand out, and the film received widely divergent reviews. Her acting again went unnoticed in *Chu Chu and the Philly Flash* (1981), which Gene Siskel called one of the worst movies of the year. More praiseworthy was her portrayal of the drunken, scheming orphanage manager in the misbegotten film adaptation of the musical extravaganza *Annie* (1982). Jay Scott called her "the picture's one unalloyed delight" in his review for the Toronto *Globe and Mail* (May 21, 1982).

In between *The Carol Burnett Show* and her new weekly anthology series *Carol and Company*, Burnett appeared on television in a wide variety of roles and formats. In addition to her specials with Julie Andrews, she teamed up with Beverly Sills, Placido Domingo, Dolly Parton, and others. In 1978 she starred in a two-hour adaptation of Erma Bombeck's novel *The Grass Is Always Greener over the Septic Tank* with Charles Grodin, and in the following year she appeared in *The Tenth Month*, an adaptation of a novel by Laura Z. Hobson. In 1982 she portrayed Eunice in a televised stage play based on her "Family" sketches and played Beatrice in the television movie *Life of the Party: The Story of Beatrice*, based on the true story of a recovered alcoholic who founded the first recovery residence for women in Los Angeles. Her role in the latter was considered one of her best performances, as was her work in the television movie *Friendly Fire* (1979), in which she played the mother of a young man accidentally killed by members of the American military in Vietnam (also based on fact).

During the 1980s Burnett appeared in two Home Box Office movies: *Between Friends* with Elizabeth Taylor in 1983 and Robert Altman's *The Laundromat*, based on a play by Marsha Norman, in 1985. In 1986 she played the haughty matriarch of a raisin empire in the CBS-TV comedy miniseries *Fresno*, named after the California city that once had the dubious honor of being designated the worst place to live in a ranking of 277 American cities. A lampoon of nightime soap operas about the overprivileged and oversexed like *Dynasty*, *Falcon Crest*, and *Dallas*, *Fresno* delighted many Burnett fans who had missed her unique talent for playing comedy straight (an effect enhanced by the absence of a laugh track), but it confused critics who, like Arthur Unger of the *Christian Science Monitor* (November 14, 1986), wondered: "At what point does satire or parody cannibalize itself?" Switching gears yet again in the CBS television movie *Hostage* (1988), she delivered a moving performance as a middle-class woman abducted at gunpoint by a nineteen-year-old jailbreaker, who was played by her daughter Carrie Hamilton.

Flouting the conventional wisdom that holds that the older one gets, the less willing one is to take risks, Burnett chose an anthology format for her new series, *Carol and Company*, in which she and a repertory company perform one-act plays before a live audience. During a discussion with Charles Busch for *Interview* (March 1990), she explained, "I did not want to be in a situation comedy where I would do the same person week after week. . . . I love doing different kinds of characters and playing dress-up." Beginning on March 31, 1990 on NBC-TV, the half-hour program became the highest-rated spring series of 1990. Acclaimed as "fresh, ambitious, and potentially thrilling," the show was renewed for the fall of 1990, when it was slotted against the formidable competition of ABC-TV's *Twin Peaks* at 10:00 P.M. EST on Saturday nights.

Nominated for twelve Emmy awards in addition to the four she has received, Burnett has been honored many times during the past thirty years. Her honors include three People's Choice awards, induction into the Television Academy Hall of Fame (1985), the Horatio Alger Award, two Photoplay Gold Medals as most popular television star, eight Golden Globe awards for outstanding comedienne of the year, and the first annual National Television Critics Circle Award in 1977. That year she was also named one of the world's twenty most admired women in a Gallup poll. Speaking of her book, *One More Time*, which quickly became a bestseller in 1986, she told Bruce Cook of the *Chicago Tribune* (October 5, 1986) that "writing a book isn't like writing a sketch for a show. I found it was the hardest thing I've ever done in my life professionally. As a result, I'm prouder of it than [of] anything I've done professionally."

Standing five feet, seven inches tall and weighing around 115 pounds, Carol Burnett has often been described as beautiful and sexy despite her own entrenched self-deprecatory attitude toward her looks, which were much enhanced in 1981, after four millimeters were added to her chin during surgery to correct an overbite. After her seven-year marriage to Don Saroyan ended in 1962, she married Joe Hamilton in 1963 amid a barrage of adverse publicity arising from the fact that he was married with eight children when they met on the set of *The Garry Moore Show*, of which he was the producer. Their three daughters are the actress

Carrie Louise, born on December 5, 1963; Jody Ann, born on January 18, 1967; and Erin Kate, born on August 14, 1968. Carol Burnett and Joe Hamilton separated in October 1982 and were divorced in 1984. "I wouldn't want to change anything," she said in 1986. "The good and bad things happen for a reason. If you live through the bad time, you've learned how to survive. You can't have it all up; you need the ups and downs. . . . Right now I'm happy, cheerful, [and] content."

References: N Y Newsday (LI mag) p19+ F 16 '75 pors; Sat Eve Post 248:54+ S '76 pors, 258:47+ N '86 pors; Toronto Globe and Mail mag p4+ My 20 '78 pors; Washington Post B p1+ Ap 19 '79 pors; Contemporary Theatre, Film, and Television (1984); Unterbrink, Mary. Funny Women: American Comediennes, 1860-1985 (1987); Who's Who in America, 1989-90; Who's Who of American Women, 1989-90

Candy, John

Oct. 31, 1950- Actor; comedian. Address: c/o Frostbacks Productions, 12328 Montana Ave., Los Angeles, Calif. 90049

The rotund Canadian-born comedy actor John Candy first came to prominence in the late 1970s as a performer and writer on the sardonic late-night television series *SCTV* (an acronym for Second City Television). That series, which appeared first in syndication and later on NBC, drew rave reviews for its scathing parodies of local, network, and public television. Although he has appeared in almost thirty movies, Candy has yet to achieve authentic film stardom, a phenomenon that can be attributed to the weak scripts with which he has customarily been saddled. His two most memorable film roles to date were those of Tom Hanks's licentious older brother in *Splash* and an overbearing salesman in *Planes, Trains and Automobiles*, which also featured Steve Martin. Yet even in his critically lambasted films, Candy has earned generally excellent reviews for his portrayals of flawed but endearing characters.

"There's an undeniable fascination watching John Candy as he always tries to do the right thing, the decent thing, and always obtains catastrophic results," wrote the film critic Mike McGrady of *New York Newsday* (August 15, 1986). "Sincere, intense, well-intentioned, naive, he is constantly digging and redigging his own grave. [His] appeal is phenomenal. He has been in more turkeys than stuffing mix, yet everyone seems to love him. . . . Given a role with some meat to it, . . . John Candy reveals himself to be an accomplished comic actor. And that, of course, is the secret of his success: he is such a good actor, he even lends life to cartoons."

John Franklin Candy was born on October 31, 1950 in Toronto, Canada, the son of Sidney James Candy and Evangeline (Aker) Candy. His father died of a heart ailment a few years later, and he was raised by his mother, his aunt, and his grandparents. Growing up in the East York section of Toronto, Candy attended Roman Catholic parochial schools and played football and hockey in high school, though he was, by his own admission, not outstanding at either sport. Candy's interest in comedy originated in the many childhood hours he spent watching the antics on television or in the local movie theatres of such performers as Jack Benny, Jack Paar, George Burns and Gracie Allen, George Gobel, Abbott and Costello, the Three Stooges, Alec Guinness, Peter Sellers, and Alastair Sim. He also reveled in such television series as *The Munsters, Howdy Doody, Rocky and His Friends, Rin Tin Tin*, and *Lassie*. When he was in the eleventh grade, Candy began to act in school productions, and he continued to do so while studying journalism and theatre at Centennial Community College in Toronto from 1969 to 1971.

After leaving Centennial, Candy aspired to a professional acting career but, finding assignments hard to come by, was obliged to take on an assortment of odd jobs, including selling skis and guns in the sporting-goods department of Eaton's department store in Toronto, mixing paint at a Glidden's paint factory, and selling paper napkins and candles on the road for Perkins Paper of Toronto. His first professional acting job was as one of the four members of a children's theatre group, which produced such juvenile classics as *Treasure Island* and *Rumpelstiltskin*. He also found work on Canadian television, in underground theatre, and in television commercials. In 1971 Candy's career got a boost when he met another struggling young Canadian actor named Dan Aykroyd, who at that time was working as a mail sorter for the Royal Mail, Canada's national postal service. The two men quickly became friends, and, at Aykroyd's urging, Candy auditioned for the new Toronto offshoot of Chicago's renowned Second City improvisational comedy troupe. Much to his astonishment, his tryout went so well that he was offered a job with the main Second City company in Chicago.

Aykroyd later joined Candy in the Chicago Second City troupe, the talented members of which also included John Belushi, Gilda Radner, and Bill Murray, each of whom, like Aykroyd, would later achieve stardom on NBC's original *Saturday Night Live*. After working with the Chicago company for two years, Candy returned to Toronto in 1974 to begin a three-year stint with its Second City company. Led by John Candy, Rick Moranis, Eugene Levy, and Martin Short, the Toronto troupe acquired a sizable following along with a reputation that began to rival that of the parent company in Chicago. In 1977 the Toronto company began performing its skits on local Canadian television under the name SCTV (for Second City Television). Two years later, the half-hour program was picked up on a syndicated basis by television stations in forty-five American cities, and, in 1981, NBC expanded the program to ninety minutes for airing on Friday nights following Johnny Carson's *Tonight Show*.

John Candy served as both a performer and a writer for *SCTV*, winning Emmy awards for his achievements in the latter category in 1981 and 1982. A wicked spoof of television, *SCTV* was based on a fictitious television station in the make-believe town of Melonville, Canada. The station was owned by the feisty Mrs. Edith Prickly (Andrea Martin) and managed by the surly Guy Caballero (Joe Flaherty), who tooled around the premises in a wheelchair, castigating his employees. In addition to doing impeccable impersonations of such celebrities as Luciano Pavarotti and Julia Child, Candy created several memorable *SCTV* characters, including the chain-smoking, egotistical celebrity Johnny La Rue, the creepy late-night horror-movie host Dr. Tongue, and the Leutonian folk musician Yosh Shmenge, who, together with his brother, Stan (Eugene Levy), formed the Shmenge Brothers Happy Wanderers polka band. "Individually, the Second City TV performers were merely brilliant and inspired; as a group, they were visionary," David Edelstein of the *Village Voice* (August 26, 1986) observed. "They did more than satirize talk-show hosts and programming practices: they burrowed into the heads of their subjects and skewered them with their own pretensions, so that you saw the medium—and its rampaging herds of egotists—with an awful clarity."

Poor ratings prompted NBC executives to ax *SCTV* in 1983. In an interview with Jim Emerson of the *Chicago Tribune* (August 25, 1989), Candy said that, had the show been able to attract a wider audience, *SCTV* would "still be on the air in some capacity," and he blamed the program's weak ratings on its time slot—Friday nights from 12:30 to 2:00. "We increased the sales of VCRs, but that's about it," he told Emerson. "Nobody stayed up—including us! (the cast)." Following its cancellation by NBC, the show was picked up by Cinemax, the pay-cable television service, but Candy decided to quit *SCTV* at that point and devote all of his time to making movies. "It was a tough umbilical cord to cut," he told Adele Freedman of the Toronto *Globe and Mail* (March 9, 1984). "There was a lot of soul-searching. You reach a point where you stagnate. We were parodying television and I didn't know what was on television. We were in our own little world—at least I was."

Among those who were impressed by Candy's work on *SCTV* was the film director Steven Spielberg, who, in 1978, assigned Candy a small part in his comedy *1941* (1979), about the hysteria that grips Los Angeles in the days following the Japanese attack on Pearl Harbor. Candy played Corporal Foley, a member of a tank crew commanded by his old friend Dan Aykroyd. "A lot of my scenes and the tank-crew scenes were left on the [cutting room] floor, but those are the perils of war," the actor told Gene Siskel of the *Chicago Tribune* (March 30, 1986). Neither a critical nor a commercial success, *1941* nonetheless afforded Candy an opportunity to work with a noted director in a big-budget film. It was his "big break" in the United States, he told Siskel.

Although *1941* was John Candy's first noteworthy film, his movie career had begun several years earlier with a small part in the forgettable Canadian picture *Final Lady*. He subsequently played minor roles in several other low-budget Canadian films, including *Faceoff* (which he has described as "a real stinker about hockey"), the comedy *It Seemed Like a Good Idea at the Time* (1975), the kidnap caper *The Clown Murders* (1976), and the thrillers *The Silent Partner* (1978) and *Double Negative* (1980). In addition, Candy had secondary roles in a number of minor American films, among them the nostalgic drama *Class of '44* (1973), the television spoof *Tunnelvision* (1976), and the romantic comedy *Lost and Found* (1979).

In the musical comedy *The Blues Brothers* (1980), Candy played the parole officer Burton Mercer, who vainly pursues the outlawed singing duo of Jake and Elwood Blues (John Belushi and Dan Aykroyd) across the state of Illinois. Panned by most critics, *The Blues Brothers* had a few supporters, the most notable of whom was Gene Siskel, who in his *Chicago Tribune* review of June 20, 1980 called the film "one of the all-time great comedies." The $28.5 million movie, which was directed by John Landis, was Candy's biggest box-office hit up to that point. The following year, he had a small part in another hit film, the army comedy *Stripes*, playing a platoon buddy of the movie's star, Bill Murray. Later in 1981, Candy lent his voice to the animated science fiction feature *Heavy Metal*, which was based on the popular comic-strip magazine of the same name.

In 1982, with *SCTV* in the middle of its run on NBC, Candy was one of the four comedy stars (Dan Aykroyd, Gilda Radner, and the duo Cheech and Chong were the others) tapped to introduce and narrate clips from some abysmally bad movies for *It Came from Hollywood.* Candy's segment was devoted to the films of the director Edward D. Wood, whose *Plan Nine from Outer Space* (1959) is considered by many authorities on Hollywood kitsch to be the worst motion picture ever made. Critics generally roasted *It Came from Hollywood,* taking Aykroyd, Radner, and Cheech and Chong to task for trying to make the films seem even more ludicrous than they already were, but Candy was warmly received. Janet Maslin of the *New York Times* (December 10, 1982) credited him with delivering "the only genuinely witty introductions," and Gary Arnold of the *Washington Post* (October 30, 1982) commended him for resisting "the general tendency to act superior to the source material," adding that, "as a rule, Candy refrains from scoring easy points off the clips. He also tends to mention the titles, a little amenity that is seldom observed by the other narrators."

John Candy's 1983 releases were *National Lampoon's Vacation* and *Going Berserk.* In the former, a comedy about a middle-class family's disastrous cross-country car trip, Candy played an amusement-park security guard who informs the family that the park, which they have traveled 2,500 miles to visit, is closed for repairs. He was cast in a leading role for the first time in *Going Berserk,* playing a chauffeur and part-time drummer who, after becoming engaged to the daughter of a prominent congressman, gets brainwashed by a quasi-religious cult into trying to assassinate his future father-in-law. *Going Berserk* was panned by critics, though Candy's performance earned some high marks. "John Candy is easily the funniest thing in *Going Berserk,* an affably stupid comedy that's saddled with too much plot and hasn't nearly enough energy to go with it," Janet Maslin of the *New York Times* (October 29, 1983) informed her readers. And a critic for *Variety* (November 2, 1983) called Candy "irresistible."

The film career of John Candy was given a major boost with the release, in 1984, of the Ron Howard romantic comedy *Splash.* Playing the role of Freddie Bauer, a lecherous but lovable playboy whose younger brother, Allen (Tom Hanks), falls in love with a mermaid (Daryl Hannah), Candy received uniformly rave reviews, along with the film, which became one of the year's top box-office hits. In one hilarious scene, Freddie, a cigarette dangling from his mouth, plays a racquetball match with Allen, but after a few minutes calls a time-out in order to retrieve a beer from the giant cooler he has brought to the court. When play resumes, Freddie's first shot caroms off the wall and hits him squarely in the forehead, knocking him unconscious and ending the game. Gary Arnold of the *Washington Post* (March 9, 1984) discovered that "John Candy's joyous, bulky comic presence looms about fifty times larger than the secondary role he's assigned to play in *Splash,* a charmingly fanciful comedy that should establish Candy as an audience favorite." To Pauline Kael of the *New Yorker* (March 19, 1984), "Freddie is the older brother you always wanted to have. He's Falstaff at fourteen, and the picture probably wouldn't work without him; he doesn't add weight, he adds bounce and imagination." Some critics suggested that the film might have been even funnier had the corpulent Candy been cast in the lead rather than the more conventionally handsome Hanks. "I do think I could have played the lead," Candy told Gene Siskel during the *Chicago Tribune* interview, "but I was just happy doing that much. Anyway, my career got a real shot from that picture."

Over the next two years, Candy appeared in a string of box-office failures, all but one of which also met with critical apathy. *Brewster's Millions* (1985), his follow-up to *Splash,* featured Candy as a minor-league baseball player whose teammate and best friend, Monty Brewster (Richard Pryor), inherits $30 million but must spend all of it within thirty days in order to inherit an even larger fortune of $300 million. "It's hard to believe a comedy starring Richard Pryor and John Candy is no funnier than this one is," a reviewer for *Variety* (May 22, 1985) wrote, "but director Walter Hill has overwhelmed the intricate genius of each with constant background action, crowd confusions, and other endless distractions." The Carl Reiner film *Summer Rental* (1985), which starred Candy as a frazzled air-traffic controller who takes his family on a nightmarish vacation to Florida, met with much the same critical indifference as *Brewster's Millions,* though Drew Fetherston of *New York Newsday* (August 9, 1985) conceded that Candy "makes almost everything he touches funny," and Janet Maslin of the *New York Times* (August 9, 1985) acknowledged that Candy "is fun to watch under any circumstances." Released only a week after *Summer Rental, Volunteers* (1985), which dealt with the adventures and misadventures of a group of Peace Corps volunteers in Thailand in the early 1960s, scored with the majority of critics but failed at the box office. Candy also made cameo appearances in two other films released in 1985: *Follow That Bird,* a children's picture about the adventures of Big Bird of the *Sesame Street* television series, and *Tears Are Not Enough,* a documentary about the making of a Canadian video for Ethiopian famine relief.

Armed and Dangerous (1986) paired Candy with his old *SCTV* cohort Eugene Levy in the story of two security guards fighting organized crime. The film was yet another critical and commercial fiasco, but Dave Kehr of the *Chicago Tribune* (August 15, 1986) was only one of several critics who absolved Candy from blame for its shortcomings. "Candy's leering, aggressive, sharp-tongued character," Kehr wrote, "represents a nice reversal of the infantile, cutesy-poo parts fat comics traditionally play, and his physical grace never ceases to astonish and entertain." Candy had a cameo role as the demented disc jockey Wink Wilkinson in the black comedy *Little Shop of Horrors* (1986), director Fran Oz's remake of the 1962 Roger Corman film about a plant that feeds on human flesh. The picture turned out to be a hit with critics, though

Candy's contribution was overshadowed by those of Steve Martin, as a sadistic dentist, and Bill Murray, as his masochistic patient. Candy also had a supporting role in *Spaceballs* (1987), a Mel Brooks send-up of *Star Wars* and other science fiction blockbusters.

One of John Candy's most important film roles to date came in the John Hughes comedy *Planes, Trains and Automobiles* (1987), in which he and Steve Martin costarred as a pair of mismatched business travelers on a disaster-filled trip from New York to Chicago. Martin's Neal Page is an uptight advertising executive, while Candy's Del Griffith is an obnoxious salesman of shower-curtain rings. Although the two are traveling separately, they are repeatedly forced by circumstances to share hotel rooms and various modes of transportation. Among the film's advocates was Hal Hinson of the *Washington Post*, who, in his review of November 25, 1987, observed: "Basically, Hughes relies on a tried and true comic approach: He puts his actors in terrible situations and lets them react. . . . And with performers like Martin and Candy, this begins to resemble something like genius. . . . Candy has never been more boisterously cracked than he is here. This is Candy's bust-out performance, the one where he puts it all together." And Richard Schickel of *Time* magazine (November 30, 1987) credited Candy with offering "insinuating delights," adding, "Covering lonely need with empty gab, insecurity with a not entirely trustworthy savvy, he is the most dangerous kind of pest, the type who worms rather than blusters his way into your life."

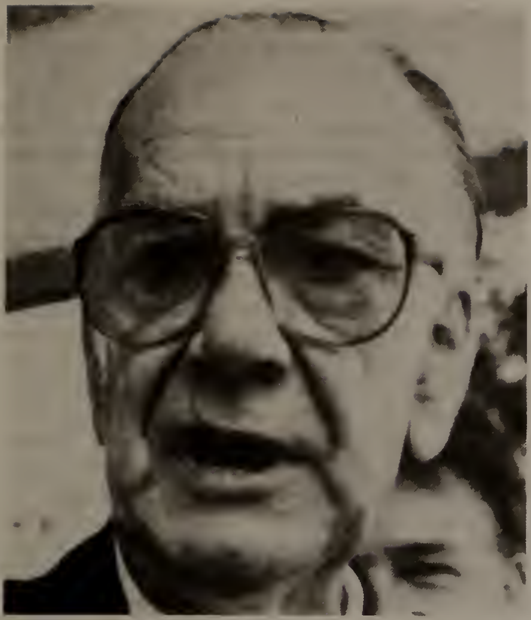
John Candy and Dan Aykroyd worked together once more in the comedy *The Great Outdoors* (1988), portraying dissimilar brothers-in-law whose families spend a vacation together at a lakeside resort in Wisconsin. Like the similarly plotted *Summer Rental, The Great Outdoors* bombed with the critics. After detailing the film's faults at length, a reviewer for *Variety* (June 22, 1988) added, "Despite all this, the Aykroyd-Candy pairing is charmed, with both creating a convincing sense of family despite their wide differences." In the unsuccessful comedy *Hot to Trot* (1988), Candy provided the voice of Don, a shrewd talking horse who passes on stock tips he overhears in the stables to his owner, Fred (Bob Goldthwait), a broker. "Candy does a fine job giving a human dimension to Don," a critic for *Variety* (August 31, 1988) noted.

Candy's string of critical failures continued into 1989 with *Who Is Harry Crumb?* and *Uncle Buck*. In the former, Candy portrayed the title character, an inept private detective who, in his pursuit of a kidnapped heiress, disguises himself as a Harlequin, a Rastafarian window dresser, a Hungarian hairdresser, the jockey Willie Shoemaker, and the boxing promoter Don King. *Uncle Buck* featured Candy as a slothful bachelor who is forced to take charge of his nephew and two nieces when their parents are unexpectedly called out of town. Critics dismissed the film as little more than a television sitcom transferred to the big screen, though they reserved the usual praise for Candy, with Vincent Canby of the *New York Times* (August 16, 1989) remarking, for example, that he "gives the film what heft it has" and that he "is an entertaining performer through thick and mostly thin." Nevertheless, *Uncle Buck* was a box-office success, grossing more than $60 million for Universal Studios.

In January 1989 John Candy began hosting a weekly two-hour radio program called *Radio Candy*, a music and comedy revue that is carried on a syndicated basis by 325 American radio stations. Candy has also presided over a Saturday morning cartoon show on NBC, *Camp Candy*, since September 1989. The actor and several of his former SCTV colleagues are scheduled to reunite for a series of specials to be telecast on HBO pay-cable. Candy's previous HBO specials have included *The Last Polka*, which featured the Shmenge Brothers, and *Comic Relief*, a comedy marathon to benefit the homeless.

Blond-haired, blue-eyed John Candy is six feet, three inches tall and weighs about 275 pounds. The problem of weight control has bedeviled him since he was in his early twenties. Before and during the filming of *Summer Rental*, he dieted off some seventy-five pounds, after becoming alarmed at his obesity. He goes to the Pritikin Longevity Center for help in keeping his weight down and exercises daily on a treadmill and a stationary bicycle. Candy has been married to Rosemary Margaret Hobor, a potter, since April 27, 1979, and he is the father of two children, Jennifer and Christopher. The family maintains homes in Toronto and Los Angeles. Candy is an ardent fan of the Toronto Blue Jays and the Toronto Maple Leafs. The actor guards his privacy zealously; his home in Toronto is surrounded by a high fence in order to discourage intruders, and he rarely grants media interviews, since he finds it uncomfortable to talk about himself. A modest man, Candy admitted to Adele Freedman, "I still know people funnier than myself who aren't in the business. I use what little I have in my work. It's more developing a sense of confidence about yourself, which carries over into your work. And these days a sense of humor is like a security blanket—you're doomed if you don't have one."

References: Chicago Tribune XIII p4+ Mr 31 '86 por, VII p12+ Ag 25 '89 pors; N Y Newsday II p4+ Ag 17 '86 pors; International Motion Picture Almanac, 1990; Who's Who in America, 1988–89



Cela, Camilo José
(sā´ lā)

May 11, 1916– Spanish writer. Address: El Clavín, Guadalajara, Spain

In appreciation of his "rich and intense prose, which with restrained compassion forms a challenging vision of man's vulnerability," the Swedish Academy in 1989 awarded the world's highest literary award, the Nobel Prize in literature, to the prolific Spanish writer Camilo José Cela. More than seventy books, including novels, short stories, essays, and accounts of his travels, together with much journalistic writing, had made Cela the literary leader of the post-civil-war generation. A defiant nonconformist in both style and thought, he experimented continuously with the forms of the novel to make fiction more truly a mirror of reality, an imitation of life. "His composition is deliberately grotesque," Robert Kirsner, a professor of Spanish at the University of Miami, has pointed out. "As an artist, Cela finds no symmetry in life, and he strives to express that image of his experience." His dark view of human society as corrupt, brutal, and hypocritical—especially in civil-war Spain—is disturbingly reflected in his powerful first novel, *The Family of Pascual Duarte* (1942), which the Swedish Academy cited in its award announcement: "After *Don Quixote*, it is probably the most read novel in Spanish literature."

A Galician, Camilo José Cela was born on May 11, 1916 in Iria Flavia, in the municipal district of Padrón, the province of La Coruña, in northwestern Spain. His father, Camilo Cela, a Spaniard, was a customs official and a part-time writer; through his mother, Camila (Trulock Bertorini) Cela, he is also of English and Italian descent. He has a brother, Jorge Cela Trulock, also a novelist and short-story writer. When Cela was nine years old, the family moved from Galicia to Madrid, a city in which he became totally immersed. "I was educated in the schools of the Jesuits, the Escolapians, and the Marists, but my sensibility was formed on the streets," he was quoted in *World Authors 1950–1970* (1975) as saying.

Exempted from military service because of tuberculosis, Cela enrolled in 1933 at the University of Madrid. Although he studied medicine, law, and philosophy, his foremost interest seems to have been literature: in 1935 an autobiographical piece and some of his poetry appeared in *El argentino*, an Argentine magazine, and in 1936 he wrote the poems that were published in 1945 in the book titled *Pisando la dudosa luz del día: poemas de una adolescencia cruel* (Treading the Dubious Daylight: Poems of a Cruel Adolescence).

When, in 1936, the forces of Francisco Franco revolted against the Popular Front government, Cela, a Falangist, left the university to fight in the three-year civil war on Franco's side, attaining the rank of corporal. After the war, in which he had been severely wounded, he returned to the university and from time to time tested his aptitude in a variety of occupations—bullfighting, acting, and painting. Briefly in civil service, he had a job as a censor of minor periodicals. Then, in 1942, his ultimate career as a writer was irrevocably decided by the acclaim that greeted *La familia de Pascual Duarte* (an English translation by Anthony Kerrigan was published as *The Family of Pascual Duarte* in 1964), the book that relieved the literary aridity of postwar Spain.

The horrors of the civil war had fed the misgivings that Cela already felt in regard to human goodness and had left him with a revulsion toward violence and oppression that exploded in his first novel. "The underlying prefiguration of *Don Quixote* was the repression and distortion produced by the Counter-Reformation and the crumbling of the Spanish empire," Professor Allen Josephs of the University of West Florida noted in *New York Newsday* (January 14, 1990). "By the same token, the unmentioned figurative subject of *The Family of Pascual Duarte* is the violence of the Spanish civil war and the repression of the Franco regime."

The Family of Pascual Duarte uses a familiar literary device—one that Cela may well have admired in Pérez de Ayala's *Justicia* (Justice) of 1928—of purporting to be the defense, or confessions, of an imprisoned murderer awaiting execution. The narrator, Pascual, the ignorant son of drunken and abusive peasant parents, attributes his misdeeds and misfortunes to God's will, or fate, and to his own uncontrollable nature. He kills his dog for staring at him in a way that he thinks may be accusatory. His mother, too, excites his temper, to the extent that bloodletting "was something fated, it had to be and would be. It was something I would bring about and could not avoid bringing about even if I wanted." He also takes the life of his horse, his wife's lover, and a nobleman, among others in a squalid Extremadura village that reeks of carrion stench.

Calling attention to the simultaneous publication in 1942 of *The Family of Pascual Duarte* and Camus's *L'étranger* (*The Stranger*), Kerrigan maintained in his introduction to his translation of Cela's novel that "both books revolve around meaningless murder." Although some critics have held that Pascual's acts are understandably motivated and that he is a victim as much as a criminal, it may be argued that it is partly through his unexplainable behavior, his gratuitous brutality, that Pascual serves so clearly to symbolize the senselessness and chaotic confusion in Spain after the war. Of much interest to scholars of Spanish literature is Cela's experimental use of the classical picaresque tradition in portraying an antihero whose rascality points up a corrupted society. The realism of *The Family of Pascual Duarte*, moreover, is seen to be of major significance in setting a direction for post-civil-war fiction.

Such was the impact on his readers of Cela's accumulation of shocking episodes that the word *tremendismo* was coined to describe his novel's particular style. Precursors to *The Family of Pascual Duarte*'s *tremendismo* may be found in the work of Pío Baroja, whom Cela is said to revere and whose influence he has readily acknowledged. As Jacob Ornstein and James Y. Causey noted in their study of Cela in *Books Abroad* (Spring 1953), the novels of Baroja and Cela are alike in "their episodic and rambling structure, the rich galaxies of types presented, the kaleidoscopic views of society, the strong attraction for outcasts and marginal personalities, [and] the pessimistic view of life." Both writers, furthermore, conceived of "the novel as a malleable and flexible instrument for the mirroring of life's realities."

Cela's exploration of that malleableness and flexibility has made the various narrative forms of his novels more interesting to some scholars than their themes, as he moved from the traditional structure of his first novel to the openness of the *nouveau roman*. Although Cela himself has said that a good novel does not carry a tag, Professor David W. Foster of Arizona State University has sorted out the various types, or modes, of his fiction in *Forms of the Novel in the Work of Camilo José Cela* (1967). In his second novel, *Pabellón de reposo* (first published serially in *El español* in 1943 and translated into English as *Rest Home* in 1961), Cela used the device of a series of letters and diary entries written by patients in a tuberculosis sanitorium who feel linked to one another by the blood they emit. Categorized as a "novel of psychological introspection," *Rest Home* examines the long, gradual process of dying in terms of the despair and terror of the agonized consumptives. In contrast, *Nuevas andanzas y desventuras de Lazarillo de Tormes* (New Wanderings and Misfortunes of Lazarillo of Tormes), which was first published serially in *Juventud* (Youth) in 1944, narrates the encounters of a twentieth-century picaro in a grotesque land of musician swindlers, hermits, acrobats, and witch-healers.

According to Foster's classification of Cela's fiction, his updating of *Lazarillo* belongs among the "novels of the social complex," as does *La colmena* (published in English as *The Hive* in 1953). Franco's censors kept an eye on Cela's work, banning the second edition of *The Family of Pascual Duarte* for two years, from 1943 to 1945. Because of its implied harsh criticism of the Franco dictatorship, censors refused to authorize *The Hive* for sale until 1962; it had been first published in Argentina in 1951. Many regard *The Hive* as Cela's masterpiece, and Professor Michael Ugarte of the University of Missouri praised it in the *Nation* (November 27, 1989) as "one of the most important Spanish novels of the twentieth century."

Structurally similar to John Dos Passos's *Manhattan Transfer* (1925), *The Hive* forgoes chronological order and coherent narrative for a network of episodes, and a single hero for a collective protagonist—160 or more characters who merge together into a portrait of a sordid Madrid. They are the prostitutes, chiselers, and assorted down-and-out habitués of Doña Rosa's shabby café in a working-class section of the city. Cela's caricatured, tellingly detailed descriptions of Madrid's unfortunates, as they come and go over a three-day period, build up and expand into a distressing panorama of a hungry, impoverished society, physically, morally, and spiritually decrepit.

Among Cela's other novels of technical innovation or experimentation is *Mrs. Caldwell habla con su hijo* (1953; translated as *Mrs. Caldwell Speaks to Her Son*, 1968), a surrealistic study in incestuous desire. A little more than 200 pages in length, the novel consists of about the same number of increasingly hallucinatory letters from an elderly, mentally disordered Englishwoman to her dead son: "Letters from the Royal Hospital for the Insane." *La cátira* (1955, The Blonde), a depiction of life in a remote region of Venezuela, is the first and only novel in a projected series, Historias de Venezuela (Stories of Venezuela), undertaken at the request of the Venezuelan government. Another novel of the "social-complex" type, *Tobogán de hambrientos* (1962, Toboggan of Hungry People) is a cluster of character sketches that, without a cohesive theme, plot, or point of view, lacks the punch of *The Hive*.

Two later experimental novels that are generally recognized among Cela's major works relate to the civil war. In *San Camilo, 1936* (1969), which opens with a list of the brothels and their addresses in Madrid in the days just before the war, he seems to some of his readers to dwell excessively on erotic, scabrous, and scatological particulars for their own sakes. As suggested, however, in *World Authors*, "rather more than another display of the erudite bawdry in which Cela specializes," the brothel disclosures help to round out a picture of a city on the brink of disaster—a picture of such acutely observed detail as to indicate a firsthand, or autobiographical, experience. *Mazurca para dos* *muertos* (1983, Mazurka for Two Dead People), set in Cela's native Galicia at the time of the war, incorporates local myths and superstitions in a wanton tale of murder that Jo Labanyi in the London *Observer* (October 22, 1989) considered to be "both a catalogue of senseless violence and a string of sexual jokes." Cela's most recent novel, *Cristo versus Arizona* (1988), was described by Katie Gardner in *Book World* (July 1, 1990) as "a savage and primitive portrait" of turn-of-the century Arizona.

One of the best known of the many volumes of Cela's shorter narratives is an assemblage of four novellas, *El molino de viento, y otras novelas cortas* (1956, The Windmill and Other Short Novels). His short stories, some of them minor masterpieces, appear in *Esas nubes que pasan* (1945, Those Clouds Passing By), *Baraja de invenciones* (1953, Pack of Tales), and several other books, a few of which are themselves collections of volumes of collected stories. A number of Cela's books of essays are made up of *apuntes* ("jottings"), as he calls them, or vignettes, often in the form of caricatured profiles of colorful town or country personalities, preferably of the lower class, and distinct types like beggars and cripples. His sketches, with their sometimes bawdy humor and Goyaesque penchant for deformity, abound not only in his novels and shorter fiction but also in his books on travel.

"Quasi-novel" is the term that Professor Francis Donahue of California State University applied to the type of travel book in which Cela is unsurpassed in Spanish literature. As he seeks to discover and describe the national character of Spain, region by region, he displays to full advantage his verbal brilliance, stylistic dexterity, and gift for making the humdrum and banal noteworthy. In the first and most memorable of his travel books, *Viaje a la Alcarria* (1948; translated as *Journey to the Alcarria*, 1964), the solitary wanderer, an urban sophisticate, travels mostly on foot through the rural region northeast of Madrid. "If *The Hive* is the crowning point of [Cela's] novels, *Journey to the Alcarria* is its jeweled counterpart among the travel sketches," Professor Paul Ilie of the University of Southern California maintained in his introduction to his translation of the book. Writing in the third person but in the present tense, Cela achieves a direct contact with his readers, who share the traveler's impressions of the landscape, of the towns' antiquities, and of the countryside with its picturesque characters like the happy mule-cart driver, the self-important peddler, and the one-eyed idiot beggar boy, and the ubiquitous cats, dogs, sheep, goats, mules, and other creatures—usually forlorn-looking.

In a characteristic passage in *Journey to the Alcarria*, the traveler stops to rest in the green fields just outside the town of Moranchel: "The traveler lies on his back and looks up at some little clouds, graceful as doves, which are floating in the sky. A stork flies past, not very high, with a snake in its beak. Some partridge fly up from a bed of thyme. An adolescent goatherd and a member of his flock are sinning one of the oldest of sins in the shade of a hawthorne tree blooming with tiny sweet-smelling flowers, white as orange blossoms."

The titles of Cela's later travel accounts indicate that his trips extended throughout Spain. His notes of his wanderings from Miño to the Bidasoa appeared in 1952; through Castile, in 1955; through Ávila, Segovia, and their surroundings, in 1956; through Jaen, Cordoba, Seville, Huelva, and their surroundings, in 1959; and so forth. His 1965 book of travel, *Viaje al Pirineo de Lérida* (Journey to the Pyrenees at Lérida), was written from notes that he took during a trip seven years earlier and is thought to lack the vitality of immediate observation.

Defiantly targeting sexual repression and sham as among the causes of the more undesirable traits, such as violence, that he sees in the Spanish character, Cela has written at length on scatological and related subjects. In 1968 he began to publish his multivolume *Diccionario secreto* (Secret Dictionary), a compilation of vulgar, obscene, or sexual words and phrases and verbal instances of black humor—a vocabulary in everyday use but not in accepted Spanish. Again with his *Enciclopedia de erotismo* (1977, Encyclopedia of Eroticism), Cela challenged entrenched propriety. Another nonfiction work, *De genes, dioses y tiranos* (1981, *Of Genes, Gods & Tyrants*, 1987), studies the biological causation of morality.

In 1955 Cela left Madrid to live in Majorca. The following year he founded and became editor of *Papeles de Son Armadans*, a monthly literary journal that, regardless of Franco's stifling censorship, managed to be provocative and exhilarating. Reporting in the *New York Times* (October 20, 1989), Richard Bernstein described it as "the only major literary magazine in Spain that gave voice to younger writers unapproved by the Francoist authorities." *Papeles de Son Armadans* was the vehicle of the first appearance of some of Cela's own work, including *Gavilla de fábulas sin amor* (1962, A Bundle of Loveless Fables), which Pablo Picasso illustrated, and a dramatic poem, *María Sabina* (1967). Besides *Papeles de Son Armadans*, Cela's press published books in special editions, with hand-set type and illustrations by Miró, Picasso, and others. Cela was also a member of the arts faculty of the University of Palma de Majorca, where he lectured in popular literature and geography.

After the death of Francisco Franco in 1975, Juan Carlos became king of Spain. In 1977 he nominated his long-time friend Camilo José Cela to a senate seat in the Cortes, the parliament that drafted the Spanish constitution in the following year. Although never a recipient of Spain's prestigious Cervantes Prize, Cela was honored in his own country by election to the Spanish Royal Academy in 1957 and by the awarding of the Critics Prize for *The Blonde* in 1955 and the National Literature Prize for *Mazurka for Two Dead People* in 1984. Universities in the United States (Syracuse), Great Britain (Birmingham), Puerto Rico, and elsewhere have conferred honorary doctorates on him. The selection of Cela in October 1989 for the $463,000

Nobel Prize occasioned much rejoicing in Spain, where he is well known, partly because of his frequent appearances on television. Responding immediately in a radio interview, the winner of the prize, to which he had long aspired, said, "I offer it to all Spanish literature. I think other Spanish and Latin American writers in Spanish could have won it as well as me."

"Today, Cela is a café celebrity in Spain, notorious for his public amours, . . . his salacious pronouncements, his extravagant appetites—behavior rivaling the self-regard and outrageousness of the late Salvador Dali," according to Charles Trueheart of the *Washington Post* (October 20, 1989). A few years ago Cela gave up his residence in Majorca and now lives near Guadalajara in the Alcarria, about which he wrote his second book in 1986, *Nuevo viaje a la Alcarria* (New Journey to the Alcarria). He and María del Rosario Conde Picavea were married on March 12, 1944 and have a son, Camilo José Cela Conde, who is the author of the best-selling biography *Cela, Mi Padre* (Cela, My Father). Now separated from his wife, Cela shares his home with his "muse and literary helpmate," the comparatively young radio journalist Marina Castaño. Cela is a tall, heavyset man who collects stamps, literary myths, and empty wine bottles as keepsakes of convivial encounters, and he seems to be partial to cats. Although he feels rejuvenated by the Nobel award, Cela told the press at the time that he had prepared his epitaph: "Here lie the remains of a man who passed through the vale of tears while trying to screw his neighbor as little as possible."

References: Chicago Tribune p5 O 20 '89 por; España O '89 por; N Y Newsday p8+ O 20 '89 por; N Y Times C p32 O 20 '89 por, C p17 N 7 '89 por; World Press R 37:71 Ja '90 por; Contemporary Authors new rev vol 21 (1987); Contemporary Literary Criticism vol 4 (1975), vol 13 (1980); International Who's Who, 1990–91

Chamorro, Violeta (Barrios de)

Oct. 18, 1929– President of Nicaragua. Address: Office of the President, Casa de Gobierno, Managua, Nicaragua

On February 25, 1990 the Nicaraguan people elected Violeta Barrios de Chamorro president of their tiny Central American nation, bringing an end to more than a decade of repressive rule by the Marxist Sandinista regime and paving the way for a conclusion to the eight-year-old civil war between the government and the United States–backed rebel army, the Contras. A deeply religious, family-oriented woman, Chamorro spent much of her life in the shadow of her husband, Pedro Chamorro, the publisher of the opposition newspaper *La prensa*, who was committed to the overthrow of the corrupt Somoza dictatorship.

Violeta Chamorro courageously entered the public arena herself in 1978, after her husband was assassinated, most likely upon Somoza's orders, and she became an important force in the crusade, led by the Sandinistas, that eventually precipitated Somoza's flight from Nicaragua in the following year. She also accepted a post in the newly formed Sandinista-dominated government, though she resigned shortly thereafter as a protest against its increasingly Marxist character. As publisher of *La prensa* throughout the 1980s, Chamorro oversaw its aggressive journalistic campaign against the Sandinistas, and her newspaper again became the focal point of the Nicaraguans' growing discontent with a repressive regime. As president, she faced the daunting task of resurrecting a country rendered prostrate by civil war.

Violeta Barrios de Chamorro was born on October 18, 1929 in Rivas, Nicaragua, one of the seven children of a wealthy landowner and cattle rancher. Raised in a comfortably upper-class environment, she and her siblings were educated abroad. She studied for two years at a Roman Catholic high school for girls in San Antonio, Texas and for one year at Blackstone College in Southside, Virginia, where she took secretarial courses. Despite her years of schooling in the United States, she never mastered English and still does not speak it well. Dropping out of college after the death of her father, she returned to Rivas for what promised to be an uncomplicated existence among Nicaragua's aristocracy. Her life was transformed in 1950, when she married Pedro Joaquín Chamorro Cardenal, the son of a newspaper publisher. A descendant of influential statesmen, among them the nation's first president, Pedro Chamorro was committed to shaping his country's future. Through her marriage to Chamorro, Violeta Barrios de Chamorro became involved in the major political events of her nation.

Nicaragua was at that time ruled by General Anastasio Somoza García, who came to power in the 1930s through United States intervention and whose family was an important American ally for many years. His dictatorial rule, virtual monopoly of the Nicaraguan economy, and smothering of all political dissent were deeply resented by certain segments of the population, including some members of the Chamorro family. On the death of his father in 1952, Pedro Chamorro took over the reins of the family-owned newspaper, *La prensa*, and turned it into a weapon of dissent against the Somoza dictatorship. Throughout the 1950s he was frequently arrested and jailed for his opposition to the government. In 1957 he was banished, with his wife and four children, to the remote town of San Carlos in southern Nicaragua for leading an uprising against the Somoza regime. From San Carlos, the Chamorros escaped to Costa Rica, where they remained for several years.

After Chamorro returned to Nicaragua in 1960 in an amnesty, he opposed the rule of Somoza's sons, Luis Somoza Debayle and Anastasio Somoza Debayle, who ruled in succession in the 1960s and 1970s. As a result he faced further arrests and jail sentences. Throughout her husband's tumultuous life, Violeta Chamorro stayed by his side. "My work was to be his wife, to take care of my children, take care of the house, accompany him on his trips, [and] take food to him in prison," she recalled to Mark A. Uhlig for a profile that appeared in the *New York Times Magazine* (February 11, 1990).

On January 10, 1978 Pedro Chamorro was assassinated by three gunmen as he was driving along a street in Managua, the nation's capital. Widely held to be the work of Anastasio Somoza Debayle's regime, the murder "ignited the national insurrection against Somoza," as Jaime, Pedro's brother, once said, that resulted in eighteen months of civil war in the tiny Central American country. After her husband's death, Violeta Chamorro, as the owner of *La prensa*, oversaw the newspaper's stinging attacks on the Somoza regime and withstood bomb threats to her business. She also contributed $50,000 to a somewhat fragmented nationalist guerrilla army, known as the Sandinista National Liberation Front (FSLN), that was devoted to the overthrow of the corrupt Somoza dictatorship.

After waging a ruthless war of destruction on Nicaraguan society that was characterized by the bombing of major industrial concerns, the slaughter of livestock, and the looting of millions of dollars, Anastasio Somoza Debayle fled the country on July 17, 1979. When the Sandinistas marched triumphantly into Managua two days later, Chamorro, the "noble widow," as she was known, was invited to join the five-member civilian junta, which was to possess executive powers within the Sandinista-dominated Government of National Reconstruction. Out of loyalty to her husband's memory and the values for which he gave his life, she accepted. "They told me that they needed me, they needed the name of my husband, and the name of *La prensa*," she told Uhlig. "It wouldn't have been patriotic to refuse."

In an effort to bring order to a country plagued by a ruined economy and a population on the brink of starvation, the new leadership declared a state of emergency, outlawed work stoppages and "counterrevolutionary" activities, and proceeded to nationalize privately owned land and companies. Gradually, Chamorro grew disillusioned with the increasingly Marxist rigidity of the new government, and, less than a year after she joined the junta, she resigned. "I began to see an excessive militarism, an exaggerated Cuban presence, and less interest in democratic ideas," she said, as quoted in *Time* magazine (June 12, 1989). Her disenchantment with the Sandinista regime was shared by several family members, some of whom also worked for *La prensa*, and before long her newspaper was attacking the new government. Other family members who remained loyal to the ruling clique and their revolution denounced Chamorro, and soon her family was polarized, as were many Nicaraguan families of that period, sharply along political lines.

The state of Nicaraguan society deteriorated further when Ronald Reagan, a conservative Republican, was elected president of the United States in 1980. Finding unacceptable the new government's support of Salvadoran leftist rebels as well as its friendly relations with the Soviet Union and Cuba, the Reagan administration drastically reduced economic aid and became committed to supporting an army of anti-Sandinista rebels, later known as the Contras, whose goal was the overthrow of FSLN rule. Domestically, the attack on Sandinista rule led the government to enact press-censorship laws and to allocate increasingly scarce funds to the military. As the civil war escalated throughout the 1980s, the already moribund economy continued to deteriorate.

As Nicaragua's premier opposition newspaper and staunch advocate of United States policy toward Nicaragua, *La prensa* received donations from around the world, including a grant from the National Endowment for Democracy, a nonprofit organization funded almost entirely by the United States government. That led to accusations that *La prensa* was also backed by the Central Intelligence Agency and to frequent closings imposed by the government. In 1986 the government shut down *La prensa* indefinitely for seeking "to justify United States aggression," and for fifteen months the presses were silent. As the publisher of *La prensa*, Chamorro became such a prime target of the leftist regime that pro-Sandinista partisans scribbled threatening graffiti on her home. When, in 1986, Daniel Ortega Saavedra, who had led the Sandinistas to power in 1979 and who had been president since 1984, accused Chamorro of treason and implied that a thirty-year jail sentence was in order, she wrote to him that she would be happy to turn herself in for imprisonment.

Meanwhile, the Costa Rican president, Oscar Arias Sánchez, was eager to restore peace and democracy to Central America and particularly to Nicaragua, whose war had disrupted the stability of much of the region. In August 1987, after many months of negotiation led by Arias, the presidents of Costa Rica, Guatemala, Honduras, Nicaragua, and El Salvador reached an accord that called for freedom of the press, dialogue between governments and unarmed opposition groups, and "free, pluralistic, and honest" elections. President Ortega nevertheless turned down the agreement and, not long after its proposal, offered Chamorro the opportunity to reopen her paper under the rules of censorship that were in force from 1982 until *La prensa* was closed, in 1986. "I told Daniel that if we were talking about censorship, there was nothing to talk about," she said, according to the *New York Times* (September 22, 1987). "There is complete press freedom or there is nothing." Calling Ortega's bluff proved successful, for in September 1987 the government permitted the opposition newspaper to reopen without censorship. Still, government harassment continued.

Although the 1987 Central American peace accord had been largely ineffective, President Arias never abandoned his vision of regional stability. Largely through his initiative, the presidents of the Central American countries who had concluded the earlier accord agreed in February 1989 that Nicaragua would commit itself to free elections no later than February 25, 1990, in return for their collective effort in drawing up a plan for the disarming and repatriation of the Contra rebels. Several months later, as stipulated by the February agreement, the Nicaraguan government set the stage for free elections by lifting censorship, guaranteeing opposition parties equal broadcast time on government-controlled television and radio, and allowing opposition parties to receive funds from abroad. Also around that time, President Ortega invited former United States president Jimmy Carter to monitor the elections; delegations from the United Nations and the Organization of American States were also asked to attend. Unlike the 1984 elections, which were boycotted by the leading opposition party because of allegedly unfair restrictions imposed during the campaign, both the Nicaraguan opposition and international observers were generally satisfied that the preparations then underway would ensure a relatively fair campaign and election. According to the Nicaraguan constitution, voters would cast their ballots for both president and vice-president on a single ticket and for representatives to the ninety-one-seat National Assembly, or legislature.

In September 1989 Daniel Ortega, as expected, was nominated by the FSLN as the party's presidential candidate. The FSLN's main competitor was the National Opposition Union (UNO), a coalition of fourteen anti-Sandinista parties ranging from right-wing conservative to Communist who were united almost solely by their common goal of removing the Sandinistas from power. After many months of negotiations, in August 1989 the leaders of the UNO agreed that their candidate had to be an ardent opponent of the Somoza regime who had lived in Nicaragua throughout the years of Sandinista rule. On September 2 the UNO leadership concluded that Violeta Barrios de Chamorro best fulfilled their requirements, and the group chose her as its presidential candidate; Virgilio Godoy Reyes, a prominent liberal politician and lawyer, was tapped to be her running mate. Eight other nonaligned opposition groups also put forward candidates.

During the campaign, Chamorro appeared at rallies throughout the country, typically dressed in white and transported in a white-canopied wagon, to the accompaniment of the cheers of her followers. In broad terms, Chamorro condemned the Sandinistas for "ten years of betrayal," contending that as Marxists they had abandoned democratic principles and that, by spending vast sums of money on the military, they had ruined the economy, then characterized by 36,000 percent inflation, chronic unemployment, and a huge foreign debt. Appealing to the sentiments of the average Nicaraguan, she promised that she would end the military draft, reduce the size of the army and state security police, grant amnesty to all political prisoners, and restore private-property rights and the principles of a free-market economy.

At the same time, Chamorro encountered considerable difficulty in speaking specifically about economic reform and foreign policy, sometimes failing to recall the names of prominent heads of state and often referring important questions to her advisers, which dismayed many UNO supporters. She became an object of Sandinista ridicule, with her opponents warning of chaos if a woman of her meager experience were entrusted with the reins of government. Chamorro nevertheless was able to deflect much of the criticism with her boundless confidence. "I have enormous faith in God," she told Stephen Kinzer of the *New York Times* (September 4, 1989). "He will illuminate and show me how to do what my conscience dictates." Her supporters looked beyond her unimpressive résumé to the symbolism of her candidacy. "She is an icon like the Virgin of Fátima," an unnamed UNO leader was quoted as saying in the *Miami Herald* (September 15, 1989). "She doesn't have to talk; she can just lead the procession."

With the support of the police, the media, and government finances as well as the professional advice of an American consulting firm, the Sandinistas waged a highly sophisticated campaign. Sensing the threat that Chamorro's "mother-figure" image posed, Ortega abandoned the army fatigues and designer glasses that had become his trademark for casual dress and contact lenses, and he posed smiling with small children at every photo opportunity. He made no mention of the decade-long economic crisis and civil war except to repeat the party slogan, "Everything will get better." Although a majority of people interviewed by journalists expressed an overwhelming loss of faith in the Sandinista regime, independent polls consistently indicated that Ortega was leading Chamorro by a margin of at least 18 percent. On the eve of the election, Ortega boasted that there was not even "a hypothetical chance" that he could lose.

On February 25, 1990 Nicaraguans went to the polls in a solemn mood, and, to the dismay of the Sandinistas and the joy of their opponents, they swept Chamorro into office by a margin of 15 percent and gave UNO candidates fifty-two out of ninety-one seats in the National Assembly, more than the 50 percent necessary to change laws. The consequences of the stunning upset reached far beyond Nicaragua's borders: Cuba became isolated as the last bastion of Marxism in the hemisphere; more significant, it transformed the popular image of the United States from that of a menacing, meddlesome aggressor into that of a solicitous supporter. Less than three weeks after the election, President George Bush rescinded the economic sanctions imposed by Ronald Reagan in 1985, and he submitted to Congress a bill that would provide $300 million in aid to the new government. And by signing a formal document stating that Nicaragua was "no longer a Marxist-Leninist country," in one stroke Bush made Nicaragua eligible for Export-Import Bank guarantees and credits.

As president-elect, Chamorro's first concern was to reassure the Sandinistas that she would not rule vindictively. "This is an election," she vowed in her victory speech, "that will never have exiles or political prisoners or confiscations [of property]. Here we have not victors or vanquished." More important than calming the Sandinistas' fears of reprisal, however, was attaining their constructive support. Although the UNO coalition had a collective majority in the National Assembly, the FSLN remained the largest single party represented in that body, and by law, Ortega, as a defeated presidential candidate, was given a seat. Furthermore, the Sandinistas dominated the ranks of the army and the state-security apparatus. Sandinista opposition to the new government, analysts warned, would ensure its demise.

Inextricably intertwined with the problem of gaining Sandinista support was the existence of the Contra army. The rebels' refusal to disband before the Sandinistas relinquished control over the army was matched by the distrust of the Sandinistas, who were just as staunchly opposed to giving Chamorro authority over the army while the Contras remained armed. In an effort to break the deadlock, representatives of the government-elect, the Sandinista government, and the Contras concluded a series of accords in March and April 1990, under the terms of which the Contras agreed to move into internationally monitored security zones within Nicaragua and to begin to lay down their arms, in return for the FSLN's agreement to turn the reins of the army and state police over to Chamorro. Compliance rested precariously with the three armed groups.

Meanwhile, Chamorro faced the daunting task of choosing a cabinet that would be acceptable to the fourteen-party coalition that brought her to power, as well as to the FSLN. She avoided making that decision until April 25, the day of her inauguration. In her most controversial appointment, she asked the former government's powerful defense minister and top army official, Humberto Ortega Saavedra, to retain his post within the army. While the conciliatory gesture was welcomed by the Sandinistas, two other cabinet appointees refused to serve in protest of that decision, and Contra leaders threatened not to lay down their arms. In an effort to avoid more controversy, she named herself defense minister. In defying the demands of powerful leaders within the UNO coalition, Chamorro displayed an independence of mind and action that she had appeared to lack during her campaign. "Violeta makes up with common sense what she lacks in political experience," a foreign official was quoted as saying in the *New York Times* (April 30, 1990). "She has a strong overall sense of how she wants things to happen, and the final call is always hers."

Violeta Barrios de Chamorro is a tall, trim, elegant woman with finely chiseled, expressive features, deep-set brown eyes, and closely cropped silver hair. She gestures broadly and often speaks haltingly. Despite the deep-seated divisions in the family, her four children, Pedro, Claudia, Christiana, and Carlos, visit her regularly and avoid all talk of politics under her roof. She often sings at such gatherings and likes to dress up as Santa Claus for her grandchildren. A devout Roman Catholic, she wears about her neck a crucifix and a cross, both gifts from her late husband, and a locket containing his photograph. "I talk to Pedro all the time," she once said, according to *Time* (June 12, 1989), "and I know what he wants me to do."

References: N Y Times A p13 F 27 '90; N Y Times Mag p35+ F 11 '90 pors; Time 133:62+ Je 12 '89 por; Washington Post C p1+ F 20 '90 pors; International Who's Who, 1990–91

Chéreau, Patrice

(shā rō´)

Nov. 2, 1944– French theatre, opera, and film director; performing-arts administrator. Address: c/o Nanterre-Amandiers, 7 avenue Pablo-Picasso, 92000 Nanterre, France

The current *enfant terrible* of the contemporary French stage, Patrice Chéreau, established an international reputation in 1976 by portraying the mythical Nordic gods and heroes of Richard Wag-

Patrice Chéreau Neal Boenzi/NYT Pictures

ner's *Der Ring des Nibelungen* operatic tetralogy as rapacious nineteenth-century capitalists. Although the scandalized Wagnerians who attended that centennial production of the four operas at Bayreuth—the Bavarian shrine where Wagner built his theatre and inaugurated the *Ring* cycle—were outraged at the liberties taken by Chéreau, his production has since come to be hailed as a contemporary classic. In 1982 he ended his ten-year tenure as a director of the Théâtre National Populaire to become the manager of the Théâtre des Amandiers in Nanterre, a working-class suburb on the periphery of Paris. In addition to staging more than forty plays and a number of operas, Chéreau has directed four films, performed as an actor, and even been the subject of a ballet. His work is characterized by spectacular, innovative scenic effects and boldly original interpretive approaches to classics that serve to make them more relevant to our times.

Patrice Chéreau was born on November 2, 1944 at Lézigne in the department of Maine-et-Loire, France, the son of Jean-Baptiste Chéreau and Marguerite (Pelicier) Chéreau. (An older brother, Claude, is now a high government official.) Chéreau's apprenticeship in the arts began in his early childhood, when he watched his father, a painter, and his mother earn their living by making fabric designs in their third-floor apartment in the heart of the Latin Quarter in Paris. That apartment was in effect a studio where family members "dragged out beds when it was bedtime," Chéreau told Yvonne Baby when she interviewed him for a *Le monde* article reprinted in the *Manchester Guardian Weekly* (February 6, 1977). "I never fought with my parents, which isolates me to some extent from people who have. . . . My parents told stories through painting, and what I do is basically the same." In 1962 the Chéreaus moved across town, to the historic Marais district on the Right Bank.

Chéreau's interest in theatre began before he reached adolescence and continued at the Lycée Louis-le-Grand—a "chic high school," he has said—which he entered in 1959. In the early 1960s, while attending the University of Paris (the Sorbonne), he staged his first production, the Victor Hugo melodrama *L'intervention*, at Louis-le-Grand. His next production, *Fuente Ovejuna*, written in the early seventeenth century by the prolific Spanish playwright Lope de Vega, was influenced by Bertolt Brecht's "distancing" techniques to create an historical frame around the action and to emphasize its contemporary social relevance. In the following year, he presented the eighteenth-century French playwright Pierre Marivaux's *L'héritier de village* (*The Legacy*) for the Nancy Festival. Also in 1965, his revival of *Fuente Ovejuna* won the Erlingen (West Germany) University Theatre Festival Prize as best production.

Chéreau was discovered by Paris critics in 1966 with his first professional production, Eugène Labiche's vaudeville farce *L'affaire de la rue de Lourcine*, in which he converted the nineteenth-century playwright's fantasy murders into real ones. In November of the same year he accepted an invitation to direct plays in Sartrouville, a working-class suburb of Paris. In the following year, his production of the eighteenth-century German playwright Jakob Lenz's *Die Soldaten* (*The Soldiers*), about the seduction by an officer of a girl who ends up as a prostitute, earned first prize in a competition for young theatre companies. In 1969 he won favorable notice for a production of Molière's *Don Juan* that portrayed the legendary Spanish rake as a left-wing intellectual in seventeenth-century France and a traitor to his aristocratic class. Richard Peduzzi, who eventually became Chéreau's collaborator, was placed in charge of set design for the first time in that production. Chéreau also mounted productions in factories and helped students in Sartrouville to stage school performances.

But Chéreau's three years in Sartrouville ultimately proved disappointing. His idiosyncratic and somewhat rarefied choice of plays—such as two twelfth-century Chinese dramas—was hardly likely to draw working-class people to what was supposed to be a proletarian theatre. Reigning "in solitude over a desert kingdom," he was eventually defeated by a contract that held him personally responsible for the administration of the theatre and forced him into bankruptcy. That setback, coming after the heady days of 1968, when massive demonstrations and strikes by students and workers almost brought down the government of President Charles de Gaulle, caused him to lose his faith in the missionary role of the stage and to conclude that "popular theatre does not exist."

In early 1970 Chéreau staged Shakespeare's *Richard II* in Marseilles and at the Odéon in Paris, playing the weak-willed monarch himself as a decadent, Nero-like figure. The play's outraged adapter dissociated himself from the production, branding it as a "ruinous seeking for individuality at all costs" and denouncing Chéreau for "cynical scorn of the most meaningful intentions of the author." More or less forced into exile, Chéreau went to Milan, Italy, where he mounted productions of works by Pablo Neruda, Tankred Dorst, Frank Wedekind, and Pierre Marivaux.

On May 13, 1971 Roger Planchon, the director of the Théâtre de la Cité in Villeurbanne, a working-class suburb of Lyon, chose Chéreau to be co-director of the theatre. Ten months later, on March 29, 1972, the French minister of cultural affairs, Jacques Duhamel, announced a reorganization of government-subsidized theatre that transformed the Villeurbanne company into a new Théâtre National Populaire, with Planchon and Chéreau as co-directors. Their mission, he said, on tours as well as at Villeurbanne, was to "make cultural values accessible to the greatest number of people of all social classes throughout the nation."

Chéreau's first production for the Théâtre National Populaire was Christopher Marlowe's minor drama *Massacre at Paris*, an account of the St. Bartholomew's Day slaughter of Protestants in the sixteenth century. Among other works that followed were Marivaux's *La dispute*, Dorst's *Toller*, Jean-Paul Wenzel's *Loin d'Hagandange*, and Edward Bond's *Lear*. Chéreau also found time for an iconoclastic Paris Opéra production of Jacques Offenbach's *Tales of Hoffmann* in 1974.

When the Bayreuth Festival was seeking a director for its centennial production of the *Ring* cycle, Pierre Boulez, who had been chosen to conduct the score, suggested Chéreau after seeing his production of Bond's *Lear* at the Odéon. Boulez especially admired the importance Chéreau assigned to props and sets and his ability to sustain the dramatic intensity of a long play in spite of large chunks of monologue. Another of Chéreau's supporters was Rolf Libermann, the director of the Paris Opéra, who had admired his production of *Tales of Hoffmann*.

Richard Wagner's grandsons, Wolfgang and Wieland Wagner, had staged productions of their grandfather's operas on the premise that they had to be adapted to contemporary life, and even a Marxist interpretation of the *Ring* cycle was nothing new, having been suggested by George Bernard Shaw in his *The Perfect Wagnerite* almost a century before. But the conservative and decidedly upscale audience was ill prepared when the curtain went up on *Das Rheingold* on July 24, 1976, to reveal the river maidens as prostitutes cavorting at a hydroelectric dam on the Rhine, and they were further confounded when they beheld the god Wotan "dressed as a Victorian gentleman" and acting like "an ineffectual nebbish," as Harold C. Schonberg noted in his review for the *New York Times* (July 25, 1976). At the end, Schonberg wrote, "there were screams of rage and screams of applause."

The same violent reaction greeted the succeeding three operas, *Die Walküre*, *Siegfried*, and *Götterdämmerung*, on July 25, 27, and 29. At the conclusion of Brünnhilde's immolation scene, which ends the cycle, Schonberg reported that "the house erupted into boos and whistles." The critical verdict was equally crushing. Schonberg rated the staging "on the whole . . . an adolescent piece of work" (*New York Times*, July 31, 1976). Writing in the *Guardian* (August 8, 1976), the British reviewer Edward Greenfield called the production "of course a scandal. . . . Someone . . . should have told young Mr. Chéreau to go away and outgrow his boyish whims." "To my mind . . . he failed abysmally" was the verdict of George Movshon in *High Fidelity-Musical America* (November 1976).

Critics and laymen alike were disturbed by the incongruity of dramatic elements: Hagen clad in an ill-fitting business suit but wielding a spear and singing next to an armor-plated Brünnhilde; Siegfried wearing a dinner jacket in one scene but sporting a metal breastplate in another; a papier-mâché dragon but real dwarfs dressed as Nibelungen; real trees wheeled onto the stage; and real horses in *Die Walküre*. With uncommon insight, Martin Bernheimer later explained in *Vanity Fair* (March 1983) that "Chéreau's *Ring* actually combined melodrama with agitprop devices, archaic ritual, and musico-theatrical parody."

The morning following the completion of his Bayreuth cycle, Chéreau faced an international press conference of skeptical music critics. Speaking in German, he made no apologies for defying Wagner's explicit directions for the staging of the *Ring*. "I don't know anything about gods and the cosmos, or the beginning of the world," he declared. "I'm interested in staging human life, not Wagner's idea of grandeur. . . . The *Ring* is not a myth," he concluded. "It is about our problems today."

Chéreau and Boulez returned to Bayreuth the following four summers to repeat their production of the *Ring* cycle, and the performances were videotaped in 1979 and 1980 for eventual television release internationally; in the United States, the operas were broadcast, at widely spaced intervals, on public television in 1983. By the time of the last Bayreuth performance, which ended with a record ninety minutes of applause—some of it by the same people who had so roundly booed the production in 1976—Chéreau's staging had come to be hailed as a milestone in theatrical history. Peter G. Davis, writing in *New York* magazine (January 24, 1983), predicted that "Chéreau's brilliant conception will likely remain unparalleled for excitement and dramatic revelations," and in reviewing the PBS television production in *Time* (January 24, 1983), Martin Walsh declared, "The videotaped Bayreuth *Ring* succeeds triumphantly."

During 1976–77, the Théâtre National Populaire offered Paris audiences a full season, ten plays in all, at the Palais de Chaillot and the Théâtre de la Porte Saint-Martin, but Chéreau spent the next four years concentrating on films, an enthusiasm that dates back to his student days, when he was "always seeing films at the cinémathèque." His first picture, *La chair de l'orchidée* (*The Flesh of the Orchid*), which came in way over budget and behind schedule, was a financial catastrophe that he admitted "lacked authenticity." Reviewing it in Paris, a critic for *Variety* (February 18, 1975) concluded that, in directing his "hothouse tale of a sequestered girl, . . . Chéreau shows some atmospheric flair but cannot raise this above a showy melodrama." His second film, *Judith Therpauve* (1978), starred Simone Signoret in a story about a provincial newspaper threatened with a hostile takeover by Paris interests. In *Variety* (October 10, 1978), the reviewer's judgment was that Chéreau's "mainly theatrical flair turns the . . . film into a series of scenes . . . that miss the visual grace, mounting drive, and potency needed."

On February 24, 1979 Chéreau staged at the Paris Opéra the first complete, three-act performance of Alban Berg's *Lulu* (based on Frank Wedekind's play *Pandora's Box*). Although French critics acclaimed it as another *triomphe* by the director, Leighton Kerner of the *Village Voice* (March 12, 1979) dissented, declaring that, although the opera, sensitively conducted by Boulez, "emerged large, beautiful, powerful, and original," it did so despite "Chéreau's astonishingly brilliant but just as astonishingly wrongheaded production." The director had to endure a post-production round-table discussion at which the musicologist Dominique Jamaux pilloried him for disregarding the explicit instructions of the composer and for what Jamaux considered the mistaken ambiance of the setting. Unfazed as usual, Chéreau replied that he changed the setting of *Lulu* from the turn of the century to the 1930s and could just as well have set it in the 1970s because its message was universal.

Returning to theatre direction, Chéreau electrified Paris in late 1981 with the Théâtre National Populaire production of Henrik Ibsen's *Peer Gynt*, which he had first unveiled at Villeurbanne in May of that year. The spectacular stage effects of the unabridged, almost seven-hour-long performance as presented on two succeeding evenings were "monumental and breathtaking," in the opinion of Robert Brustein of the *New Republic* (November 25, 1981), who said that the production accomplished "something that nobody—least of all Ibsen—ever believed possible: a complete, convincing, totally faithful stage rendering of an epic dramatic poem."

In December 1982 Chéreau became the artistic director in chief of the Théâtre des Amandiers of Nanterre. Its facilities included two theatres that could also be used as film studios, fulfilling his dream, as he told Colette Godard of the *Guardian* (January 9, 1983), "of a structure where theatre and cinema could be produced together, where the two could carry on a dialogue." He said there would also be a theatre school, where students would learn to sing, dance, and act while attending the University of Nanterre concurrently. He promised a minimum of forty performances for each production, to be followed by a national tour.

The first Chéreau production at Nanterre was Bernard-Marie Koltès's *Combat de negre et de chiens* (1983). In staging it, Richard Peduzzi placed spectators on two sides of an immense area where real cars drove on and off, exhaling fumes, and above it built an elevated motorway on huge columns to gigantic scale. Chéreau followed that production with Jean Genet's *Les paravents* (*The Screens*, 1983), the set for which was the hall itself—a big, faded, long-unused cinema—with most of the action taking place among the spectators, in the aisles and walkways between the tiers. Colette Godard felt that Chéreau had never before shown such mastery as he displayed in that production of *The Screens*.

For his first opera production since *Lulu*, Chéreau staged Mozart's early opera seria *Lucia Silla* at La Scala in Milan during the summer of 1984. In December he brought that production to the Théâtre des Amandiers with a cast clad in period costumes that were almost entirely black and gray, in order, he said, to satisfy a longing for the restraints of opera seria and to escape from naturalism. Reviewing *Lucia Silla* in the *Guardian* (December 2, 1984), Tom Sutcliffe wrote that "Chéreau has confirmed his imaginative preeminence in the opera world."

Later stage productions at Nanterre included *La finta serva* in 1985, an Italian adaptation of Marivaux's *La fausse suivante* (*The False Servant*) that Chéreau had first mounted in 1972, and Koltès's *Quai ouest* (*West Dock*), a drama of the rootless and dispossessed in a setting resembling New York City's decayed waterfront, in 1986. He staged another Koltès play, *Dans la solitude des champs de coton* (*In the Solitude of Cotton Fields*), in 1987, and a third, *Le retour au desert* (*Return to the Desert*), in 1988. In July of that year, he opened the Avignon Festival with an adaptation of *Hamlet* by Yves Bennefoy and presented the play again at Nanterre in December.

Meanwhile, Chéreau directed the film *L'homme blessé* (*The Wounded Man*), based on Jean Genet's autobiographical novel *Journal du voleur* (*Diary of a Thief*), and won a César (the French equivalent of the Oscar) in 1984 for his screenplay. Chéreau called *L'homme blessé* "an impossible love story between a young boy and an older guy who disappears all the time. . . . *The Wounded Man* is about the yearning for love and tenderness, but it's a story of frustration." Reviewing the movie in the *Los Angeles Times* (March 8, 1985), Michael Wilmington called it "a tragedy of eroticism" that "maintains its own hard, poetical truth," but the reviewer for *Variety* (June 8, 1983) found that "the film often remains anchored to a certain gutter naturalism and accepted clichés of homosexual loneliness and despair." According to Morgan Ellis of the *Advocate* (January 24, 1984), when *L'homme blessé* was presented at the Cannes Film Festival in 1983, "a nosy press forced Chéreau to acknowledge his own homosexuality."

Hôtel de France, Chéreau's fourth film, which was presented at the 1987 Cannes Film Festival, was based on Anton Chekhov's untitled first play, which is usually called *Platonov*. In Chéreau's adaptation, a group of young French people, played mainly by students from his drama school, are reunited in a provincial hotel. According to *Variety's* reviewer (May 20, 1987), "the generation gap, an unexpected meeting between erstwhile lovers, financial and erotic interdependencies, yearnings, social barriers—these are among the topics explored in dialogue and much physical élan."

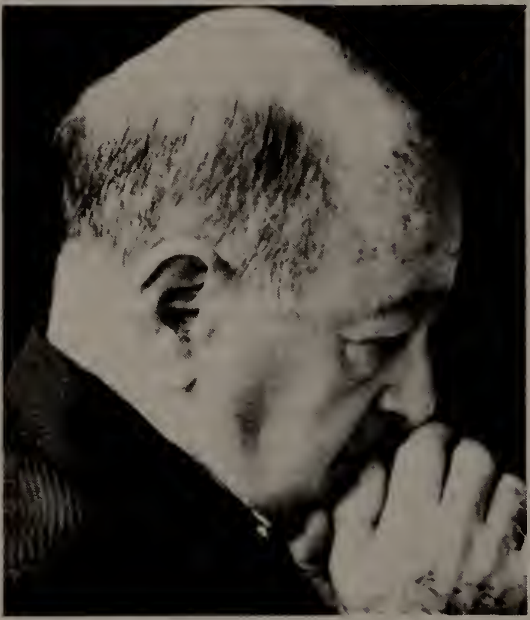
When he appeared as Camille Desmoulins in *Danton*, Andrzej Wajda's film of the French Revolution, Chéreau was cited, along with Roger Planchon as Fourquier-Tinville, by Howard Kissel of *Women's Wear Daily* (September 29, 1983) for giving a "beautiful" performance. Although he has said that he hates himself as an actor and becomes bored within ten days, Chéreau went on to play Napoleon in the Egyptian director Youssef Chahine's French-Egyptian film *Adieu, Bonaparte*.

On March 30, 1988 the avant-garde choreographer Maurice Béjart presented a new ballet in Brussels entitled *Patrice Chéreau, devenu danseur, règle la rencontre de Mishima et de Eva Perón* (*Patrice Chéreau, Turned Dancer, Directs the Meeting of* [Yukio] *Mishima and Eva Perón*). The opening showed "Chéreau" smoking and staring contemplatively into space, while behind him twelve bare-chested men holding thick ropes entwined themselves into different shapes and volumes. Fragments of Chéreau's voice taped during a rehearsal were heard in the score. Luisa Moffitt, who reviewed the ballet in *Dance* (December 1988), wrote: "I felt I was watching a landscape of the mind, Chéreau's mind, where a mass of tangled theatrical ideas was struggling to find a meaning."

Patrice Chéreau had signed a contract to direct three operas by Mozart and the librettist Lorenzo da Ponte for the 200th anniversary of Mozart's death, in 1991, at the new $350 million state-of-the-art opera house built on the Place de la Bastille in Paris. But, when on January 15, 1989, in a cause célèbre, the new hall's artistic director, the conductor Daniel Barenboim, was fired, Chéreau and ten other eminent international artists committed to Barenboim's projects withdrew in protest.

Patrice Chéreau is a small man with chiseled features, longish dark brown hair, and large brown eyes. He betrays his nervous intensity by chain-smoking and biting his nails. Sometimes elegantly dressed, Chéreau has also turned up in blue jeans at public appearances. While enthusiastic about making films, he has expressed his disdain for opera ("a pleasure akin to reviving the dead") and its upper-crust patrons, and his feelings about the theatre are similar. "Everything I stage in the theatre, I stage out of my hatred for the theatre," he told Gilbert Adair, who interviewed him for *Sight & Sound* (Spring 1987). Although a man of the Left, he conceded to another interviewer, Arthur Holmberg of *Performing Arts Journal* (Spring 1984), "For the theatre to be a political force, it would have to reach many more people than it does." But he assured Holmberg that, even if the theatre cannot be popular, he has always followed and will continue to follow his own aesthetic objectives. "The theatre becomes important when those who make it realize it is without importance," he said. "Like getting up in the morning, theatre is an existential act."

References: Drama R 21:27+ Je '77 por; Educational Theatre J 29:486+ D '77; Manchester Guardian W p14 F 6 '77 por; N Y Times II p32 Ja 13 '85 por; Performing Arts J 2:67+ Spring '77; Who's Who in France, 1988–89



Cherkassky, Shura

Oct. 11, 1911– Pianist. Address: c/o Shaw Concerts, Inc., 1900 Broadway, New York, N.Y. 10023

In his invariably sold-out recitals and concerts, the Russian-born American pianist Shura Cherkassky resurrects for modern audiences the era of Romantic pianism exemplified by the great nineteenth-century virtuosos. A former child prodigy who has been performing in public since he was nine years old, Cherkassky survived the pitfalls of childhood stardom and the inevitable ups and downs of a seventy-year concert career to become one of the busiest and most popular pianists of the day. Although he made his reputation in a relatively narrow range of Romantic literature, his repertoire is vast, encompassing everything from Handel's "The Harmonious Blacksmith" to Stravinsky's Three Movements from *Petrouchka* to Morton Gould's "Boogie Woogie Etude," a favorite encore, and including a number of otherwise neglected scores, such as Anton Rubinstein's Fourth Piano Concerto.

A staggering technician with an infinitely varied tonal palette, Cherkassky has few rivals when it comes to delicate pedaling, teasing rubato, or illuminating phrasing, but it is his transfiguring imagination that most distinguishes his idiosyncratic (some would say eccentric) performances. His highly personalized interpretations are not to everyone's taste, but in recent years he has found a wider audience of enthusiastic followers, many of whom line up patiently for autographs after his appearances. "I can't begin to guess why so many people come to see me backstage," the pianist has said, as quoted in the *Chicago Tribune* (October 28, 1986). "It's a mystery. Maybe it's a question of human relations. That's what we're doing when we play the piano . . . —establishing human relations with the audience, trying to make a psychological connection. Maybe, after all these years, I've learned how to make the connection. Maybe I attract them with the spirit of my playing."

Shura Cherkassky was born in the Ukranian port of Odessa on October 11, 1911, the son of Isaac Cherkassky and his wife, the former Lydia Schlemenson. His father was a dentist; his mother, who had studied at the St. Petersburg Conservatory with Annette Essipova, a famed exponent of the Leschetizky method, which emphasized a beautiful, singing tone, was a piano teacher. As Cherkassky related to Alan Blyth in an interview for the British publication *Music & Musicians* (April 1969), he grew up in a home filled with music: "It seems to me as if the Chopin F-minor Fantaisie was born in me, so often did I hear it." Fascinated by sounds from an early age, he often tried to duplicate on the piano the various noises he heard on family outings, such as the clinking sounds made by the trams on the streets of Odessa. "As soon as I got home, I ran to the piano and played exactly the note that they had made," he recalled to Alan Blyth. "I said, 'It's this one,' and my mother, astonished, said that indeed it was."

Recognizing her son's innate musicality, Lydia Cherkassky began giving him lessons when he was little more than a toddler. By his ninth birthday, Cherkassky was ready to give his first public recital, with an ambitious program of Mendelssohn, Chopin, Beethoven, Weber, and Scriabin. At about the same time, inspired by the music of his idol, Sergei Rachmaninoff, he began composing what he has since dismissed as "trivial little pieces," among them the Prelude Pathétique. He soon abandoned any hopes of a career as a composer, however, and he has not written any music since the early 1920s. "My teachers said when I got older, I would like composing," he told one interviewer, "but they were wrong."

In the chaotic years immediately following the Russian Revolution, the Cherkasskys were often close to starvation. They sold almost all they had, including all their furniture except for the beds and the piano, to buy food and fuel. The room in which Shura dutifully practiced each day was so cold that his fingers became stiff and swollen. In 1922 the family immigrated to the United States, where they joined relatives in Baltimore, Maryland. Shortly after that, Cherkassky's parents, who had dedicated themselves to fostering their son's concert career, took him to New York City to audition for Rachmaninoff. After hearing the boy play, Rachmaninoff agreed to teach him, but only on the condition that he give up public performances—which, in the composer's view, hindered a young pianist's artistic development—for two years. Rachmaninoff also recommended that Cherkassky work on his technique with Rosina Lhevinne.

Seeking a second opinion, the Cherkasskys traveled to Philadelphia, where Shura played for the great virtuoso Josef Hofmann, a flawless technician of daring individuality. Hofmann immediately accepted the child as a pupil, advising him to continue playing in public while he trained. "As much as I adored Rachmaninoff—I absolutely worshipped him—I think Hofmann was right in my case," Cherkassky said years later, in an interview with Edward Rothstein of the *New York Times* (March 29, 1981). "Hofmann was himself a child prodigy. When you're a child and you play for the public, for the rest of your life it becomes second nature. But I enjoy playing more now than then. I used to envy other children; they didn't have to practice."

When Shura Cherkassky made his American recital debut, in Baltimore in 1923, he caused such a sensation that a New York engagement was hastily arranged for the following year at Carnegie Hall. Reviewing that performance for the *New York Times* (December 15, 1924), Olin Downes wrote: "Shura Cherkassky . . . is more than an imitative or facile young player, more than an infant phenomenon of the not infrequent description. . . . He gave proof that his talent is not a superficial thing and that he has capacities for growth beyond his present astounding demonstration." Downes was especially impressed by Cherkassky's mastery of the daunting technical demands of the first two works on his program—Carl Tausig's extravagant arrangement of Bach's Toccata and Fugue in D Minor and Franz Liszt's monumental (and treacherous) masterpiece, the B-minor Sonata—but he worried that the young pianist's "delightful naturalness" and "sheer instinct for what was artistic" might become "hardened . . . by forcing."

To allow his talent to grow and develop, Cherkassky devoted most of the following four years to intensive study, with infrequent public appearances, among them concerts with Walter Damrosch and the New York Symphony and a command performance at the White House before President Warren G. Harding. In 1925 he enrolled at the newly established Curtis Institute of Music in Philadelphia, which Hofmann then directed. There, Cherkassky continued his training with Hofmann off and on for ten years, eventually receiving a diploma from Curtis in 1935. "I can't quite say what Hofmann taught me," Cherkassky told Edward Rothstein. "Pedaling, dynamics, general vibrations. I learned an awful lot. . . . When you study with someone like that at the age of eleven, it stays with you for the rest of your life."

During the early 1930s Cherkassky occasionally interrupted his formal training to embark on extended concert tours abroad. Before leaving the United States for one round-the-world tour in 1935, he gave a farewell recital before an almost reverential audience at Town Hall in New York City. For most listeners, the highlights of the unusually varied program of pieces by Liszt, Chopin, Brahms, Ravel, Godowsky, and Shostakovich were Liszt's tempestuous and fiendishly difficult *Don Juan Fantasy* and Brahms's mighty *Variations and Fugue on a Theme by Handel.* Cherkassky's authoritative accounts of the two showpieces aptly demonstrated his maturing artistic powers, as Olin Downes, for one, noted in his review for the *New York Times* (February 10, 1935). In Downes's view, Cherkassky presented the Brahms-Handel Variations "with a musician's sense of form and architecture, feeling that was deep without ostentation, and a master's grasp of his material. . . . Playing Brahms, he was the interpreter of serious and noble music. Performing Liszt, he re-created the Romanticism and virtuous passion with which the music was conceived."

Although he returned periodically to the United States for recitals and chamber and orchestral appearances, Cherkassky spent most of the next five years overseas. In 1935 he played for the first time in fifteen years in the Soviet Union, where he was virtually besieged by adoring fans. He scored similar triumphs in the Far East and in Europe, winning ovations everywhere for his dazzling technique and for the substance and variety of his programs. "Here is not merely first-rate pianism," a critic for the London *Sunday Times* rhapsodized, "but superlative pianism, the sort of thing that is so completely remarkable that after a while you cease even to be aware of its perfection."

On his return to the United States in 1940, Cherkassky gave a recital—his first in the country in four years—at Carnegie Hall before a large and enthusiastic audience of keyboard aficionados, among them Howard Taubman, who commented on the performance for the *New York Times* (October 17, 1940). "Cherkassky has returned with even a finer command of the piano than before he left . . . ," Taubman wrote. "He can make the instrument do almost anything. He has speed, dexterity, power, finesse, a dazzlingly varied palette, and a tone of wide range and subtlety. If ever a musician had the equipment to dominate as a pianist, Shura Cherkassky is the man."

While the critics unanimously agreed that, for sheer mastery of the mechanics of piano playing, Cherkassky had few peers, some reviewers, including Irving Kolodin, Samuel Chotzinoff, Jerome D. Bohm, and even the otherwise complimentary Howard Taubman, expressed reservations about his attainments as an interpreter. Jerome D. Bohm spoke for his colleagues in his evaluation of the recital for the *New York Herald Tribune* (October 17, 1940): "Astounding virtuosity is in itself not enough to satisfy the most discriminating listener. And it is to be feared that Mr. Cherkassky too often sought to astonish his hearers rather than to move them by interpreting the works on his program from the composers' viewpoint." In Bohm's view, this was especially true of the pianist's reading of Beethoven's *Appassionata* Sonata, which buried the composer's "titanic utterances . . . beneath masses of essentially empty pianism."

As more than one reviewer pointed out, Cherkassky seemed to have lost his individuality, his unique musical voice. He had become, in some ways, the victim of his prodigious gifts. Among other things, he was taken to task for affecting "the grand manner" and for resorting to effects for their own sake—a charge that had also been leveled occasionally at Hofmann. Indeed, Jerome D. Bohm went so far as to call Cherkassky "a pocket-edition Josef Hofmann." "I believed in him like a god," Cherkassky said of his revered master years later, in the interview with Alan Blyth. "He had this craze for what he called his 'inner voices' and for the left hand. I followed him slavishly for some time, but then it became too much, and I had to get away from his influence."

Cherkassky remained in the United States throughout the war years, but aside from a handful of appearances, including several recitals at Carnegie Hall, he was offered few engagements. "I [was] . . . overshadowed by Rubinstein and Horowitz," he admitted to Howard Reich, who interviewed him for the *Chicago Tribune* (October 28, 1986). "Things were very bad; it wasn't going well. There weren't enough concerts, [and] it was difficult to get management." Discouraged, in debt, and without a manager, Cherkassky decided in 1946 to go back to Europe, where he found steadier employment.

The turning point in Cherkassky's career came three years later, when he electrified listeners with a scintillating performance of Rachmaninoff's Rhapsody on a Theme of Paganini, in a concert with the Hamburg Radio Symphony. From that point on, Cherkassky was one of the most sought-after pianists on the European concert circuit. Over the next three decades, he appeared regularly as a soloist with all of the major European and British orchestras, with whom he performed most of the standard concerto repertoire, earning the highest marks for his bravura interpretations of the Liszt, Tchaikovsky, and Rachmaninoff warhorses, which he often takes at hair-raising speeds. His performances of Rachmaninoff's Third Piano Concerto, the most technically taxing of the composer's works for piano and orchestra, were especially prized for what one critic called their "predictable unpredictability"—an unexpected shift in dynamics, a lingering pause to savor the harmonic flavor of a chord, a sudden lurch in tempo—which challenged convention and turned a concert into a novel experience.

As a recitalist, Cherkassky developed a large and devoted following in Europe and especially in Great Britain, where he has been among the top attractions since his acclaimed benefit appearance at the Kensington Town Hall in London in November 1950. In their invariably favorable assessments of his subsequent annual London recitals, British critics have repeatedly acknowledged their appreciation for the way Cherkassky breathes new life into such overworked recital staples as Brahms's F-minor Sonata, Mendelssohn's Andante and Rondo Capriccioso, and Beethoven's ubiquitous *Appassionata* and *Waldstein* sonatas with his unconventional, intuitive readings. "Even when Cherkassky provokes disagreement, his views on the music are expressed with such compulsive conviction and ardour that unremitting attention is exacted from his listeners," one reviewer maintained in *Musical Opinion* (March 1954). "To achieve this is no mean feat, and vastly preferable to the deferential attitude towards the text of more orthodox but musically mindless pianists who can be heard by the score throughout the year."

Cherkassky also won the critics' approval with his adventurous and widely contrasted recital programs, which were studded with such rarities as Richard Rodney Bennett's Five Studies, Paderewski's Variations and Fugue on an Original Theme, works by relatively obscure composers like Cécile Chaminade and Mana-Zucca, and several of Josef Hofmann's charming salon pieces, such as "Kaleidoscope." He has earned the most acclaim, however, for his expansive and, as one critic put it, "truly transcendental" Liszt and, above all, for his irresistible Chopin. In his book *Chopin Playing from the Composer to the Present Day* (1981), the music historian James Methuen-Campbell discussed the characteristics of Cherkassky's Chopin: "a luscious tone, attention to the polyphonic side of the music, marvelously detailed phrasing, and a grasp of the overall shape of a work." "It would be impossible to say that he favors fast tempos," Methuen-Campbell noted, "because he never follows any rules. He is like a magician at the keyboard, conjuring up near miraculous sounds that the most assiduous listener may hear only once in a lifetime from another pianist."

As a case in point, Cherkassky's accounts of Chopin's resplendent Sonata in B-flat Minor (*Funeral March*), which he has been playing publicly for more than sixty years and which he featured prominently in his 1989–90 recital programs, have varied widely over the years, for perhaps more than any other pianist, he relies on spontaneous whim. When Olin Downes heard him play the piece in Carnegie Hall in 1941, it was "all black shadows and blazing lights." On that occasion, Cherkassky attacked the exposition of the first movement in "a very stormy and dramatic way, with climaxes of orchestral sonority." During his most recent American tour, he opened the sonata quietly, suggesting a "dreamscape" to one critic, and took the final "wind over the grave" section, marked presto by Chopin, "with a heavier, almost sluggish tread," to quote Lesley Valdes of the *Philadelphia Inquirer*. While he personally would have preferred a "grittier" view of the piece than that presented by Cherkassky at his 1989 Carnegie Hall recital, Peter G. Davis, writing in *New York* magazine (December 12, 1989), nonetheless conceded that "the delicate scent and feverish fantasy of Cherkassky's interpretation may be a more accurate reflection of how the composer performed his own music."

As might be expected, Cherkassky's huge Chopin repertoire includes, in addition to the more frequently programmed works, such seldom-heard pieces as the *Là ci darem la mano* Variations for Piano and Orchestra, the Tarantelle, and the Bolero, and he is one of the few pianists who plays Chopin's early C-minor Sonata, which the composer wrote for his teacher, Joseph Elsner, as a compositional exercise. According to the pianist and musicologist David Dubal, Cherkassky's reading of Chopin's charming Ballade in A-flat is "seductive"; his interpretation of the luminous E-major Nocturne "translucent"; and his accounts of the incomparable preludes, "beguiling." Cherkassky's recordings of Chopin's works, especially the polonaises (Deutsche Grammophon), the four scherzos (HNH), and the Sonata no. 3 in B Minor (Nimbus), are widely considered to be among the best available.

Chopin's sublime F-minor Ballade was among the works Cherkassky chose for his recital at Hunter College in New York City on March 13, 1976. Although he had given a few sparsely attended recitals in the United States in the early 1960s, his American career had virtually vanished since his move to Europe in 1946, and the Hunter engagement was, in effect, his New York debut. His heroic reading of the Chopin Ballade, coupled with his color-washed interpretations of Schubert's Four Impromptus and his caution-to-the-winds account of Balakirev's whirling *Islamey—Oriental Fantasy*, won over the *New York Times*'s Harold C. Schonberg, who advised his readers, "This is Romanticism undiluted, and the next time Mr. Cherkassky comes around, don't miss it."

The Hunter College recital, which was followed by a series of increasingly well received New York appearances over the next few years, helped resurrect Cherkassky's reputation in his adopted homeland. Since then, he has returned to the United States for annual fall and spring tours, during which he has appeared as a soloist with most of the top American orchestras and as a recitalist in the premier concert halls coast to coast. In June 1988 Cherkassky was among the twenty-five Steinway artists (out of a total of more than 900) invited to take part in the Carnegie Hall concert and telecast celebrating the 135th anniversary of Steinway & Sons and the manufacture of its 500,000th piano—an elephantine instrument that he subsequently played on tour. A diminutive man, Cherkassky was dwarfed by the mammoth Steinway (which one nonplussed critic described as looking like "a post-modernist Frank Lloyd Wright temple designed by Liberace"), but in his belated concert debut with the Chicago Symphony Orchestra, in December 1988, he drew from its depths an astonishing range of sonorities in a towering performance of Tchaikovsky's sadly neglected Piano Concerto no. 2.

On the concert stage, Cherkassky approaches the piano almost shyly, then perches on the edge of the bench, his back ramrod-straight. As Edward Rothstein noted, he seems "absorbed in strange physical gestures, changing fingers on a lingering tone, delicately taking his bows. He could still be a child prodigy in Baltimore, astonishing audiences and critics." What makes a Cherkassky performance extraordinary, in David Dubal's opinion, is its unpredictability. "Cherkassky never remains static . . . ," Dubal observed in his book *The Art of the Piano* (1989). "Season after season . . . , [he] develops, changes, and grows." In the *New York Times* interview with Edward Rothstein, Cherkassky himself agreed that he was indeed "very unpredictable." "I don't believe in analyzing the work," he told Rothstein. "I have no special method. It comes naturally. . . . Five minutes before I go onstage, I don't know how I'm going to play. People say they hear me at different times and I sound like different pianists." Until recently, Cherkassky disliked recording because he felt he could not be as spontaneous in the recording studio as he is in the concert hall, but since signing with Nimbus, which, in his words, lets him play "as if it's a concert," he has become a prolific recording artist.

Although Cherkassky plays "by intuition," as he once put it, he carefully plans his programs. For any given concert season, he normally carries seven concertos (his 1990 list includes the Rachmaninoff Third, the Tchaikovsky First, the Chopin Second, the Mozart D-minor, the Gershwin F-major, and the rarely performed Fourth Piano Concerto of Anton Rubinstein) and two recital programs. He makes a practice of learning at least one new work every year, often a contemporary piece. "It's good for the mind," he explained to the pianist Constance Keene in a conversation for a *Keyboard Classics* (May–June 1990) profile. "It's good for your technique; it keeps you young." During the 1989–90 season, for instance, he tackled Stockhausen's percussive, abrasive Klavierstück IX and Berg's only work for solo piano, the thorny Opus 1 Sonata, which, in his hands, "took on the quality of an inspired, rhapsodic improvisation," as Tim Page observed in his *New York Newsday* (November 16, 1989) review of Cherkassky's sold-out Carnegie Hall recital.

An endearingly gentle, leprechaunlike man, Shura Cherkassky stands barely more than five feet tall and has crinkly eyes and a fringe of close-cropped gray hair. Because it is "geographically ideal" for his peripatetic career, he has lived in London since the mid-1970s. During the concert season, whether he is in his flat at home or in a hotel room on the road, he assiduously practices—in slow motion—four hours daily, carefully making up missed minutes by adding them to the next day's session. Equally meticulous about his diet, he follows a self-imposed regimen that includes a liquids-only day once a week to compensate for his sweet tooth. On performance days, he practices for two hours, eats a large lunch of steak, spinach, and fruit, then naps for two hours before dressing—slowly, to conserve energy—for the concert hall. Cherkassky takes six or seven weeks off from his concert schedule and his practice routine each year to travel and "discover new exotic countries." On returning from this annual vacation, he practices for one month before resuming his round of concerts. Cherkassky's marriage to Genia Ganz ended in divorce in 1948. Among his many honors is the Shura Cherkassky Recital Award, which was established in his name in 1986 by the Ninety-second Street YMHA in New York City and is given annually to a young pianist of exceptional and individual talent.

References: Music & Musicians 17:30 Ap '69 por; N Y Times II p17+ Ap 2 '78 por, II p17+ Mr 29 '81 por, II p29+ D 10 '89 por; International Who's Who, 1990-91; Kehler, George. The Piano in Concert (1982)

Daniel Sheehan/© 1987 New York Newsday

Chia, Sandro

(kē´ ā)

Apr. 20, 1946- Artist. Address: 521 W. 23d St., New York, N.Y. 10011

With the transformation of art into an investment commodity in the 1980s, the reputations of certain young contemporary artists were particularly vulnerable to the rise and fall of the market. The experience of the Italian-born painter Sandro Chia was much to the point. Chia's first New York exhibition, in 1980, was a launching pad for his immediate success, and prices for his work rose phenomenally when one collector bought seven of his paintings. When the same collector sold them all only a few years later, in 1984, their market value plummeted, and Chia seemed likely to lose the international reputation he had established at such prestigious exhibitions as the 1977 Paris Biennale, the 1979 São Paulo Bienal, the 1980 Venice Biennale, and the 1982 Kassel Documenta, in addition to many one-man shows in galleries in Italy and in New York and London.

Chia is one of the New European Painters (so designated by the *New York Times* art critic John Russell) who, toward the mid-1970s, went back to older, figural styles, producing canvases charged with historical allusions and symbolism. In Chia's case, classical mythology and Italian folktales supply the thematic underpinning. As a *New Yorker* art reviewer (November 13, 1989) summed it up, the "mixture of flamboyance and revived traditionalism" in the neo-expressionist work of those artists "met the climate of the Reagan years head-on. Most of these rather macho debs did O.K. for themselves in a can-do economy." But, concurrent with fluctuations in the market value of Chia's work from about 1983 on, art critics turned against his insistent use of blimp-proportioned figures in mock-heroic posturings and his grandiose themes, which one reviewer found "annoyingly self-aggrandizing."

It may be, too, that some of the loss of interest in Chia's painting was part of a cultural trend noted by another *New York Times* critic, Michael Brenson, in a January 5, 1986 article headed "Is Neo-expressionism an Idea Whose Time Has Passed?" By 1987, however, Chia had begun to regain some favor, though many critics continued to find his work overly rhetorical and banal. On the other hand, Anthony Haden-Guest, interviewing the artist for *Vanity Fair* (August 1988), described his work as "crammed with art-historical quotes, but vivid and fluent, a sort of painterly bel canto." Freely acknowledging his borrowings from great painters and sculptors of the past, Chia has noted that it used to be considered a compliment to emulate others. "The concept of originality in art," he once remarked, "is very recent."

Sandro Chia was born on April 20, 1946 in Florence, Italy, the younger of the two sons of an engineer who worked as a salesman for an American machine-tool manufacturing firm. Growing up in a working-class neighborhood, Chia made repeated visits on Sundays, with his father, to the nearby Uffizi Gallery and Pitti Palace. Once, he has recalled, he asked his father why a painter makes paintings. The reply was, "When a painter is hungry, he paints an apple so he can eat that apple and be satisfied." "I thought it was such a marvelous thing. I had to be a painter," Chia told one interviewer. At the age of fourteen or fifteen, about the time of his graduation from middle school, Chia decided to study art, much to his father's lasting regret, since the family would have preferred that he become a lawyer.

In 1962 Chia enrolled at the Istituto d'Arte, where he studied for five years, living at home and working for one of his teachers to earn tuition money. There, the training was thorough and traditional, emphasizing basic technical skills in painting and the graphic arts and generally ignoring contemporary artistic trends. His next two years, which he spent at the Accademia di Belle Arti, were the antithesis. There the craft tradition counted for nothing, and teachers and students were committed to the belief that art must serve radical political ideas—a stance that Chia came to dispute in later years. A nonconformist, he found political activism as uncongenial as maintenance of the status quo. Called up for military service, he was, reportedly, sent home after three days with a letter stating that he was incapable of receiving or giving orders and should be discharged immediately.

Equipped with a degree from the Accademia, Chia went off to India. Upon his return in 1970, he took a small apartment in Rome and settled in for the next several years to make installation art. His *Shadow and Its Double*, for example, featured objects such as a plastic rose and a stuffed bird, spotlighted so as to cast shadows on blank canvases hung along the walls. He created the piece for his first solo exhibition, which was held at Galleria La Salita in Rome in 1971. Gradually, though, he turned away from "all this Anglo-Saxon art" (his term for pop and conceptualism, actually American-inspired) and went back to traditional painting on canvas at just about the time that other Italian artists (and German and American painters as well) were also rejecting avant-garde approaches.

Dubbed by the Italian critic Achille Bonito Oliva "the Transavanguardia" (roughly equivalent to postmodernists), Chia, Mimmo Paladino, Enzo Cucchi, and Francesco Clemente, though working independently of one another, were perceived as similar in their "nomadic" forays into art styles of the past, in their mingling of abstraction and figuration, and in their borrowings of imagery from low culture as well as high art. In 1977 the dealer Gian Enzo Sperone showed the work of "the three Cs," as Chia, Clemente, and Cucchi are popularly known, in an exhibition at his newly opened gallery in Rome. As Chia has noted, "Sperone grouped us together, . . . and professionally it was good for us. It was clear . . . that we were probably the best painters Italy could give at that moment." Later in 1977 Sperone mounted a one-man show of Chia's paintings, which brought the artist to the attention of American art critics and European collectors.

Three years later Sperone arranged for an exhibition in New York City, at Sperone Westwater Fischer gallery. All twelve paintings shown were sold, and Chia stayed on in New York amid escalating fame and publicity, capsulized in an April 1983 *ARTnews* feature article by Gerald Marzorati, which labeled him "the Last Hero . . . a brush-wielding Clint Eastwood." That same spring a solo exhibition at the Stedelijk Museum in Amsterdam signaled Chia's "acceptance into the heavy squad," as his *Vanity Fair* interviewer put it, of international neo-expressionists.

By 1982, however, voices of dissent were already to be heard, among them that of *Time* magazine's art critic, Robert Hughes. Reviewing "Italian Art Now: An American Perspective," a 1982 show at the Solomon R. Guggenheim Museum in New York, he described Chia's contribution as "hard to dislike" because it was erudite and often really funny but, at the same time, not really moving. With its "hyperactive" surfaces filled with calligraphic squiggles that, except for their carnival colors, are "out of Cy Twombly," an American painter long resident in Italy, and that parody Italian futurist brushwork, Chia's painting was "ideal décor for the early 1980s, revivalism tempered by . . . irony. It is chic, like a Fendi fur with metaphysical yearnings." Discussing a painting like *In Strange and Gloomy Waters If a White Dot Shines If a Child Jumps I Will Approach Her Flight* (1979), Hughes found it to be as much a stylistic pastiche as its title. According to other commentators, however, the verbal witticism of Chia's titles, which are often inscribed on the canvas surface, is an important component of the total aesthetic pleasure. Thus, that large composition encompasses a picture-postcard view of the Grotta Azzurra (Blue Grotto) in Capri; a tiny figure of a girl, floating upside down, à la Chagall; and phrases written on the canvas in the manner of certain works created by Miró in the 1920s.

The majority of Chia's enormous compositions center on male protagonists, seekers after something, bent on obscure missions. In *The Lonely Explorer* (1984) a muscular laborer-cum-thinker is seated in a classical pose, his back to the viewer, his head (with its suggestion of a laurel wreath?) cupped in his hand. Other compositions feature figures of men burdened with heavy sacks, their contents unrevealed, or holding lances, or shooting off cannons for undisclosed reasons. The iconography, and ultimate meaning, also remains enigmatic in a number of other works devoted to the artist's theme, such as *The Painter* (1982), where a huge figure, a large tear welling from one of his eyes, boldly confronts the viewer with his painting. A favorite Chia theme, too, has been the conflict between adolescence and paternal authority, as in *Son of the Son* (1982), in which a tiny figure tugs at a gigantic man shouldering an enormous sack; or *The Pharmacist's Son* (1981), in which the boy meddling with his father's alchemical apparatus releases a minuscule figure very like the one of Mercury by the mannerist sculptor Giovanni Bologna.

In his largest painting to date, the 1981 *Idleness of Sisyphus* (7′ x 13′), which is owned by the Museum of Modern Art in New York, the central figure, wearing a modern business suit and a ridiculously small fedora, scales a mountain composed of calligraphic paint strokes. The irony implied in the title and in the cartoonlike rendition of Sisyphus subverts the meaning of the original myth, according to Michael Krugman, who discussed the work in *Art in America* (October 1981). Similarly, Robert Hughes, reviewing a Chia exhibition at the Leo Castelli Gallery in New York in 1983, referred to the artist's treatment of twentieth-century Italian history as "light opera" that merely parodies the conservative art of the Fascist period—the 1930s work of de Chirico, Alberto Savinio, and Ottone Rosai. In the painting *Young Man with Red Arm* (1983), for example, the absurdly muscular youth, sans genitalia, recalls Mussolini-era "strength-through-joy" nudes. By taking once authoritarian images and defusing their original political meaning, Chia produces ebullient, juicy, nonthreatening compositions. Although other critics have also attacked him for his ambivalent political posture and refusal to indulge in social commentary, Hilton Kramer, the editor of the *New Criterion*, a conservative journal of the arts, has lauded Chia for making art "once again a medium of dreams and memories." Chia has defended himself by protesting that art is "too delicate. It cannot be in the service of political ideas."

By 1982–83 a pastoral calm had tempered to some extent the strident and even occasionally scatological macho imagery of Chia's earlier works. In the 1983 *Figures with Flag and Flute*, for example, a bearded sage listens to a young musician amid a setting of temple ruins. Hughes has called such works classical nostalgia played with camp. Over the next few years, Chia's human figures became smaller and almost extraneous against lush, arcadian landscapes or abstract backgrounds composed of dense, undulating brushings of paint. In *Aroused Shepherd Boy*, which was shown at the 1985–86 exhibition "A New Romanticism: Sixteen Artists from Italy" at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the youth embracing a sheep within a cave is pictured against an exuberantly painted background of sky and fields, with a Palladian villa as a backdrop. According to the art critic Roberta Smith, in order to make out the figural elements in such works the viewer is forced to stand close to the surface; seen at a distance, the composition becomes a fuzzy tapestry. A more sympathetic writer, commenting on the secondary role that figures play in Chia's most recent works, such as *If You're Born to Be Hanged Then You'll Never Be Drowned* (1987), cited the artist's own belief that abstraction and figuration are two sides of the same coin, that any painting can be abstract according to the viewer's distance from it.

Prices for Chia's paintings escalated from between $8,000 to $15,000 each at his first New York show to $60,000 (or even, it is said, $90,000), the going rate for some of his largest canvases, three years later. Soon after Chia made his New York debut, Charles Saatchi, the English advertising magnate and enormously influential collector of contemporary art, began cornering the market in Chias, but in 1984 he offered to swap *Melancholic Camping*, a genuinely lyric painting, in the opinion of the usually captious Robert Hughes, for a work by Andy Warhol. He later decided to sell the other Chia works he owned to Sperone Westwater, as the gallery is now known, despite the artist's efforts to buy them back himself.

In a letter to *ARTnews*, Chia maintained that Saatchi's attempts to label the sale a "dispersal" disguised the fact that it was a "purely profit-making operation." Although the paintings were eventually sold to other collectors for prices in six figures, the action frightened away other potential buyers, resulting in a glut of Chia's work on the market. Negative reviews of a 1984 show at the Leo Castelli Gallery compounded the damage to Chia's reputation. When asked about his fellow painters' reactions to the controversy, Chia said simply, "Unfortunately, I don't talk to other artists." By and large, however, most owners hung on to their Chia acquisitions, and Sperone Westwater in 1988 was asking $150,000 for his large early canvases.

In 1987, after that near eclipse, Chia received favorable reviews again for the murals he completed, between 1985 and 1986, for the Palio restaurant in the Equitable Building in midtown Manhattan. Equitable's commission for the four panels left him free to choose his time schedule and manner of expression, but the company did suggest the theme: the biannual horse race around the main piazza of Siena, the Palio, a subject thoroughly congenial to the artist's self-confessed "aggressivity." Hot-colored and densely packed with a frieze of centaurs, horses, and men, the mural wraps around the top of the rather small bar in the restaurant and, according to John Russell, reveals Chia's gifts as "a decorator in a grand and ancient Italian tradition." Because of its overall size, each panel being about fourteen feet by thirty-two feet, the artist had to work on it at his country studio and was not able to apply paint as thickly as he usually does because the canvas had to be rolled for transportation. "Murals in Time," an essay based on an interview with Chia for *Art & Antiques* (May 1986), described the painter's methods as he worked and recorded his views about the function of art in public spaces: an "indispensable" thing that "provokes a fantastic effect in the midst of . . . loneliness and chill."

The artist's penchant for, as he once put it, telling "stories in color" was further revealed in the 1987 exhibition of seven large (98" x 130") paintings at Sperone Westwater. Images in the paintings were generated by series of rhyming nouns, such as "sight knight plight," "grape drape nape," or "son sun pun." In the painting for the last, a colossus of a figure, reclining in an antique pose, wears a crown of sun rays reminiscent of that of the Statue of Liberty. A new way of treating the background borrows from cubism, except that the fragmented planes that now replace the earlier calligraphic scrawls are enlivened with brightly hued figural elements: eyes, ghosts, and grapes. The words that form the paintings' titles are themselves written on small framed pastels, to be hung alongside the pertinent oils.

Although Chia has acquired a reputation for basking in the lifestyle of an art superstar, he has always devoted himself rigorously to his work. "Art," he has declared, "is the only thing that makes life supportable to me." He goes back and forth from one unfinished painting to another, and, intermittently, to his drawings. In his 1983 *ARTnews* piece, Marzorati noted that Chia even keeps drawings tacked up near his telephone and colors them with paintstick as he talks. In the same way, he goes back and forth without transition from painting to the printmaking that, since about 1978, has formed an important part of his oeuvre.

Because of his early training in Florence, Chia is one of the best-informed of all contemporary artists about the techniques of etching, including the variety of tools needed for additional linear effects. Etching, occasionally combined with aquatint and drypoint, remains his favored medium, because, according to Henry Geldzahler, a former curator of twentieth-century art at the Metropolitan Museum of Art, the investigation of the relationship between figure and field is basic to Chia's art, and etching is particularly suited to this.

For the most part, Chia has always printed his own plates, and he maintains a press in a workroom two floors from his main New York City studio. "I'm realizing the dream of my youth, to have all the equipment to work with," he once said exultantly. A portfolio of prints, *Gardens and Villas of Italy*, done from about 1984 to 1986, breaks new technical ground in its working over of photographic images from old guidebooks. A 1986 suite of five two-color etchings combines visual imagery with the written word as in his paintings, consisting here of excerpts from the works of the Beat poet Gregory Corso. Completely assimilated from the time of his arrival in the United States, Chia speaks fluent English and finds all the varieties of the language "full of music."

Chia has also done sculptures in bronze, one of them an ornamental fountain created in collaboration with Enzo Cucchi. Entitled *Scultura andata, scultura storna*, it is an ensemble of figurative and abstract forms that allude to classical and baroque sculpture. The work was shown first in 1982 at the Emilio Mazzoli gallery in Modena and then at the outdoor sculpture exhibition in Monaco in 1987. Citing that sort of conservative antimodernism, Roberta Smith has warned that Chia's sculpture may become merely "salable figuration"; and Robert Hughes, even more dismissively, has described that body of work as "fussy in surface and ponderously lumpy in volume; . . . a waste of bronze."

Sandro Chia has been known to take a break from his studio routines to work out on a punching bag or to go hunting, for he is a crack shot with a rifle. His marked resemblance to Roman portrait busts of pugilists or consuls seems fitting: the round head with close-cropped dark hair; the distinct contrast between the strong facial planes and the neat, compact features; the stern visage; and the rugged bearing. The resemblance is modified, though, by Chia's usual garb of T-shirts, paint-splattered corduroy jeans, and sneakers. For ten years Chia maintained a relationship with Paola Igliori, a member of Italy's powerful Della Rovere family; they were eventually married and had a son, Filippo, but the marriage soon deteriorated. Later, he had a child with another woman, but he now lives alone, shuttling between a restored medieval castle in Montalcino, south of Siena; a country house in Rhinebeck, New York; and his enormous loft-studio in Manhattan's Chelsea area, where he displays sixteenth-century Venetian art along with works by such moderns as Picasso, Léger, Pollock, and Warhol. Although Chia, in talking to Anthony Haden-Guest in 1988, remarked sardonically that he was probably no longer wanted in America, he still thinks he was right to come and has no intention of leaving. "Boredom is what would kill my energies, my inspiration," he has said, and the vicissitudes of his career have proved a not unwelcome antidote.

References: ARTnews 82:58+ Ap '83 pors; N Y Newsday Weekend p25 My 15 '87; Vanity Fair 51:68+ Ag '88 por; Who's Who in American Art, 1989-90

Chissano, Joachim (Alberto)

(chē-sä´nō, zhō-ä kēm´)

Oct. 22, 1939- *President of the Republic of Mozambique. Address: Office of the President, Avenida Julius Nyerere, Maputo, Mozambique*

One of the several black-majority-ruled nations caught in the quagmire of southern African regional politics, Mozambique is at last nearing the end of its protracted war with RENAMO, the South African-backed rebels, which has destroyed entire villages and major transport routes, brought agricultural production to a standstill, made hundreds of thousands homeless, and forced almost one-half of its population of 15 million to subsist on little more than boiled roots and international aid. The prospect of a settlement in the southeast African nation is the victory not only of the once much-flouted United States policy of "constructive engagement" and Pretoria's consequent interest in achieving a modus vivendi with black regional leaders, but also of the intelligent and pragmatic leadership of Joachim Chissano, the intellectual turned revolutionary who became the Mozambican head of state and president of FRELIMO, the country's Marxist-oriented ruling party, in 1986.

Following a course of unwavering opposition to South Africa's policy of regional destabilization and remaining open to cooperation and peaceful negotiation, Chissano has succeeded in obtaining a complete reversal of Pretoria's antagonistic policy toward his country. He persuaded P. W. Botha, the former South African president, and his successor, F. W. de Klerk, that it was in their interests to have an economically healthy and politically stable neighbor to the northeast. To date, South Africa's pledge to help rehabilitate the Cabora Bassa dam, which has the potential to supply much of the region with cheap energy, and its decision to end all covert aid to RENAMO have been among the most tangible successes of Chissano's brilliant diplomacy. With the prospects for peace better than at any time during the fifteen-year-long war, Chissano may soon be able to attend to the Mozambican economy, which, because of the protracted war, is one of the weakest in the world.

Even without the war, Mozambique would probably be one of the most backward nations in the world, a legacy of the inept rule of the Portuguese, who governed Portuguese East Africa, as the country was called before its independence, for 500 years before turning it over to FRELIMO in 1975. Because the Portuguese colonists barred black Mozambicans from performing even the most menial labor, when independence came the country possessed neither an indigenous business class nor a skilled labor force, not to mention highly skilled professionals. Furthermore, the Portuguese, unlike other European colonial powers, took little interest in educating the native population, thus perpetuating the illiteracy of almost the entire population well into the second half of the twentieth century. Not surprisingly, only the tiniest minority of black Mozambicans managed to become fluent in Portuguese, and fewer still became property owners. But those who managed to adopt the cultural and religious traditions of the Portuguese achieved *assimilado* status and, by virtue of that elite status, acquired the same civic rights and educational and professional opportunities claimed by every white settler at his birth.

The events of Chissano's early life suggest that he was born into a family of the privileged elite; if not, he certainly acquired that status as a young man. Born on October 22, 1939 in Malehice, a town in the southern province of Gaza, Joachim Alberto Chissano spent his youth in one of the most prosperous regions of Portuguese East Africa. After completing his elementary education in Xai-Xai, one of the colony's busiest commercial centers, he became one of the first black Mozambicans to be admitted into the principal high school in Lourenço Marques (now Maputo), the capital. At a time when unassimilated black Mozambicans became movie ushers or clerks only after overcoming great obstacles, Chissano aspired to become a doctor.

Although the Portuguese apparently presumed that the *assimilados* would help to perpetuate the system that had saved them from poverty, it was among the black Mozambican elite that black nationalism first reared its head. Influenced by the nascent movement in his youth, Chissano joined the Nucleus of African Secondary Students of Mozambique (NESAM), a student nationalist organization, in the mid-1950s. Founded by Eduardo Mondlane, the father of the Mozambican struggle for independence, the organization originally consisted almost exclusively of the black bourgeoisie, but over the years its membership became committed to mobilizing all strata of the population in the struggle for independence from the Portuguese. After teaching classes organized by NESAM for several years, in 1959 Chissano was elected its president.

In 1960 Chissano went to Lisbon, the Portuguese capital, to study medicine on a scholarship, but he soon found himself in the company of other Mozambican nationalists, and in the following year he abandoned his studies to devote himself to the struggle for independence. His activities got him into trouble with the Portuguese authorities, however, and he was forced to leave the country. In exile in Paris, Chissano joined forces with other student leaders, and, after helping to found the National Union of Mozambican Students, he returned to Africa, to the newly independent nation of Tanganyika (now Tanzania).

In 1962 the Frente de Libertação de Moçambique, or FRELIMO, was born. Founded in Dar es Salaam, the Tanzanian capital, by Eduardo Mondlane and a handful of Mozambican intellectuals, including Joachim Chissano, the movement was committed to attaining black-majority rule in Mozambique and independence from Portugal. At first, the organization hoped to achieve a constitutional transfer of power through nonviolent means, as many other African colonies had succeeded in doing in the 1960s, but it soon became obvious that Portugal was not going to give up its colonial empire without a fight. With scant resources and fewer than 200 members, FRELIMO correctly realized that it would be impossible to defeat the vastly superior Portuguese forces by conventional means. It therefore reconstituted itself as a guerrilla force, and the *luta armada*, or "armed struggle," as the war for independence was called, began in 1964.

The war for independence so radicalized Chissano and the other members of the FRELIMO leadership that by the late 1960s he was avowedly Marxist in his ideological orientation, and FRELIMO had begun to develop close ties with the Soviet Union, the Warsaw Pact countries, and China. With military assistance from those countries and rear bases in Tanzania, whose government was also involved in an experiment with socialism, FRELIMO mounted guerrilla attacks on northern Mozambique, and by late 1973 the rebel army occupied the northern fourth of the country. Chissano performed a variety of jobs during the decade-long war, first serving as a special assistant to Eduardo Mondlane and eventually becoming FRELIMO's chief representative in its Dar es Salaam office. He was also an instructor at one of the training camps in Tanzania, and he fought in the *luta armada*, attaining the rank of major general by the end of the war. In an interview with Vivienne Walt for *New York Newsday* (March 1, 1987), Chissano recalled those difficult years and his friendship with Samora Machel, the charismatic number-two official who emerged as the party's president after Mondlane was assassinated in 1969. "We lived together," he told Vivienne Walt. "We even slept under the same tents, the same tree, changing blankets depending on who was shivering more than the other from the cold. . . . We had the same republic, let us say a bachelor's republic. We would sleep side by side on the roof in the open air."

In April 1974 a leftist coup in Lisbon toppled the Fascist government of Marcello Caetano, and the new military regime's inability to hold on to the Portuguese colonial empire transformed the face of southern Africa. In Mozambique FRELIMO moved quickly to fill the power vacuum, and in Angola three rival nationalist groups vied for supremacy, until the Cuban- and Soviet-supported MPLA emerged victorious. With Marxist-inspired black nationalism descending into the southern reaches of the continent, the white-minority regimes in South Africa and Rhodesia became increasingly isolated, compelling the leaders of those countries to devise a scheme to ensure their continued rule.

The Mozambican people had their first heady taste of freedom when the interim government, consisting of FRELIMO and Portuguese ministers and led by Prime Minister Joachim Chissano, took office on September 20, 1974. Because of its inclusion of Portuguese authorities and its limited term, the transitional government lacked the prestige of the Machel-led government that succeeded it when Mozambique formally obtained independence on June 25, 1975. But with the "short, dapper, and charming" Chissano, as he was once described, at its helm, the government succeeded in persuading many people that it was not a group of undisciplined "militants," as the Portuguese had portrayed them during the war, but a tightly knit organization consisting of well-educated and principled visionaries committed to freedom, equality, and the creation of an antiracist society.

Spending much of his term touring the countryside, Chissano explained to the Mozambican people the government's goals as well as its difficulties. "We have many problems," he told a crowd of several thousand in June 1975. "People are starving in the North. Some people have no water. Others have been flooded out of their homes and lost their crops. But we knew we would find Mozambique in the mess it is now in. That is why we began the fight for independence eleven years ago. We wanted to change the inequality and exploitation and rebuild the nation. . . . We have a whole system to change, and it will take the people—all the people, both black and white people—to do all the work we have ahead of us."

Mozambique's troubles were enormous, but they paled in comparison to the war that engulfed the country in the years following independence. The first ominous signs came in late 1975, when Rhodesia felt increasingly vulnerable because of the FRELIMO government's support for the Zimbabwe African National Union, the antigovernment guerrillas, and its implementation of United Nations-sponsored trade sanctions. It began to round up disaffected black Mozambicans, members of the Portuguese secret police, and anti-FRELIMO Portuguese soldiers in order to create the Mozambican National Resistance, a "pseudo-terrorist" organization, according to one of its founding members, that later became known to the world as RENAMO. During the first several years of their insurgency, the rebels confined themselves to raiding central Mozambique. Although the attacks inflicted extensive damage on the region, they did not threaten FRELIMO's ability to govern, and, when the black majority in Rhodesia came to power and declared the nation the independent Republic of Zimbabwe in 1980, FRELIMO expected the raids to end. But only months before the independence of Zimbabwe, South Africa adopted the rebel army and began to provide it with advanced training and sophisticated weaponry.

In sponsoring RENAMO, Pretoria hoped to force FRELIMO to stop providing the African National Congress, the outlawed black-liberation organization, with rear bases in southern Mozambique, from which it mounted guerrilla attacks on South Africa. But South African support for RENAMO was also part of Pretoria's policy of regional destabilization, through which it hoped to keep the regional black-ruled countries in a state of perpetual economic dependence. Because Mozambique had long been heavily dependent on remittances from South Africa for the use of its ports and railways leading to the Indian Ocean, and since its black-ruled, landlocked neighbors depended on those routes for much of their trade, RENAMO concentrated on destroying all highways, oil pipelines, and railways leading to Mozambique's coast. By 1984 the rebels had succeeded in disrupting all but the most vital transit link to the sea.

In addition to destroying vital transport routes, RENAMO followed a policy of raiding villages, plundering them of everything from door frames to farm machinery and then demolishing anything else that could not be carried away. Schools, rural health clinics, and healthcare workers did not escape their attacks. After torturing and then brutally murdering those suspected of collaborating with FRELIMO, the rebels typically abducted those who remained to their bases in the bush, stripping them of everything, including their clothes. In contrast to other guerrilla organizations in Africa, RENAMO did not try to establish the rudiments of a rival government in the territory it occupied. Indeed, its *raison d'être*, as William Finnegan wrote in his article on the war in Mozambique that appeared in the *New Yorker* (May 22, 1989), seemed to be "systematic, psychotically meticulous destruction."

The war led to the collapse of Mozambique's national economy. Agricultural production dropped almost to a standstill, civilians were reduced to making clothes out of tree bark, and millions survived solely by virtue of humanitarian aid. By laying waste to the schools (RENAMO hoped to destroy all progress made by FRELIMO), the rebels perpetuated the illiteracy of millions. One of the tragic consequences of the lack of education was that a surprisingly large number of people, according to William Finnegan, as reported in his *New Yorker* article, did not know who the president of Mozambique was, nor that they were living in a place called Mozambique. Similarly, William Finnegan spoke with many who had never heard of South Africa or of the United States.

On October 19, 1986 Samora Machel was killed in an airplane crash just inside the South African border. Contrary to predictions of a succession crisis, power passed quietly to Joachim Chissano at an emergency session of FRELIMO's central committee on November 3. Since giving up the prime-ministership in 1975, Chissano had maintained a low profile, allowing himself to be overshadowed by the wildly popular Machel and Marcelino dos Santos, the second-ranking FRELIMO official and the party's ideologue. But behind the scenes, as Mozambique's foreign minister, Chissano had been busily forging closer ties with the West, in order to obtain humanitarian and economic aid, while at the same time maintaining a staunch relationship with the Soviet Union and other socialist allies. His abilities made him not only the most highly valued FRELIMO member after Machel but also the darling of Western governments. "In Chissano, Mozambique has a foreign minister any country would be proud of," an African diplomat said of him shortly before his accession to the presidency, according to *Africa (London)* (November 1986). But despite his conciliatory nature and low-key style, Chissano was also decisive, shrewd, and a tough negotiator, and in his first speech to the nation he was unwavering in his resolve to bring peace to his country: "We will continue with the war in order to finish with the war."

In his efforts to end the war, Chissano wielded his most effective—and perhaps only—weapon against RENAMO and its South African patrons: skillful diplomacy. Maintaining a hard line against RENAMO, Chissano explained to the world at every opportunity that the conflict in Mozambique was not a civil war, as many international observers contended, but unprovoked terrorism initiated by the rebels. "Whom am I supposed to negotiate with?" he asked in response to a *Washington Post* (December 5, 1986) reporter's query, which reflected the attitude of the international community at the time. "These are the representatives of the colonialists we defeated in our liberation struggle. They are bandits, terrorists; 300,000 children are dying because of their atrocities. Governments do not negotiate with terrorists like that." He took a similarly hard line against Pretoria, rarely missing a chance to point out that "the source of the conflict is in South Africa." (Pretoria consistently denied any relationship with the antigovernment rebels.)

Despite his intransigence on those issues, Chissano clearly tried to be conciliatory in his dealings with South Africa, avoiding confrontation when possible and often expressing a willingness to improve relations. Instead of promoting the widespread belief that South Africa was responsible for the plane crash that resulted in Machel's death, for example, Chissano refused to "express any conclusion before the investigation," and he referred to the tragedy simply as a "provoked incident."

Chissano was aided in his diplomatic offensive not only by the growing outrage within the international community over South Africa's failure to make progress in dismantling apartheid, but also by mounting evidence that Pretoria was arming RENAMO and was therefore in violation of a 1984 agreement, the Nkomati accord, which prohibited South African support for the guerrillas. (According to most reports, Mozambique honored the agreement, which forbade it to give sanctuary to the African National Congress). Ironically—given the fact that FRELIMO was a Marxist party closely aligned with the Soviet bloc—Chissano found his strongest and most influential ally in the United States Department of State, which issued reports in the late 1980s condemning the rebels. Although the Reagan administration did not always implement the policy recommendations of the department, Chester A. Crocker, the assistant secretary for African affairs, had been influential in shaping policy in the region since the early 1980s, and his views therefore carried considerable weight. By 1987 Crocker had become unequivocal in his condemnation of the rebels: "RENAMO in our view is not a fit candidate for the Reagan doctrine. . . . It continues to get its support and guidance in many respects from the South Africans, and its political program is utterly obscure."

Despite appeals by Senator Jesse A. Helms and other right-wing conservatives for support for RENAMO, whom they called "freedom fighters," South Africa's prospects of gaining United States approval for its relationship with the guerrillas dimmed considerably after Chissano met with President Ronald Reagan in Washington in October 1987. At that meeting, Reagan extended to the FRELIMO government a pledge to help "in any way we can" to bring peace to Mozambique. Several months later the United States issued statements praising Chissano's diplomatic approach to the conflict and unilaterally promised not to deal with the rebels. "We are pleased to hear that President Chissano is not committed to just a military solution, but is willing to pursue other options," the United States ambassador to Mozambique said in early 1988. Washington subsequently increased economic and humanitarian aid to Mozambique, and in 1989 and 1990 Maputo received more assistance from the United States than any other country in sub-Saharan Africa.

The combination of Chissano's statesmanship, international concern over regional developments in southern Africa, and, on the part of some countries, the imposition of trade sanctions against Pretoria resulted in South Africa's growing isolation within the world community. That in turn compelled the country to adopt a more conciliatory policy toward its neighbor to the northeast. The first sign of a change came in January 1988, when South Africa pledged to help rehabilitate the Cabora Bassa dam, the largest hydroelectric facility in Africa, which had been inoperable since RENAMO sabotaged it in 1983. Several months later South African president P. W. Botha agreed to reschedule Mozambique's $11 million foreign debt. But Mozambique won its most significant victory in September, when Joachim Chissano met with P. W. Botha in the South African leader's first state visit to a black-ruled African country. In addition to pledging to assist Mozambique economically, in a complete reversal of Pretoria's policy, Botha gave Chissano his word that all covert aid to RENAMO would end. "For us," Chissano said, according to the *Washington Post* (September 13, 1988), "that amounts to helping us overcome the RENAMO problem." In a joint communiqué, the two leaders also agreed to "reactivate" and "reinforce" the lapsed 1984 Nkomati accord.

Despite his longstanding public refusal to negotiate with the "representatives of the colonialists," Chissano's multifaceted approach to ending the war did not prevent him from making secret diplomatic overtures to the rebels, and in November 1988, at Chissano's urging, a group of Mozambican Roman Catholic and Protestant clergymen met with RENAMO officials in Nairobi, Kenya to explore their price for peace. Sadly, the need to rely on that approach became acute in 1989, when it became clear that "renegades" within the South African military intelligence were continuing to supply the rebels with war matériel, in defiance of the government's official policy. With his country sliding deeper and deeper into economic ruin, Chissano no doubt felt pressured to negotiate with RENAMO. In 1989 he began to prepare FRELIMO for the prospect of direct talks with the rebels, and at a party congress in July he formally announced his desire to meet with them, provided they renounced violence. "We are going to reach into the minds of the RENAMO chiefs," he said at the congress. "We are going to save them from the clutches of those who control them."

Meanwhile, democratic revolution was sweeping Eastern Europe, with Soviet leader Mikhail Gorbachev's *perestroika* leading the way. Perhaps sensing the power that the proponents of democratic reform wielded, in 1989 RENAMO, previously with no known political objectives, began to demand that the FRELIMO government adopt free-market principles, legalize opposition parties, and hold multiparty elections. With little room to maneuver—as the once icy relations between East and West warmed, Soviet and Eastern European commitment to "wars of liberation" in the Third World diminshed considerably—in 1990 Chissano reluctantly agreed to key RENAMO demands, including universal suffrage, direct elections for the parliament and the president, and the holding of multiparty elections in 1991. Although FRELIMO and RENAMO have not yet reached a settlement, the prospects for peace appear better than at any time during the fifteen-year-long war.

Once described as a "trim, slight man with a jutting little beard," Joachim Chissano has most often been noted for his quiet sense of humor, unassuming style, and "worldly sophistication." Fluent in Portuguese, English, French, and Swahili, he has impressed diplomats and foreign journalists alike with his broad understanding of international and regional issues and his ability to absorb vast amounts of information in a short period of time. In addition to a number of foreign decorations, he was the recipient of the orders "Eduardo Mondlane," "25 September," "20th Anniversary of FRELIMO," and "Veteran of the Armed Struggle for National Liberation." He is married to Marcelina Rafael Chissano, who also fought in the war for independence; they have four children.

References: Africa (London) p8+ N '86 pors; Courier p20+ Mr–Ap '89 pors; N Y Times A p6 N 4 '86; Africa Who's Who, 1981; International Who's Who, 1990–91; Munslow, Barry. Mozambique: The Revolution and Its Origins (1983)

Chrétien, Jean (Joseph-Jacques)

(krā tyeɴ´ zhäɴ)

Jan. 11, 1934– Canadian politician; lawyer.
Address: Lang, Michener, Lawrence, and Shaw, 300-50 O'Connor St., Ottawa, Ontario K1P 6L2, Canada

In June 1990 Jean Chrétien succeeded John Turner as the leader of the Liberal party in Canada. First elected to Parliament in 1963, he held a number of cabinet-level posts in the successive governments of Pierre Trudeau before leaving Parliament in 1986 to return to his law practice. Throughout his political career Chrétien, a populist with a carefully cultivated image as the "little guy" from Shawinigan, Quebec, has practiced his concept of the art of politics: "learning to walk with your back to the wall, your elbows high, and a smile on your face." His earthy candor, mixed with a self-deprecating humor, an ardent nationalism, and an impulsive impatience to act, has been both his greatest strength and his biggest weakness. Although he is one of the few Canadian politicians who can excite a crowd by his mere presence, Chrétien's glib style has led critics to dismiss him as a "policy lightweight." His impressive first-ballot victory in his party's recent leadership election went a long way toward helping him shed that label.

Jean Joseph-Jacques Chrétien was born on January 11, 1934 in a suburb of Shawinigan, Quebec, a pulp-and-paper-mill town 113 miles northeast of Montreal, the second-youngest of the nineteen children of Wellie Chrétien and his wife, the former Marie Boisvert. He grew up in an apartment block owned by the mill where his father worked as a machinist. Only nine of Jean Chrétien's siblings survived infancy. Nothing if not ambitious, Wellie Chrétien held down three jobs while working as an organizer for the Liberal party. "Although my family was far from rich, we were seen as successful, almost aristocratic," Chrétien recalled in his best-selling autobiography, *Straight from the Heart* (1985).

When Marie Chrétien fell ill in 1939, young Jean and two of his brothers were sent to a Roman Catholic boarding school. Self-conscious after infantile paralysis had distorted his mouth and had left him deaf in the right ear, Jean Chrétien was so desperately homesick there that he refused to study and deliberately got into trouble in the hope that he would be sent home. Expelled from two schools, he was sent to another. "My father told me there had to be a black sheep in every family, and I was it," Chrétien recalled during an interview with Glen Allen of *Maclean's* (May 3, 1976). Rebellion was the leitmotif of Chrétien's early life. He was in frequent arguments, sometimes brawls, at the local pool hall. He took on those who teased him about his physical appearance as well as those who defended the corrupt Union Nationale administration of Premier Maurice Duplessis.

Following in his father's footsteps, Chrétien discovered politics so early that by the age of twelve he was working for the Liberals and attending party rallies. In 1955 the sixteen-year-old Chrétien began to weigh the possibilities of higher education as a springboard to politics. On graduating from high school, at his father's urging he enrolled in the law school of Laval University in Quebec City, because he knew that a law degree might help him get elected to Parliament.

To put himself through law school, Chrétien worked weekends and summers at the Shawinigan paper mill. In his spare time, he ran the campus Liberal club at Laval and organized the party's campaign in the 1956 provincial election. After passing his bar examination in 1958, he opened a law practice in Shawinigan and plunged into local politics. In 1963 he won a seat as the member of Parliament for the riding of St. Maurice, defeating the Social Credit incumbent. At the time, Chrétien spoke only French, but since the capital city of Ottawa was predominantly English-speaking, he determined to become bilingual by reading *Time* and *Newsweek* and by fraternizing with a group of young, English-speaking MPs. Chrétien also took English lessons from a private tutor who advised him to keep his accent, which he did, and it later became his trademark.

In 1964 Jean Chrétien, a rising star in the Liberal party, was approached by René Lévesque, then a cabinet minister in Quebec's Liberal government and later the leader of the separatist Parti Québecois, about running for a seat in the provincial assembly. After indulging in much soul-searching, Chrétien opted to stay in Parliament. His loyalty was rewarded the following year, when Prime Minister Lester B. Pearson named him his parliamentary secretary and then, six months later, appointed him to the same job under the finance minister, Mitchell Sharp.

Chrétien later told Anthony Westell of the Toronto *Globe and Mail* (February 2, 1967), "It was the best year of my life. Nothing has been too secret for me to see. I learned much." Evidently agreeing, when he shuffled his cabinet in April 1967, Pearson appointed Chrétien minister without portfolio, attached to finance. Among the other new faces in the cabinet was a young Quebec MP named Pierre Elliott Trudeau, who had been named justice minister. When Pearson retired not long afterwards, Chrétien supported Trudeau in his bid to become leader of the Liberal party, and a victorious Trudeau returned the favor in July 1968, when he appointed Chrétien minister of Indian affairs and northern development—a notoriously difficult assignment.

For the next six years, Chrétien juggled the competing interests of natives, environmentalists, and developers, proving himself to be both tough and effective but also flexible when the need arose. He streamlined the Indian-affairs bureaucracy, set about reorganizing the government of Canada's vast northern territories, launched a bold initiative to create ten new national parks, and held his own in the cabinet. In June 1969 he outlined a controversial plan to end what he termed Canada's "paternalistic policy" toward native people by closing the reservations and integrating their residents into Canadian society. After two years of bitter debate, Chrétien withdrew his proposal, though he would not budge in his refusal to renegotiate Indian treaty rights.

By 1975 Canada's economic growth had decelerated, a controversial program of federal wage-and-price controls had run its course, and the government had become increasingly concerned about the deficit. Because he needed a strong minister to act as president of the Treasury Board of Canada, Trudeau appointed Chrétien, whose mission it was to trim $1 billion in government spending and to say no to new initiatives. One Canadian journalist wrote at the time: "It is Chrétien who plays the heavy, the hired gun. . . . And it is [he], in charge of spending close to $40 billion a year, who must do it."

To the surprise of many observers, Chrétien reduced government spending without making political enemies within the cabinet. Impressed by Chrétien's obvious skills in handling people, in September 1976 Trudeau named him minister of industry, trade, and commerce. At the time, some expected Chrétien to leave federal politics and seek the leadership of the Quebec wing of the Liberal party, since the separatist Parti Québecois was in power there, and the opposition Liberals, in disarray, were desperate for a new leader. Chrétien seriously considered such a move but decided he could do the most to keep Quebec within the confederation by remaining in Ottawa and accepting Trudeau's offer of the finance portfolio. That appointment, announced in September 1977, fulfilled Chrétien's dream of becoming the country's first French-Canadian finance minister. "I accept the job with humility, but also with confidence," he told reporters.

Jean Chrétien was unlucky enough to arrive in finance when the economy was in its worst shape since the 1930s: unemployment was nearing 10 percent, the Canadian dollar had plummeted to an all-time low, and inflation was rampant. At the urging of bureaucrats and advisers, on April 10, 1978 he delivered his first budget. Apart from proposing $1.1 billion in tax cuts and recommending the formal end of wage-and-price controls, there was little substance in the eleven-page document, one of the briefest ever. In Quebec City, the Parti Québecois government sparked a heated row with Ottawa by refusing to take part in Chrétien's plan to stimulate the economy by reducing provincial retail-sales taxes.

Many observers felt Chrétien's political career was stagnating, and that analysis seemed proved when in August 1978 Prime Minister Trudeau, just back from an economic summit in West Germany, announced $2 billion in government spending cuts. A chagrined Chrétien, who had not even been consulted, considered resigning and was dissuaded only by an apologetic Trudeau. "I've never quite decided whether it was a breakdown in communications or a power play by the prime minister's office," Chrétien wrote in his autobiography. As a conciliatory gesture, Trudeau agreed to let Chrétien introduce a new budget.

Faced with a falling dollar and increasingly bleak economic news, Chrétien announced on November 16 that he was reducing taxes a further $1.38 billion and allowing the federal deficit to rise to a record $12.1 billion in an effort to prod the sluggish economy. A writer for *Maclean's* (November 27, 1978) noted that "if this budget is perceived as a success, [Chrétien] will receive all the credit, and his political career will be back on track again." But an editorial that appeared in the Toronto *Globe and Mail* (November 17, 1978) lamented: "This is just not a stimulative budget, no matter how cheerfully it may be worded to sound like one."

The skeptics were proved right; the November budget was both too little and too late. Because the economic picture was so grim, the prime minister delayed the general election until May 22, 1979. The delay was no advantage, for the rival Tories under Joe Clark were elected to a minority government. That government fell after just six months, and in the subsequent general election held on February 18, 1980 the resurgent Liberals won with a majority. All eyes then turned to Quebec, where the Parti Québecois had called a referendum for May 20 to decide if the province should secede from Canada. Pierre Trudeau assigned the crucial task of leading the federal forces in the referendum battle to Chrétien, appointing him minister of justice in March 1980. "It was the last goddamn thing I ever wanted to do. But the boss insisted," Chrétien told Ron Graham in an interview for *Saturday Night* (March 1981).

The ensuing referendum campaign took on the aura of an evangelical crusade for both sides, and Chrétien was in the thick of it, with his "finger-jabbing, fist-clenching, and earthy colloquialisms in both official languages," to quote Toronto *Globe and Mail* (April 29, 1980) reporter Robert Shepherd. Speaking at rallies virtually every night, Chrétien drove himself to exhaustion and lost ten pounds and countless hours of sleep in the process. But the effort paid off when the people of Quebec voted to reject separatism. Yet the victory was bittersweet for Chrétien. "Even in the moment of victory, I felt sorry for those who had fought so hard for what they believed in," he later recalled.

With the referendum battle won, there remained just two matters on Pierre Trudeau's political agenda: repatriation of Canada's constitution from Great Britain and the creation of a charter of rights. Again, it was Chrétien who, as Trudeau's chief lieutenant, traveled across the country and conferred with the provincial premiers in an effort to reach agreement on how best to proceed. But even Chrétien could find no consensus. When the prime minister and the premiers met in September 1981, the conference broke up in a welter of name-calling and acrimony. But buoyed by a Supreme Court of Canada ruling that the federal government could legally act on its own, Trudeau decided to do so.

Faced with that prospect, the provincial premiers reluctantly assembled in Ottawa to meet with the prime minister one last time. Much to everyone's surprise, on November 5, 1981 an agreement was reached, and, with all of the provinces except Quebec now supporting the constitutional proposal and charter, the necessary legislation was passed by Parliament on December 8. A few days later, Chrétien flew to London, where he briefed Queen Elizabeth II and Prime Minister Margaret Thatcher on the specifics of the legislation. Despite some last-minute opposition by Canadian native groups and a few surly British MPs, on March 29, 1982 the new Canadian constitution was passed by the British House of Commons. In a formal ceremony in Ottawa on April 17, Queen Elizabeth and Prime Minister Trudeau signed the Constitution Act, severing the last remaining legal ties between Great Britain and her former colony. "In a kind gesture by Trudeau, I signed my name just below Her Majesty's," Chrétien noted in *Straight from the Heart*, "although there was no technical reason for my signature to have been there."

Delighted to have succeeded where critics said he would not, Trudeau reshuffled his cabinet a few months later, and Chrétien was named minister of energy. But if the appointment to that relatively low-profile job was intended as a reward, it failed to work out that way, for world oil prices were fluctuating, and Ottawa and the energy-producing provinces, Alberta in particular, got into a heated dispute over the price to be charged domestic consumers. Again, Chrétien found himself involved in a major controversy, and again he found a way out of what had seemed to be an impasse. On June 30, 1983 Chrétien announced that he and his Alberta counterpart, John Zaozirny, had agreed on a new oil-pricing formula.

Meanwhile, on February 29, 1984 Trudeau announced that after spending sixteen years in Canadian politics he would retire on June 30. The favorites to succeed him were Jean Chrétien and John Turner, a former finance minister who had left the Trudeau cabinet in 1975. Chrétien knew that in order to succeed, he would have to buck a longstanding Liberal "tradition" of alternating anglophones and francophones as party leader. When asked, he was noncommittal about his plans, other than to say that the Liberal party should select a new leader who represented "Main Street, not Bay Street"—a thinly veiled gibe at Turner, a corporate lawyer in Toronto.

Backed by fifty-two members of the Liberal caucus, on March 21, 1984 Chrétien announced his candidacy for the party leadership. In the early weeks of the campaign, polls indicated that he and Turner were tied in terms of popularity with delegates, but, as the June 16 convention neared, Turner picked up strength. Mary Janigan of *Maclean's* (April 4, 1984) observed: "[Chrétien] is running flat-out on an unabashed appeal to the heart, and he is calling on old loyalties and new debts." As it turned out, the polls were right, for Turner defeated Chrétien on the second ballot, 1,862 votes to 1,368. What made the loss especially hard for Chrétien was the fact that many Quebec Liberals backed Turner because they regarded Chrétien as an "Uncle Tom" who curried favor with anglophones.

When Chrétien and Turner met after the convention, they agreed to work together, and Turner appointed Chrétien his minister of external affairs. Just a few months later, Turner's short-lived government was swept from office by Brian Mulroney's Conservatives in a general election on September 4, 1984. In the wake of that crushing defeat, Chrétien brooded about his political career, but it was not long before he and Turner were at odds again, this time over Chrétien's hesitancy to pledge his unqualified support to the party leader. On March 1, 1986 a bitter and angry Chrétien announced that "enough is enough." Resigning his seat in Parliament, he quit the cabinet and went back to his legal career—ironically, exactly as Turner himself had done eleven years before. His decision highlighted a growing disorganization within the Liberal ranks that led to another electoral defeat at the hands of the Conservatives on November 21, 1988. Faced with dissension within the party, Turner announced on May 3, 1989 that he was stepping down as Liberal leader, prompting party organizers to call a leadership convention for June 22–24, 1990 in Calgary.

In the four years he had been out of politics, Chrétien had remained active on the periphery, making himself available for Liberal fund-raisers and dinners. One poll showed that he was still one of Canada's best-known political figures; another indicated that 43 percent of Canadians felt that he would make a good prime minister. Observers speculated that Chrétien would be a likely choice to succeed Turner, but when reporters asked him about his intentions, he declined to comment. He was engaged in testing the political waters, sounding out support for his call to renegotiate aspects of the recent Canada–United States free-trade agreement and to reject the Conservative government's proposed Meech Lake accord. An outspoken proponent of strong central government, Chrétien was critical of the accord's decentralizing thrust and its aim of bringing Quebec into the Canadian constitution by granting it special status as a "distinct society."

On January 23, 1990 Chrétien declared his candidacy for the Liberal leadership by announcing that "the prime minister . . . must speak for all Canada, must inspire Canadians with a national vision of this country, and must protect the equality and citizenship of all Canadians." The campaign for the Liberal party leadership was somewhat overshadowed by public debate about the Meech Lake accord. According to Graham Fraser of the Toronto *Globe and Mail* (June 22, 1990), Chrétien, who had often voiced his opposition to the agreement, eventually acknowledged that he had been involved in the behind-the-scenes discussions with the provincial premiers to work out a compromise solution. In his stump speeches, however, he was uncharacteristically silent on the divisive issue. As Fraser put it, Chrétien seemed to be "caught on the horns of his two allegiances; to English Canadians who are viscerally opposed to the constitutional accord, and to Quebecers who want to see it passed."

On June 23, 1990, the day after the Meech Lake accord failed to win approval from the provinces of Newfoundland and Manitoba, Chrétien was elected leader of the Liberal party on the first ballot at the party's convention in Calgary, taking 57 percent of the votes cast. His closest rival among the four other candidates, Paul Martin, a strong supporter of Meech Lake, received only 25 percent of the votes. In his victory speech, Chrétien emphasized the need to rebuild the party following the defeat of Meech Lake and asked those who had backed the accord for their help and their "good ideas." At a news conference on June 24, he recommended a cooling-off period before beginning new constitutional talks with Quebec. "Two years is probably a good break," he told reporters. Two days later, Chrétien publicly rejected Mulroney's suggestion that he try immediately for a seat in the House of Commons, saying he had "other priorities" and planned to wait at least six months before running for office.

Jean Chrétien, who has described himself as a "hyperactive sort of guy," is six feet tall and of medium build. Apart from politics, the focus of his life is his family. He and his wife, the former Aline Chaîné, whom he married in 1957, have three grown children: a daughter, France, and sons Hubert and Michel, a native Indian boy whom the Chrétiens adopted in the early 1970s. Chrétien, who enjoys an occasional beer, counts among his leisure-time activities skiing, golfing, watching baseball on TV, reading, and listening to classical music.

References: Maclean's 97:20 Ap 2 '84; Saturday Night 96:19 Mr '81; Canadian Who's Who, 1989; International Who's Who, 1990–91

Chung, Myung-Whun

Jan. 22, 1953- Opera director; conductor; pianist. Address: Opéra de la Bastille, 120 rue de Lyon, Paris 75011, France

"What's the difference between the Titanic and the Bastille Opéra?" went one of the jokes that circulated in France during the months before the new Paris opera house opened in 1989. The answer to that riddle: "They had an orchestra aboard the Titanic." Nor was the invidious distinction abandoned when the young Korean conductor-pianist Myung-Whun Chung was named its music director in May 1989, for the "surprise" appointment, according to David Stevens of the *International Herald Tribune* (July 13, 1989), was being compared to "taking command of the Titanic after it hit the iceberg." At the time—five months after the stormy firing of Chung's predecessor, Daniel Barenboim, and less than four months before the scheduled gala bicentennial opening—there was no program, no repertoire, and no singers—nothing but an orchestra best known for its lack of morale after years of administrative neglect. But for the thirty-six-year-old director-designate, problems were offset by possibilities. "What attracts me," he told the Paris daily *Libération* in April 1989, "besides the fact of getting this house back on the track, is to change the way of thinking."

If Chung was not yet a household name in French opera circles at the time of his appointment, he came to Paris with solid international credentials. A member of an extraordinary musical family, including his two older sisters, the world-renowned cellist Myung-Wha Chung and the violinist Kyung-Wha Chung, he took second prize in the prestigious Tchaikovsky Piano Competition in Moscow in 1974. Four years later Chung became the first assistant to the conductor Carlo Maria Giulini at the Los Angeles Philharmonic. He then pursued his conducting career in Europe, where he was eventually named director of the Saarland Radio Orchestra in West Germany and chief guest conductor of the Teatro Comunale in Florence, Italy. As he told an interviewer from *Elle* (July 1989) in response to those who suggested that he lacked the experience for such a monumental task: "O.K., I'm young, but I'm already a very old musician. Just think, that makes thirty-two years that I've been playing around with the notes!"

Myung-Whun Chung, whose name appropriately means "a brightness that brings fame to the homeland," was born in Seoul, South Korea on January 22, 1953. His father, Chun-Chai Chung, had studied law but went into business in order to support his family of seven children. The next-to-youngest, Myung-Whun was very early launched on a music career with piano lessons, like all his siblings. Music, he told one French interviewer, Gerard Mannoni, was "really [his] first language." "So I never faced a cultural obstacle in this area," he elaborated, "because I was familiar with Western classical music even before I spoke Korean." His grandparents loved classical music, and his uncle conducted the Korean National Symphony, but it was his mother, Won-Sook Chung, who was really the driving force. "It wasn't all that commonplace in Korea for seven children in the same family to study music," he has explained, "but my mother played piano and classical guitar." One by one, his older brothers and sisters made their way to other instruments, but Myung-Whun devoted himself to the piano exclusively. He made his debut as a soloist with the Seoul Philharmonic when he was seven. "Instead of clapping, the audience burst into laughter, they were so surprised," he recalled to Melody Peterson in an interview for *High Fidelity* (April 1981). "Later, they clapped."

By that time, the members of the Chung brood had begun performing together, among themselves and for family friends, and in 1959 the indefatigable Mrs. Chung organized their first public concert, which was held in a regular concert hall under the sponsorship of a local newspaper. The oldest sister and brother were sent to the United States to continue their music studies; the next two sisters, Kyung-Wha and Myung-Wha, followed in 1961; and in 1962 the three youngest boys left with their parents, who had obtained a visa to open a Korean restaurant at the Seattle World's Fair. Myung-Whun made his American debut with the Seattle Symphony shortly afterward, but, with the move to the United States, his interests broadened, musically and otherwise. If, for the five preceding years, "piano and chocolate [had been] the only things in life" for him, in Seattle he lived what he has called "a normal everyday life." In addition to continuing his piano studies, he took violin lessons and played timpani in the school orchestra, but he also became so "very athletic—a fanatic" that he seriously considered a career in sports. At the age of fifteen, however, he made a commitment to music and, like his sisters before him, moved to New York City to continue his studies. On the advice of the great cellist Gregor Piatigorsky, who had become Myung-Wha's teacher, he enrolled at the Mannes College of Music, in Manhattan, as a pupil of Nadia Reisenberg, but he also began to study conducting with Carl Bamberger.

The switch from Seattle to New York was difficult, Myung-Whun Chung has recalled, and he had to work "twice as hard to catch up," but within a few years he had made a name for himself in international competitions. In 1970 he was awarded first prize in the *New York Times* Radio Young People's Competition and, in 1971, he received the Kosciusko Foundation's Chopin Scholarship. In 1974, at the age of twenty-one, Chung took second prize in the grueling Tchaikovsky Piano Competition in Moscow, with interpretations of works by Scriabin and Chopin that were praised by Soviet and American observers alike. Two of his sisters had also won top international prizes: Kyung-Wha shared the 1967 Leventritt Award for violin with Pinchas Zuckerman, and Myung-Wha took first prize for cello in the Geneva International Music Competition, in 1974. Such competitions, Myung-Whun commented at the time, were a "necessary evil," but, as he explained in an interview with Howard Reich of the *Chicago Tribune* (November 27, 1988), "none of [them] had a great deal of money or connections, so contests were [their] only hope."

The threesome had performed together as the Chung Trio since 1967 and had given many public recitals, including a 1974 command performance for the South Korean president Chung Hee Park, but they then deliberately limited their joint appearances. "We must let our careers grow freely as individuals," Myung-Whun Chung told a *Christian Science Monitor* (November 13, 1974) interviewer. "It's easy to put a family trio together, hard to pull them apart." Even before his Moscow triumph, Chung had toured with the New Zealand Radio Orchestra, made concert debuts in Spain and Germany, and performed as a soloist with the London Symphony Orchestra. His New York debut soon followed, with an acclaimed Carnegie Hall solo recital in October 1974 and a performance of Saint-Saën's pyrotechnic Piano Concerto no. 2 with the Philadelphia Orchestra at Avery Fisher Hall the following December. "As might be expected for an international prize winner," Donal Henahan wrote in the *New York Times* after the Carnegie Hall recital, Chung's playing was "technically fluent, and sometimes astonishingly so." Henahan stressed that the young pianist was not a prisoner of the competition syndrome: "Throughout the recital, in fact, Mr. Chung showed that he cared about music making as well as turning out performances in which all joints were tight and there were few raw edges." In his review of the Philadelphia Orchestra concert, the veteran *New York Times* music critic Harold C. Schonberg singled out Chung for "remarkable piano playing—strong, assured, full of fire and temperament."

Although he majored in conducting at Mannes, Chung maintained at the time that this was not his career ambition. "I wanted to become a better musician," he told Carl Sansoucy in an interview for *Cue* (October 28, 1974), "and studying conducting is the best way." In any event, he continued his study of conducting at the Juilliard School of Music, and in 1975 he was named director of the Youth Symphony Orchestra of New York as well as music director and conductor of Juilliard's precollege orchestra. At the same time, he maintained a strenuous schedule as a touring concert pianist, and he rejoined his sisters Kyung-Wha and Myung-Wha for a series of "Three-Star Gala Concerts" sponsored by the American-Korean Cultural Association.

After his graduation from Juilliard in 1978, Chung became an assistant to Carlo Maria Giulini, the newly appointed head of the Los Angeles Philharmonic. If, as he has gratefully acknowledged, he owes his success first of all to the "100 percent support" of his parents and then to "a continuous chain of good luck" with his teachers, it was the encounter with Giulini that proved decisive for his conducting career. "I always had doubts about the profession of orchestra conducting," he explained in the *Libération* interview. "I knew how most conductors live and work, [and] for me that wasn't the way for a musician to live. . . . For the first time in my life, I saw a conductor [Giulini] who wasn't thick-skinned. He's the one who convinced me that it was possible to conduct and be a sane musician at the same time."

Chung's newly discovered enthusiasm for conducting was quickly reciprocated by the critics. Six months after he arrived in Los Angeles, the *Los Angeles Times* (March 10, 1979) reviewer Daniel Cariaga hailed him as a conductor who coupled "the ideas, enthusiasms, [and] technique" expected of a "gifted novice" with unexpected maturity and control. A year later, when he inherited a program of Russian music from the scheduled guest conductor, Yuri Temirkanov, whose American visit had been canceled in the wake of the Soviet invasion of Afghanistan and its diplomatic repercussions, it was again his control that impressed the critics. "Chung did not ignore the obvious opportunities for expressive flamboyance," Martin Bernheimer wrote in the *Los Angeles Times* (February 2, 1980). "Nevertheless, he made it clear that he wanted to keep everything tightly under control, that he really valued precision and balance, [and] that he favored lean sonorities and transparent textures."

During his three years with the Los Angeles Philharmonic, Chung also served as music director of the Young Musicians Foundation Debut Orchestra, made many appearances as a guest conductor (leading, for example, what one critic called a "haunting performance" of *La bohème* with the San Francisco Opera), and continued to perform as a pianist, his engagements including annual recitals with the Chung Family Trio. In 1981 he headed for Europe, a move, as he later explained, that was "a need, a necessary training" enabling him to study the great classical composers on their home territories.

As a guest conductor, Chung worked with such leading orchestras as the Berlin Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, and the London Symphony Orchestra. In 1984, the same year in which he made a successful conducting debut with the New York Philharmonic, he was appointed music director of the Saarland Radio Orchestra in West Germany. Although he had begun conducting opera during his first season in Los Angeles, his operatic repertoire mushroomed once he was living in Europe: *Rigoletto* in Monte Carlo, *Don Carlo* in Bologna, *The Fiery Angel* in Paris, and *Simon Boccanegra* and *Madame Butterfly* at the Metropolitan Opera in New York. In 1987 he became the principal guest conductor of the Teatro Comunale in Florence, one of Italy's leading opera houses. In 1988 Italian critics awarded him the esteemed Abbiata Prize for his contribution to Italian musical life during the previous season, and in 1989 he received the Arturo Toscanini Prize in Florence.

Notwithstanding his achievements, Chung's spectacular promotion from the relative provincialism of the Saarland Radio Orchestra to the cosmopolitanism of the Bastille Opéra ultimately rested on his willingness to undertake a job that no one else wanted, and for good reason. The Bastille Opéra project had begun during the Socialist president François Mitterrand's first term with a view toward the French bicentennial celebrations seven years down the road. When the conservatives returned to power in 1985, they drastically curtailed the ambitious project, but, just before leaving office again in 1988, they appointed the internationally renowned conductor and pianist Daniel Barenboim music and artistic director with an eyebrow-raising $1.1 million annual contract. Immediately after the Socialists took over again, President Mitterrand named the fashion executive Pierre Bergé, the head of the Yves Saint Laurent Group and a highly visible Mitterrand supporter, president of the Association of Paris Opéra Theatres.

In a sense, Bergé's firing of Barenboim five months later was only one more of the flagrant misadventures that had plagued the Bastille Opéra since its conception, but this time musical passions were inflamed to an unprecedented degree. Eleven world-class artists, including Pierre Boulez, Patrice Chéreau, Herbert von Karajan, Georg Solti, Jessye Norman, Zubin Mehta, and Carlo Maria Giulini, sent a telegram of protest threatening to withdraw their collaboration, and Boulez and Chéreau walked out on the spot, canceling plans for the gala bicentennial-eve inauguration that was then a mere six months away.

It was during the scramble to find a one-time replacement for the July 13, 1989 opening that Bergé contacted Chung. As many other conductors had apparently done before him, Chung declined, but when Bergé proceeded to offer him a five-year contract as music director, he accepted immediately. He was surprised, but he "didn't have one second's doubt," he told *Le quotidien de Paris*. In explaining his willingness to take on a position that had been turned down by the likes of Lorin Maazel, Riccardo Muti, and the most serious candidate, Marek Janowski, the head of the Nouvel Orchestre Philharmonique in Paris, Chung cited the challenge of "virgin territory" and the possibility of turning things around. "Contrary to what lots of people think, I really believe this will work," he told David Stevens of the *International Herald Tribune*, mainly, he added, because enough people "are sick and tired of this mess; enough people are ready to make a change."

When he announced Chung's appointment at a press conference in late May 1989, Pierre Bergé told reporters, "I have preferred to bet on youth and audacity." Speaking through an English interpreter, Chung made a plea for patience and understanding: "With regard to the recent, turbulent history of the Bastille Opéra, I prefer to react as a musician. We are at this point not ready to begin the concert. We have to tune the instruments first. Please give us a chance to tune." At the time, Parisians did not necessarily hear what Chung had to say: they were too busy trying to establish his identity and wondering why he could not speak French. In its next editorial, the monthly *Monde de la musique* asked, "Is he really the internationally renowned music director that everyone expected for the Bastille Opéra?" Citing Chung's lack of experience with repertoire on the one hand and with opera management on the other, the editorial writer suggested that Bergé might have been looking for just such a person in order to protect his own position. Meanwhile, Gerard Mortier, the director of the Opéra National in Brussels and the successor to Herbert von Karajan at Salzburg, who had served as project director of the Bastille Opéra during the interregnum, sent Bergé a telegram that read, "In appointing Mr. Chung, you are sending to the guillotine a young conductor who is undoubtedly gifted but lacking in the experience necessary for this post."

Undaunted, Chung moved his family from Rome to Paris, hired a French tutor for himself, and plunged into the seemingly impossible task of preparing the Bastille Opéra's 1990 season. Notwithstanding Bergé's intrusive image, he insisted on his own autonomy. "The first important thing," he told Yves Bourgade of the Agence France-Presse, "is that every note that leaves the stage is my responsibility, whether it comes from the chorus, the soloists, or the orchestra." As for the orchestra, reduced to two-thirds of its normal strength by attrition, he informed Bergé that "if conflicts cropped up later with the orchestra, [he] would stand behind the musicians." Not until October was Chung able to start casting his first production, Hector Berlioz's marathon five-hour opera *Les Troyens*, reportedly selected because it was French, had never been performed in its entirety in Paris, and represented the preference of Pierre Bergé. Originally scheduled for January 1990 and then for February, the opening was delayed until mid-March, and, as the date approached, Chung acknowledged that many technical problems remained unsolved, including the acoustics and nonfunctioning state-of-the-art stage elevator. But, as he explained to Sharon Waxman of the *Washington Post* (February 18, 1990), he was determined to go ahead with the performance because "even if we had a year, these problems could only be discovered and solutions found if we lived through them."

The principal reaction when the curtain finally went up on March 17, 1990 was a sense of relief. Apart from a few devastating criticisms (*Libération*'s critic called it "one of the most shameful performances of the decade"), the reviews were more favorable than not. Nevertheless, the acoustics did not work properly, Pier Luigi Pizzi's stage design was controversial, and Grace Bumbry's dazzling Cassandra was apparently superior to Shirley Verrett's Dido. But French and foreign critics alike unanimously admired Chung, the "great winner" of the evening, who, in the words of the London *Observer* (March 25, 1990) critic Nicholas Kenyon, "kept the music moving, drove it with a marvelous rhythmic lift, and pulled the whole spectacle together better than anyone could have expected."

That view was shared by the musicians. "Since January, it's been a whole new story," one orchestra member, Jean-Noël Crocq, commented during an interview for the French weekly *Télérama*. Citing Chung's precision, rigor, and sense of detail, he explained how the conductor "forces [the musicians] to listen for [them]selves, so that the music takes shape together, and not just under the pressure of the baton. Everyone is delighted with this almost psychological approach." The key to Chung's success continues to be his sensitivity to human relations. "There is no technique for conducting," he explained to the *Monde de la musique* interviewer. "It's just a technique of communicating; after that, each person has to find his or her own way. Any musician can learn this supposed technique in a few days. The conductor's only teachers are the musicians in the orchestra."

Short, slight, and always smiling, Myung-Whun Chung is a boyish-looking thirty-seven-year-old. Since 1969 he has been married to the former Sun-Yon Koo, an architectural designer who studied French literature at the University of Seoul. They have three children. Describing himself as "very circumspect," Chung avoids flamboyance both on and off the podium. His assistant at the Bastille Opéra, Christina Rocco, has said: "He creates an atmosphere around him. He is always calm and patient. I just hope he can stay that way."

References: Chicago Tribune XIII p18+ N 17 '88 por; Cue 43:1 O 28 '74 por; Hi Fi/Mus Am 31:4+ Ap '81 pors; N Y Newsday II p17 Mr 14 '77 por; N Y Times C p21 My 25 '89 por, p3 My 26 '89 por, p15+ Mr 15 '90 por, II p27+ My 13 '90 por; Washington Post G p1+ F 18 '90 por; International Who's Who, 1990–91; International Who's Who in Music and Musicians Directory (1988); New Grove Dictionary of American Music (1986)

Coleman, Cy

June 14, 1929– Composer; pianist; producer. Address: c/o Cy Coleman Enterprises, 161 W. 54th St., New York, N.Y. 10019

The composer of such pop standards as "Witchcraft," "The Best Is Yet to Come," "Hey Look Me Over," and "If My Friends Could See Me Now," Cy Coleman has enjoyed a long and successful career during which he has written music for the Broadway stage, films, and individual vocalists. A classically trained pianist, Coleman became interested in popular music as a teenager and, after a spell as a nightclub performer, began composing songs with the lyricist Carolyn Leigh. His first Broadway musical, *Wildcat*, was written in collaboration with Leigh in 1960, and the duo subsequently wrote the music and lyrics for Neil Simon's *Little Me*. *Sweet Charity*, on which Coleman joined forces with the lyricist Dorothy Fields, was a full-fledged Broadway hit in 1966, the first in a series of box-office successes that also includes *I Love My Wife*, *On the Twentieth Century*, *Barnum*, and *City of Angels*, which opened in December 1989. The most acclaimed American musical in many years, *City of Angels* captured six Tony awards, including those for best musical and best original musical score, in June 1990 and was well on its way toward a long and profitable run.

Cy Coleman was born Seymour Kaufman on June 14, 1929 in the New York City borough of the Bronx, the youngest of the five sons of Max Kaufman and Ida (Prizent) Kaufman, Jewish immigrants from the Bessarabia region of the Soviet Union. Max Kaufman was a carpenter and cabinetmaker; Ida Kaufman owned two tenement buildings in the Bronx, in one of which her youngest son was born and grew up. Coleman began playing the piano at the age of four, after one of the tenants in the building moved out, leaving his piano behind. "My parents moved it up to our apartment, and I started picking out tunes on it," Coleman recalled to Rex Reed of the New York *Daily News* (May 8, 1977). His constant playing soon became an irritation to his father, who nailed the piano shut. Undeterred, the boy removed the nails and resumed practicing.

One day, the building's milkman heard Coleman playing, and he told his son's piano teacher about the four-year-old musical wunderkind on his route. The teacher came to hear the child for herself and was so impressed that she offered to give him three lessons a week, two of them for free. "The training was classical," Coleman explained to Norma McLain Stoop of *After Dark* (March 1979). "I showed all the aptitudes for being a concert pianist and won a lot of competitions." Between the ages of six and nine, Coleman performed publicly in New York City at Steinway Hall, Town Hall, and, finally, Carnegie Hall. He continued his classical training at the High School of Music and Art and, later, at the New York College of Music, from which he graduated in 1948. While he attended school he earned extra money by playing the piano at bar mitzvahs and weddings.

Even as he was studying the classics during his teen years, Coleman's musical tastes were moving in a different direction. By the time he was fourteen, he had decided not to pursue a career as a concert pianist but to concentrate instead on popular music. He wrote his first song, "Riviera," at the age of sixteen. "I suppose there was an inner need at the time, which I didn't know, to create my own music," he explained to Sharon Rosenthal in a conversation for the New York *Daily News* (December 9, 1980). "In other words, I didn't think I could spend my life re-creating Beethoven, as pleasurable as it was." After completing his education, Coleman entered the so-called society-music scene as a piano player at Billy Reed's Little Club in New York. Continuing on that track, in 1950 he began what turned out to be a two-year stint as the cocktail-lounge pianist at the fashionable Sherry Netherland Hotel on Fifth Avenue in Manhattan. In addition, from the late 1940s to the mid-1950s, Coleman played the piano for various television shows, among them *Date in Manhattan*, the *Kate Smith Show*, and *Art Ford's Greenwich Village Party*. For a time, he also owned his own New York club, the Play Room, but he eventually gave it up because it "took a lot out" of him. As he explained to Rex Reed, "It's hard to do your own work and watch the bartender."

By the early 1950s Coleman was beginning to tire of the society-music scene. He declined a lucrative offer from the MCA talent agency, which wanted to turn him into "the new Eddie Duchin," as he put it. "I had a vision of myself looking over a piano smiling at a lot of society people," he explained to Sharon Rosenthal, "and I didn't like it." Instead, he accepted gigs at jazz clubs in New York City and elsewhere. "I played at Bop City [a New York club] with Ella Fitzgerald and [the saxophonist] Illinois Jacquet and worked with various trios," Coleman told Stephen Holden of the *New York Times* (January 23, 1990). "Out of all that emerged a solo career. Though my approach at the piano was kind of beboppy, my sound was fuller."

Meanwhile, Coleman stepped up his composing efforts by writing his first song for a Broadway show. The song, "Tin Pan Alley," was featured in the musical revue *John Murray Anderson's Almanac*, which debuted at the Imperial Theatre on December 10, 1953 and ran for 229 performances. In 1957 he composed the incidental music for and served as the musical director of *Compulsion*, Meyer Levin's stage adaptation of his best-selling novel about the notorious Loeb-Leopold murder case. *Compulsion* opened at the Ambassador Theatre on October 24, 1957 and racked up a respectable run of 140 performances.

Cy Coleman's fruitful collaboration with the lyricist Carolyn Leigh began in the early 1950s, after the pair chanced to meet in the luncheonette at the Brill Building on Broadway in Manhattan. That same afternoon, Coleman and Leigh went to a rehearsal studio and composed "A Moment of Madness," which Sammy Davis Jr. later recorded. Between 1955 and 1962 the Coleman-Leigh team produced such songs as "Witchcraft," a smash hit for Frank Sinatra in 1957, and "The Best Is Yet to Come," made famous by Mabel Mercer in 1959 and later recorded by Sinatra.

In 1960 Coleman and Leigh joined forces to write the songs for the Broadway musical *Wildcat*, starring Lucille Ball. Set in 1912, *Wildcat* is the story of Wildy Jackson, an ambitious young woman who attempts to strike it rich by drilling for oil on the Mexican-American border. Despite lukewarm notices, the show, which opened at the Alvin Theatre on December 16, 1960, ran for several months, largely on the strength of its star's drawing power. Howard Taubman of the *New York Times* (December 17, 1960) panned *Wildcat*, noting that "only several of the songs . . . rose above routine." The show's most popular tune turned out be "Hey Look Me Over," which, according to David Ewen, the author of *The New Complete Book of the American Musical Theatre* (1970), "would have been a surefire hit, even without the lusty presentation of Lucille Ball and [her costar] Paula Stewart." Ewen also praised several other numbers from *Wildcat*, including "That's What I Want for Janie," "Give a Little Whistle," and "You've Come Home."

Coleman and Leigh's next project was Neil Simon's *Little Me*, which began its stand of 257 performances at the Lunt-Fontanne Theatre on November 17, 1962. Based on a novel by Patrick Dennis, *Little Me* traces the life of Belle Poitrine, a small-town girl from "the wrong side of the tracks" who eventually rises to movie stardom. Sid Caesar, making his first Broadway appearance in fourteen years, played each of Belle's seven romantic partners. "While the score produced no songs that enjoyed much acclaim outside the theatre at the time, it was bright and more than adequate," Gerald Bordman observed in his book *American Musical Theatre: A Chronicle* (1978). The show's one legitimate hit was "Real Live Girl."

Although Coleman and Leigh wrote a few songs for an aborted musical comedy about the humorist James Thurber, *Little Me* effectively marked the end of their successful, but stormy, working relationship. "We fought constantly," Coleman told Dena Kleiman of the *New York Times* (July 13, 1986). "She was a strong personality. She didn't like me playing in clubs. She was jealous of what I did outside writing songs. We argued about everything. We argued about who would perform songs at the auditions." Shortly after he and Carolyn Leigh ended their professional association, Coleman was asked by Cary Grant to compose the music for the actor's upcoming movie, *Father Goose* (1964), a comedy-adventure set on a South Seas island during World War II. The score included the hit song "Pass Me By." Coleman subsequently wrote the music for the film comedies *The Troublemaker* (1964), about a farm boy who moves to New York and opens a coffeehouse in Greenwich Village, and *The Art of Love* (1965), in which a struggling painter, convinced that his works will increase in value after his death, fakes his own suicide. Impressed by Coleman's work on those three films, Universal Studios offered the composer a ten-picture deal, but he rejected the proposal because, as he explained to Rex Reed, "the prospect of tying myself up for so long scared me to death."

Upon his return to New York, Coleman attended a party at which he met the noted lyricist Dorothy Fields, whose credits include such standards as "I Can't Give You Anything But Love," "Sunny Side of the Street," and "The Way You Look Tonight." "I told her, 'I'd like to write a song or two with you,'" Coleman recalled to Stephen Holden, "and she said, 'Thank God somebody asked.' I was surprised. Here was this legendary figure waiting around to be asked. She was quite generous and actually hungry for what I could bring to the collaboration." The first Coleman-Fields collaboration was *Sweet Charity*, which was adapted by Neil Simon from Federico Fellini's screen classic *Nights of Cabiria*. The sentimental story of a New York dance-hall hostess, played by Gwen Verdon, and her desperate search for love, *Sweet Charity* opened at the Palace Theatre on January 29, 1966. Although he admired Bob Fosse's choreography and imaginative staging, the critic Stanley Kauffmann wes less impressed by Simon's book and Coleman's score. "Cy Coleman here joins the company of the many current show composers who supply appropriate rhythms but no tunes that can be remembered," Kauffmann wrote in his review for the *New York Times* (January 31, 1966). "There is not even a tune that one would *want* to remember." Although other reviewers expressed similar reservations about *Sweet Charity*'s book and score, the public disagreed. The show ran for 608 performances, and three of its songs, "Big Spender," "Baby, Dream Your Dream," and "If My Friends Could See Me Now," became hits. The 1969 film version of *Sweet Charity*, with Shirley MacLaine in the title role, earned Coleman an Academy Award nomination for best musical score.

Dorothy Fields was twenty-four years older than Cy Coleman, and the composer has said that his deference to Fields's age allowed him to develop a more cordial working relationship with her than he had had with Carolyn Leigh. The next several years were nonetheless difficult ones for the pair, as they tried, without success, to find producers for two plays—a biography of Eleanor Roosevelt and a stage adaptation of the 1939 James Stewart film *Mr. Smith Goes to Washington*. It was not until 1973 that the two saw their second show, *Seesaw*, produced on Broadway. Based on the two-character comedy *Two for the Seesaw*, a Broadway hit in the late 1950s, *Seesaw* is the story of the short-lived romance between a WASPish lawyer from Nebraska (Ken Howard) and a Jewish dancer from the Bronx (Michele Lee). The musical, which began its relatively brief run at the Uris Theatre on March 18, 1973, was greeted with mixed reviews. Among those critics who admired the songs were John Beaufort of the *Christian Science Monitor* (March 23, 1973), who described them as "smart and fetching," and Jack Kroll of *Newsweek* (April 2, 1973), who credited Coleman with having "the audacity to write real tunes that stick to your ribs." Less impressed were Brendan Gill of the *New Yorker* (March 24, 1973), who found the music and lyrics "alike in being unmemorable," and Tom Donnelly of the *Washington Post* (April 10, 1973), for whom the songs were "merely serviceable."

Returning to films, Coleman wrote the score for *The Heartbreak Kid* (1972), Neil Simon's adaptation of the Bruce Jay Friedman novel about a newlywed who falls in love with another woman on his honeymoon. Continuing his association with Shirley MacLaine, Coleman conceived and cowrote the actress's 1974 television special *If They Could See Me Now*, for which he won two Emmy awards, and produced her 1976 special *Gypsy in My Soul*, which earned the Emmy for best musical show of the year.

Three years elapsed between Dorothy Fields's death, in 1974, and Cy Coleman's return to the Broadway stage, with the long-running musical *I Love My Wife*, which he wrote in collaboration with the lyricist Michael Stewart. Derived from Luis Rego's comedy about two suburban couples and their bumbling attempt to engage in spouse swapping, *I Love My Wife* was a critical as well as a popular success. Reviewing the opening-night performance at the Ethel Barrymore Theatre for the *New York Times* (April 18, 1977), Clive Barnes termed the production "bright, inventive, amusing, and breezy." He was especially impressed by the decision of Coleman and Stewart to seat the orchestra on the stage. "The musicians are welded into the play, as a kind of Greek chorus," Barnes observed. "They play, they sing, they dress up in fancy clothes, and they keep commenting on the action. At times they *are* the action. It is a beautifully amusing idea, and it gives the musical a different dimension." Barnes further described Stewart's lyrics as "neat, nifty, and very literate" and Coleman's music as "tuneful, infectious, and slightly impish." Nominated for six Tony awards, *I Love My Wife* took top honors in two categories. Coleman himself received the Drama Desk Award for best score of the year.

Once *I Love My Wife* was launched, Coleman, who likes to keep several projects going simultaneously, teamed up with the lyricists Betty Comden and Adolf Green, who also wrote the book, for the musical *On the Twentieth Century*, an adaptation of the 1932 Ben Hecht–Charles MacArthur play *Twentieth Century*. Set in the early 1930s, *On the Twentieth Century* tells the story of a down-on-his-luck Broadway producer's attempt to lure his former lover, who is now a top movie star, into saving his career by taking the lead role in his new play. All of the action takes place aboard the Twentieth Century Limited, the crack luxury train that once ran between Chicago and New York. When the musical opened at the St. James Theatre on Broadway in February 1978, critics were divided in their evaluation of the play. Richard Eder of the *New York Times* (March 20, 1978) labeled it "funny, elegant, and totally cheerful," and he termed Coleman's music "witty and inventive." Dissenting was Edwin Wilson of the *Wall Street Journal* (February 22, 1978), who thought the play was unfocused and anachronistic and the music substandard. Although he conceded that several numbers, "taken on their own," were "highly entertaining," Wilson went on to complain, "Unfortunately, the musical's overall lack of purpose takes its toll. Miss Comden and Mr. Green are not writing at the top of their form, and Mr. Coleman, ordinarily an ebullient, irrepressible composer, seems trapped by the various styles he must serve." In spite of its tepid reception, *On the Twentieth Century* ran for well over a year and captured six Tonys, including the award for best score of a musical.

Cy Coleman's next project was *Home Again*, which follows an Illinois family from the Great Depression to the Watergate scandal. Despite numerous revisions by Coleman, his lyricist, Barbara Fried, and Russell Baker, the Pulitzer Prize–winning *New York Times* columnist who supplied the book, the musical closed during out-of-town tryouts in Toronto in April 1979, less than two weeks before its scheduled Broadway opening. The following year, however, Coleman scored another hit with *Barnum*, a musical treatment of the life of the showman P. T. Barnum, which debuted to rave reviews at the St. James Theatre on April 30. Critics devoted most of their praise to the performance of Jim Dale in the title role, but Coleman's music and Michael Stewart's lyrics were also widely applauded. Clive Barnes of the *New York Post* (May 1, 1980), for example, termed the music "catchy, clever, and occasionally very beautiful," and, in his *New York Newsday* review of the same day, Allan Wallach wrote: "Cy Coleman's music and Michael Stewart's lyrics fit right in. Although their songs may not be memorable, they're just right for the show's mix of playfulness and charm. Coleman has written some toe-tapping tunes that would sound just right under the big tent." *Barnum* enjoyed a run of 854 performances, and it won three Tony awards. The Broadway cast recording earned two 1981 Grammy Award nominations.

Barnum would be Cy Coleman's last original Broadway musical for almost a decade. In the intervening years, in addition to performing occasionally in nightclubs and with many symphony orchestras, Coleman mounted Broadway revivals of *Little Me*, in 1982, and *Sweet Charity*, in 1986. Neither show enjoyed a long run, although *Sweet Charity* took four Tony awards, including that for best revival of a play or musical. Coleman also composed the music for two 1984 films, *Blame It on Rio*, a comedy about a vacationing businessman who has an affair with his best friend's teenage daughter, and *Garbo Talks*, in which a dutiful son attempts to fulfill his dying mother's wish to meet the legendary actress Greta Garbo.

Welcome to the Club, Coleman's first new Broadway musical in nine years, opened at the Music Box Theatre on April 13, 1989. In addition to composing the music and cowriting the lyrics, Coleman coproduced the show, a limp comedy revolving around four men and one woman who are in prison because they are unable or unwilling to pay alimony to their former spouses. Lambasted by the critics, *Welcome to the Club* closed after only a handful of performances. "The script and the songs were remarkable only for the way they seemed to promote racial and ethnic stereotypes that one had thought were lost in the mists of time," John Simon carped in his critique for *New York* (April 24, 1989). Other reviewers echoed Simon's sentiments, calling the musical "misogynist," "antediluvian," and "vulgar." "The lyrics, by Coleman and the librettist A. E. Hotchner, aren't up to the music," a critic for *Variety* (April 19–25, 1989) wrote, "and sometimes slide over the edge into true cheapness."

The failure of *Welcome to the Club* proved to be only a temporary setback for Coleman, who rebounded later in the year with one of the biggest hits of his career to date, *City of Angels*. With no pre-Broadway tryout tour and only a modest advance sale, *City of Angels* arrived on Broadway with little fanfare, but critical and popular response to the show was so positive that within three weeks of its premiere, at the Virginia Theatre on December 11, 1989, ticket sales had soared to $2.4 million. With a book by Larry Gelbart, lyrics by David Zippel, and music by Cy Coleman, *City of Angels* both satirizes and celebrates the film noir genre and the hardboiled detective fiction of the 1940s. It is actually two shows—one depicting the attempt by a writer to prevent a tyrannical movie producer from mutilating his screenplay, about a Hollywood detective, and the other portraying the unfolding of the screenplay itself. In his *Newsweek* review of January 8, 1990, Jack Kroll praised *City of Angels* as a "smart, swingy, sexy, and funny" play, in which "the key element is Cy Coleman's appealing score, which swings and bops with an easy, melodic grace that conceals an intricate mastery." Equally complimentary was Frank Rich of the *New York Times* (December 12, 1989): "As the jokes leaven the book's rage until the bitter final number, so does Mr. Coleman's score—a delicious celebration of jazz and pop styles sumptuously orchestrated. . . . Mr. Coleman uses a scat-singing vocal quartet reminiscent of the Modernaires as a roving chorus; he freely mixes bebop with wild Count Basie blasts, sentimental radio crooning . . . , and smoky soundtrack music reminiscent of David Raskin's score for *Laura*. The effect is like listening to *Your Hit Parade* of 1946, except that the composer's own Broadway personality remakes the past in his own effervescent, melodic style." In addition to six Tonys, *City of Angels* was the recipient of three Outer Critics Circle awards, including best musical, and eight Drama Desk awards, among them those for best musical, best music, and best lyrics.

Among the dozens of symphony orchestras Cy Coleman has performed with are those of Milwaukee, Detroit, Indianapolis, San Antonio, and Fort Worth. During his career, he has recorded more than a dozen albums for a variety of labels. Coleman is the president of the Notable Music Company, a music-publishing firm that represents him and other composers. He sits on the board of directors of the American Society of Composers, Authors, and Publishers and the board of governors of the Academy of Television Arts and Sciences and the Dramatists Guild Council, and he is a member of the American Federation of Musicians, the Songwriter's Hall of Fame, the New York League of Theatres and Producers, the Academy of Motion Picture Arts and Sciences, and the New York State Advisory Committee on Music. Among his many honors are the La Guardia Award for Outstanding Achievement in Music, the Mayor's Citation for Outstanding Contributions to the Culture of New York City, and the New York City Award for Creative Leadership in the Music Business. In 1988 Coleman received the Irvin Feld Humanitarian Award from the National Conference of Christians and Jews for having donated his time to numerous worthy causes.

Described by Patricia O'Haire of the New York *Daily News* (December 10, 1989) as "articulate, gregarious, [and] friendly," Cy Coleman is an eternal optimist. Elfin in appearance, he has dark hair and eyes, and he is a natty dresser. In the opinion of Rex Reed, Coleman looks like "a sunburned polar bear with the face of a chipmunk." The composer works in Manhattan's theatre district, in a cluttered office whose shelves are stacked with scores, sheet music, and old recordings. Coleman owns a town house on the East Side of Manhattan and a home in Southhampton, Long Island. His most recent credit is the score for the Sidney Lumet film *A Family Business* (1990).

References: After Dark 11:38+ Mr '79 por; Christian Sci Mon p18 Je 4 '79 por; N Y Post p43 My 10 '77; N Y Times II p4+ Jl 13 '86 por, VIII p5+ Ap 9 '89 pors, III p13+ Ja 23 '90 por; New Grove Dictionary of American Music (1986); Who's Who in America, 1988–89

Collor (de Mello), Fernando (Affonso)

Aug. 12, 1949– President of Brazil. Address: Office of the President, Palácio do Planalto, Praça dos Tres Podêres, 70.150 Brasília, D.F., Brazil

While the revolutions in Eastern Europe were dominating the headlines in 1989, an equally significant restoration of democracy was quietly taking place in Brazil, where on December 17, 1989 Fernando Collor de Mello, a moderate conservative, became the first popularly elected president in almost three decades. A scion of wealth and privilege with little government experience, Collor in recent years gained national attention as governor of the small state of Alagoas, where he took on the so-called maharajahs, or entrenched bureaucrats who were drawing exorbitant salaries for little work. In pledging to do the same thing on the national level if elected president, he tapped into a wellspring of popular resentment against the transitional government of President José Sarney, who had been blamed for tolerating corruption and for losing control of a once vigorous and stable economy.

As Collor began his five-year term as president of the world's third-largest democracy (after India and the United States), he faced the formidable challenge of taming Brazil's hyperinflation, which at that time was running at about 50 percent per month. At the same time he had to try to reinvigorate a stagnant economy and to satisfy international creditors, who held $110 billion worth of Brazilian notes, the largest burden of foreign debt in the Third World. Complicating matters was the huge gap between rich and poor in Brazil, an income disparity that exceeded even that of India.

Because of his meteoric rise, unimpressive résumé, and movie-star good looks, Collor had been compared to the United States vice-president, Dan Quayle. Consequently, he was dubbed "Coca-Collor," the quintessential packaged candidate, during the campaign. Some observers believe, however, that he is a man of substance who may very well be qualified to lead the 154 million people of Brazil in their return to democracy after a quarter of a century of military rule. "Most people would tell you that he's completely a fake creation of television," noted Bolivar Lamounier, the director of a São Paulo think tank, as quoted in the *Washington Post* (October 8, 1989). "Yes, it is true that he was propelled by television. But he does have something to sell. He is energetic, he's different, and he has a kind of moralistic message about getting the country on the move again."

Fernando Affonso Collor de Mello was born on August 12, 1949 in Rio de Janeiro, Brazil, the son of Arnon Affonso de Mello, an entrepreneur who turned a sugar-cane fortune into a media conglomerate. Fernando Collor de Mello's father also served as governor of Alagoas, a small state on the easternmost coast of Brazil, and later represented that state in the Senate. His maternal grandfather, Lindolfo Collor, served as labor minister under the populist president Getulio Vargas in the 1930s, and his older brother, Leopoldo, was director of the leading television station in São Paulo, the affiliate of the Globo network, before he became the manager of Collor's presidential campaign.

Collor grew up amid wealth in the Flamengo neighborhood of Rio de Janeiro and in the capital city, Brasília. As a child, he often tagged along with his father during his term in the Senate. At the age of fourteen, he happened to be on the Senate floor when his father fired a pistol at a political rival, missing his target but killing another senator nearby. After attending exclusive parochial schools, Collor studied economics and journalism at the University of Brasília. In his leisure time he listened to the Rolling Stones, raced go-carts and his Puma sports car, and, in 1969, fought his way to a karate championship in Brasília. Following his graduation from college, he joined his family's media empire in Alagoas, which includes the state's largest newspaper, several local radio stations, and the local affiliate of the Globo television network. His well-deserved reputation as a playboy during that time, however, overshadowed his business achievements. He often toured Europe, and he spent one summer in Florence studying art. His good breeding and taste for expensive European clothing prompted the Brazilian Yacht Club to include him in its list of "The Ten Most Elegant Men." In 1978, before reaching the age of thirty, he was named president of the family media empire.

Collor's public career began in 1979, when the military government, which had ruled Brazil since 1964, appointed him mayor of Maceió, the seaport capital of Alagoas, where he added 6,000 people to the city payroll. In November 1982 he was elected to the Chamber of Deputies, the lower house of the National Congress, from Alagoas. Four years later, having left little record of achievement in Congress, Collor was elected governor of the state. Upon taking office in 1987, he immediately declared war on the highly paid state bureaucrats, whom he called the "maharajahs" for their princely lifestyle and scant official duties in a state where two-thirds of the population lives in poverty. By dismissing 6,400 state employees and lowering the ceiling on the salaries of those remaining, he slashed the public payroll by two-thirds. Although much of the effect of his austerity program was later nullified in court, he developed a national reputation as the "hunter of the maharajahs" and kept his name in the headlines by attacking the inefficient administration of President José Sarney. (Sarney had become president of Brazil in 1985, when Tancredo Neves, who had been named interim president by the military-controlled electoral college, fell mortally ill just hours before his scheduled inauguration.) Sarney subsequently sued Collor for libel.

Following a series of meetings with leaders of the major Western European countries as well as with Pope John Paul II—a tour at least partly designed to demonstrate a measure of foreign-policy experience—Collor resigned from the Brazilian Democratic Movement party (PMDB) in February 1989 because of its continued support of the Sarney administration. He then founded the National Reconstruction party, a center-right movement whose primary mission was to promote his campaign for president. From the outset Collor sought to avoid being labeled as anything but a reformer and spurned alliances with any of the other thirty-five parties that had sprung up since the military relaxed its grip on the political process. "My candidacy is designed to break the system," he told Richard House of the *Washington Post* (May 7, 1989). "I'm an outsider who frightens the Left, the Right, and the center." In an article in the *Manchester Guardian Weekly* (May 30, 1989), he identified himself with the remark "Society is divided into conformists and reformists. I am a Christian reformist."

During the campaign, Collor sought to extend his war against the "maharajahs" to the national level. He condemned the Sarney government for allowing corrupt and highly paid civil servants to drain the treasury. "We're going to nab that band of useless politicians who are robbing the country blind," he told a crowd late in the campaign. An end to corruption alone, however, will not solve the deep-seated problems plaguing the Brazilian economy. Although it boasts the eighth-largest economy in the capitalist world and manages a respectable trade surplus, Brazil is overburdened by persistent inflation, stagnation, foreign debt, a budget deficit, inferior educational facilities, and a yawning gulf between rich and poor. At the time, consumer prices were doubling every two months in Brazil, where two-thirds of all families were struggling to live on less than $6,000 annually. According to the World Bank, the richest 20 percent of the population earns two-thirds of the national income, while the poorest 60 percent subsists on one-sixth of the national income—the largest such disparity in the Third World. Moreover, only one in four Brazilians has finished grade school. Limiting the government's ability to strengthen the economy is its massive foreign debt. Although José Sarney suspended interest payments on that debt in 1987, his action could only buy time and threatened Brazil's future sources of credit. Meanwhile, the federal budget deficit continues to fuel inflation.

During his campaign, Collor pledged in broad terms to reinvigorate the Brazilian economy with a program of "moralism, capitalism, privatization, modernization, and social justice." Calling for the removal of the federal government as the guarantor of existing foreign debt, he urged businesses who secured the loans to renegotiate them separately with their international creditor banks instead. He approved of an eventual resumption of foreign interest payments, but only to the extent that enough funds would remain in the country to ensure an annual growth rate of 7 percent—enough, he estimated, to absorb the two million new job seekers who enter the work force each year and to whittle down the budget deficit. Among his other proposals were the selling off of many state-run companies to private entrepreneurs, the encouragement of foreign investment in Brazil, and the lowering of the tariffs and federal subsidies that have protected Brazilian industry and fueled inflation.

Running against Collor was a field of some twenty other candidates. Chief among them were two leftists—Leonel Brizola, sixty-seven, the leader of the socialist Democratic Labor party and a former governor of the states of Rio de Janeiro and Rio Grande do Sul; and Luís Inâcio da Silva (widely known as "Lula"), forty-four, the Marxist leader of the Workers party and a member of Congress. Brizola, who was exiled for fifteen years for fomenting resistance against the military government, called for land redistribution and the construction of tens of millions of new homes for the poor. Da Silva, a former factory worker who had helped to transform the Workers party from a union movement into a cohesive political force that swept São Paulo and other major cities in the 1988 municipal elections, put forth the most specific platform of all the candidates. He proposed an indefinite continuation of the moratorium on debt repayment and the diversion of those interest payments into health and education programs. Although he vowed to impose price controls to combat inflation, he also pledged to raise wages.

The candidate of the ruling PMDB, Ulysses Guimarães, was so stigmatized by the unpopularity of the Sarney government that he never rose beyond 3 percent in the polls, even though his party controlled all but two of the country's twenty-four governorships. Other candidates included Jânio da Silva Quadros, seventy-two, the president of Brazil before the military coup, who languished at the bottom of the field and dropped out in the middle of the campaign; Guilherme Afif, who vied with Collor for business support; and Senator Mario Covas, who with a group of center-left supporters bolted from the PMDB to form the Brazilian Social Democratic party in 1988. The campaign was briefly thrown into turmoil when Silvio Santos, a flamboyant television game-show host, unexpectedly entered the race and surged to the lead in the polls, until a court ruled his last-minute candidacy invalid.

Meanwhile, in May 1989, Collor resigned as governor to campaign full-time for president, and his youthful vigor and conspicuous opposition to the Sarney regime quickly propelled him to the lead in early polls. Ironically, Brazil's high illiteracy rate worked not to the advantage of the leftist candidates but to Collor's, because much of the population depends on television rather than on newspapers or magazines for information, and Collor was the most telegenic of all the candidates. Also helping Collor was the active support of some 800 mayors around the country and the endorsement of the Globo newspaper chain.

With a comfortable lead in the polls for the rest of the campaign, Collor refused to debate his opponents. The only questions left to be decided on election day were whether he would be able to win a majority of the vote in the crowded field and thus avoid a runoff and, if he failed to do so, who would come in second. Early polls placed Collor within five or six points of a majority, but his support steadily eroded under a drumbeat of criticism from the rest of the candidates. Da Silva and Brizola, in a bitter struggle for second place, used much of their free television time to trade insults, with the former calling the latter "mentally disturbed" and with Brizola denouncing da Silva as "a drunk." On November 15, 1989 Collor received about 30 percent of the vote, and da Silva edged out Brizola by just one-half of 1 percent.

As the top two vote-getters prepared for the runoff election, Collor stepped off to a commanding fifteen-point lead in the polls, but by election day the race was too close to call. Voter sentiment had shifted as the campaign, which was expected to offer Brazilians a clear choice between liberal and conservative candidates, developed into a scramble for the middle ground. Da Silva artfully avoided the Marxist rhetoric that he had once used so freely and distanced himself from the more radical positions of his Workers party, while Collor spurned offers of an alliance with other rightist parties and downplayed his support from the business community. Although Collor continued to emphasize the need to balance the budget, he also committed himself to spending tens of billions of dollars to improve housing, education, and transportation, a paradox that undermined his credibility with some voters.

Da Silva made steady inroads into Collor's support with a solid performance in their debates, effective television commercials that contrasted his working-class background with his opponent's patrician origins, and the endorsement, albeit lukewarm, of his erstwhile opponent, Leonel Brizola. Prominent leaders of the Catholic church also openly campaigned for da Silva, defying a longstanding papal order to remain neutral in elections. From the pulpit and in literature distributed by Brazilian clergy, Collor was linked to the hated ruling class of old and depicted as a fallen-away Roman Catholic, whereas da Silva was portrayed as a friend of labor and, disingenuously, as a devout Catholic. Collor protested strongly to the Vatican and, because more Catholics live in Brazil than in any other country in the world, he felt it necessary to affirm publicly his "commitment to the church" and his "faith in Christ." Enlisting the tacit endorsement of Frei Damiao, a venerable monk widely revered in Brazil, he denounced da Silva for his sudden interest in religion after having once proposed purging the Brazilian constitution of all references to God.

Despite da Silva's attempts to move toward the center, his longstanding commitment to Marxism disquieted the moderate Left and the business community as well as the military, which, despite its pledge to abide by the election results, was still a significant force in Brazilian politics. Military leaders were particularly uneasy about da Silva's proposal to combine the armed forces into a single ministry headed by a civilian. The lack of business confidence in da Silva was reflected in a sharp drop in the stock market and the cruzado (the Brazilian dollar) amid his surge in the polls. Some predicted a massive flight of business and capital from Brazil if the Marxist candidate were to win.

As election day neared, the campaign degenerated into personal attacks. In their final debate, on December 14, 1989, da Silva warned that Collor was "psychologically unbalanced" and denounced him as an "apprentice of the military dictatorship." Collor countered by calling him an "atheist Marxist" and, when da Silva haltingly read from a prepared text, ridiculed his lack of formal education. He "barely knows how to read," Collor sneered. And each compared the other to Pinocchio for lying about his record.

Eighty-five percent of the 82 million eligible voters (voting is mandatory in Brazil) turned out on December 17, 1989 to elect Collor, by a margin of 49 to 44 percent. Although da Silva's strong labor support helped him to sweep nearly all of the major cities, Collor's appeal in the countryside and small cities carried the day. "He won't do anything he promised during the campaign," da Silva charged after the voting trend became clear. "He will govern in favor of big business, the armed forces, and the International Monetary Fund."

In his concession speech, da Silva predicted that Collor would find it difficult to put together a working majority. His new National Reconstruction party controlled only a handful of the 559 seats in Congress, and, at least until the congressional elections scheduled for November 1990, he had to enlist the support of the opposition parties in order to enact his economic-reform program. He remained so optimistic, however, that he expected Brazil to join the ranks of the economic superpowers by the end of the twentieth century.

Six feet, one inch tall, Fernando Collor de Mello is a darkly handsome and athletically built man who keeps fit by swimming, jogging, and practicing karate. Interviewers have described him as being suave, urbane, and somewhat superstitious. In addition to his native tongue, Portuguese, he speaks English, French, Spanish, and Italian. He has a taste for Cuban cigars. In 1975 Collor married Lilibeth Monteiro de Carvalho, a seventeen-year-old heiress, in an ostentatious wedding typical of Brazil's aristocratic families. Some 5,000 guests attended the reception at the Copacabana Palace Hotel in Rio de Janeiro. The couple had two sons, Arnon Affonso and Joaquim Pedro, and divorced in 1981. Three years later, Collor married Rosane Malta, a nineteen-year-old college freshman from his home state of Alagoas.

References: N Y Times A p1+ D 20 '89 por;
Washington Post A p12 Ag 1 '89 por;
International Who's Who, 1990–91

Connick, Harry, Jr.

1967– Jazz musician; songwriter. Address: c/o
Columbia Records, 51 W. 52d St., New York,
N.Y. 10019

"I have the ball in my hands," Harry Connick Jr., who is arguably the most charismatic and personable jazz artist and entertainer to emerge in decades, said recently. "I have the opportunity to bring this music back to a large group of people. No one else can do that right now, which is why I'm so serious about everything I play." A musical prodigy when he was growing up in New Orleans, Connick is a gifted pianist who incorporates in his playing elements from the classical jazz styles of such masters as Thelonious Monk, Erroll Garner, and Duke Ellington. He is also an accomplished singer of torch ballads who may already have become the Frank Sinatra of his generation. Moreover, Connick projects a debonair, glamorous image with his

Harry Connick Jr.

slicked-back hair, roomy suits, and electrifying stage presence. Connick, however, is not simply a reviver of the standards of the past, nor is he a cabaret crooner in the manner of Michael Feinstein. He is a jazz purist like the influential young trumpeter Wynton Marsalis, a fellow traditionalist who serves as Connick's spiritual mentor. Because of his youth and his dedication to jazz traditions, Connick prompted the *New York Times* critic Stephen Holden to write: "If Mr. Connick can resist the distractions and temptations of mass adulation and the commercial lures of jazz-fusion and pop, what he might accomplish is almost beyond imagining."

The only son and the younger of the two children of leading members of the Louisiana legal establishment, Harry Connick Jr. was born in New Orleans in 1967. His father, Harry Connick Sr., has served continuously since 1973 as the New Orleans district attorney, and his mother, Anita Connick, who died when her son was about thirteen, was a judge in a small-claims court. Both of Harry's parents were music lovers. He has described his father as the "world's greatest shower singer," and his sister, Suzanna, also was a talented pianist, though she now pursues a career in United States Army intelligence. "I'm glad she quit," Harry Connick Jr. joked when he was interviewed by Wayne Robins of *New York Newsday* (August 19, 1990). "I wouldn't have a gig if she didn't."

According to his father, Harry's musical abilities were manifest from the time his son was a baby. "He was close to a year old," Harry Connick Sr. told Wayne Robins, "sitting in his high chair with a metal tray. Some music came on the TV or radio or the phonograph, and he started to bang. His mother said, 'Listen to that.' He was keeping time with the downbeat. We didn't think anything of it, but then when he was two or three, he would pick up an old mandolin we had in the house, and he'd stand at the foot of our bed and sing us songs." He started listening in on his sister's piano lessons when he was three, and by the time he was six he was accomplished enough to play "The Star-Spangled Banner" at his father's swearing-in ceremony as district attorney. In an interview with James T. Jones 4th of *USA Today* (June 13, 1990), he said, "I remember hearing that applause and saying, 'Aw, this is it.'"

Harry Connick Jr. began to receive classical training on the piano when he was six, but, as James T. Jones 4th observed, "he got his real training in French Quarter clubs." When his son was only seven, Harry Connick Sr. would take him to French Quarter clubs on Saturday afternoons and let him sit in with Dixieland musicians. As Stephen Fried pointed out in his profile of Connick for *Gentlemen's Quarterly* (September 1989), those Saturday-afternoon sessions usually took place at the Maison Bourbon Club on storied Bourbon Street, and the musicians there, "who admired [young Harry's] pianistic precociousness," also "didn't mind doing a favor for his dad, the DA, with whom many of them were well acquainted." When he was nine, Harry Connick Jr. performed "I'm Just Wild about Harry" with its composer, the ninety-six-year-old Eubie Blake, in a documentary about Blake. "That was a really special time," Connick recalled in an interview with Toby Kahn of *People* magazine (March 28, 1988). "He'd seen jazz before jazz was *invented*." In that year the jazz drummer Buddy Rich offered to take the child prodigy on tour with his band to perform Dixieland piano and do his imitation of Louis Armstrong, but Harry's parents rejected the proposal. Moreover, Harry performed annually at the New Orleans Jazz & Heritage Festival from the time he was eight, and at fourteen he won a national jazz-piano competition for teenagers. As a teenager, he began playing regular gigs with jazz bands in the French Quarter on Friday and Saturday evenings. "From eleven to three in the morning," he told James T. Jones 4th. "Ain't nobody was going to mess with me. They would say, 'The district attorney's kid is in the club.' But I saw enough prostitution and bad language to just steer me away from that."

Harry Connick Jr. also recorded two albums of Dixieland music on little-known labels—the first when he was nine and the second when he was ten—but he has disdained the expression "child prodigy," which is often used to describe his precocity. "Mozart was a child prodigy," he told Chris Heim of the *Chicago Tribune* (November 10, 1988). "I was just a little kid playing piano." Indeed, the level of musicianship that confronted him at the Maison Bourbon Club made him feel "scared to death." "In New Orleans," he recalled in the interview with Chris Heim, "they kick off these tunes, and I'd look at the bass player and say, 'Hey! What song is this?' And he wouldn't even look. And I'd say, 'What key is it in?' He didn't even turn around. And they have all these breaks in the middle of a tune. Boy, your ears get enormous after that kind of stuff."

The most serious part of Harry's musical education began when he was in high school. The late James Booker 3d, a brilliant and influential New Orleans rhythm-and-blues pianist who never achieved great fame largely because he was a heavy user of heroin, gave him lessons at the Connick home. His student reverently calls Booker the "only genius I've ever met." The other important teacher for Connick at that stage was Ellis Marsalis, the patriarch of the gifted New Orleans family of Wynton, Branford, and Delfeayo Marsalis. Over a period of four years, Connick attended Marsalis's jazz course at the New Orleans Center for the Creative Arts on a basis of five times a week. "When I came to Ellis," he told Howard Reich during an interview for the *Chicago Tribune* (January 14, 1990), "I knew only two things: Dixieland and classical. Ellis showed me bebop and new harmonies; he taught me Herbie Hancock and Thelonious Monk and Bud Powell and just about everybody. It's like he laid it all out on the table, and, as I grew older and became more of a man, I made my own choices."

While a high school student in New Orleans, one of the choices Connick made was to play keyboards in Delfeayo Marsalis's funk band, Dr. Delf and the Killer Groove. When he was eighteen Connick made the biggest decision of his life to that date: to move to New York City and try to break into the jazz big time. He moved into the Ninety-second Street Y on Lexington Avenue on New Year's Day of 1986, having left Loyola University in New Orleans after one semester of study. His father agreed to support him on the condition that he continue to acquire a formal education, and Harry enrolled at Hunter College before abandoning that school for the Manhattan School of Music. Although he was admitted there as a second-semester junior, Connick soon dropped out because he realized that "studying Schönberg and Berg and how they figured things out with a calculator is just not what I'm into," as he told Howard Reich.

In dedicating himself to jazz, Connick decided, as he told Stephen Holden of the *New York Times* (January 8, 1989), that "musically [he] wanted to be American." "I wanted," he explained, "to play like Duke Ellington and not like Chopin. I revamped my technique, took my European training and threw it out the window." At about that time he began playing regularly at the Empire Diner on Saturday nights. A trendy all-night diner on Manhattan's lower west side, the Empire is a popular breakfast spot for nightclub-goers and other New York late-nighters. "I'd do rock-'n'-roll," he recalled to GQ's Stephen Fried, "Stevie Wonder tunes, gospel, everything. Whatever would get me the biggest tip, I'd play it." He was often accompanied by a young vocalist, Tom Melalie, who helped to awaken the hitherto sartorially drab Connick's interest in fashion. To help make ends meet, he also took a Sunday-morning job as music director of Our Lady of Victory, a church on Webster Avenue and 171st Street in the Bronx. "I became the organist and choir director," he told Fried. "Fifty bucks for two services. So I would go to the Empire and play till three in the morning, and then I would take the train up to the Bronx and do those two services."

Connick also tried to get an audition with George Butler, a jazz producer for Columbia Records, who had heard him perform when he was fourteen. Eventually, Wynton Marsalis intervened on behalf of his father's former pupil, and Butler granted Connick a demo session for which he played solo and did not sing. "Wynton has opened doors for me and a lot of other people," Connick told Toby Kahn of *People*. "I love him a lot, and I'm deeply grateful." Butler's reaction was almost casual. "Okay," he said, "let's make a record." Released in 1987, *Harry Connick Jr.* was a critical triumph that showcased the performer's "understanding of the history of jazz piano," as Howard Reich noted. "Though its influences range from James P. Johnson and Erroll Garner right up to the present," Reich pointed out, "the juxtaposition of styles is pure Connick." Stephen Holden called Connick's recording debut "an impressive instrumental album on which his pianism carries echoes of everyone from Fats Waller and Earl Hines to Art Tatum, Erroll Garner, and Thelonious Monk." "I was thinking," Connick said of the release of his first recording for a major label during his interview with Stephen Fried, "Well, I'm going to win ten Grammys and it will be number one on the *Billboard* charts, and I'm going to be the most popular guy in the world. But to me, it seemed like nobody could care less."

Nevertheless, Connick did a ten-city American concert tour and performed with Herbie Hancock on a special that was broadcast on cable television. His second Columbia recording, *20*, so called for Connick's age at the time of its release in 1988, was more indicative of his broad musical range. *20* is a half-instrumental and half-vocal album that received extravagant critical praise, especially for Connick's thoughtful interpretation of "If I Only Had a Brain," which originally had been popularized by Ray Bolger in *The Wizard of Oz*, and for the vocal duets he performed with Dr. John ("Do You Know What It Means to Miss New Orleans?") and with Carmen McRae ("Please Don't Talk about Me When I'm Gone"). Critics were particularly impressed by the young performer's ability to shed new light on old classics. Stephen Holden observed, "If much of the music on Mr. Connick's debut has a gossamer delicacy, the music on *20* is more aggressive and spare, with his full, chunky piano sound complemented by growling, rough-hewn vocals."

In January 1989 Connick performed for four weeks in the Oak Room of the legendary Algonquin Hotel in Manhattan. Among the celebrities who attended his opening-night show was the singer Tony Bennett, who speculated that "Connick could be the next Sinatra." It was the Oak Room that launched Connick on his career. In part because he is young, good-looking, a favorite with audiences who may know very little about the intricacies of jazz, and backed by a powerful recording label, Connick is viewed with suspicion by some of the mandarins of the contemporary-jazz establishment. "I think he's overrated as a singer," the jazz critic Leonard Feather groused when he spoke to James T. Jones 4th. "He's popular because there's a lot of (record company) money behind him." And John Ephland of the influential jazz magazine *Down Beat* said of Connick's desire to be a crowd pleaser, "Some of it smacks a little bit of Las Vegas."

Connick has refused to apologize for his success or for his aspirations of making undiluted jazz accessible to the masses. Indeed, as Stephen Fried pointed out, he "laments that an element of joy seems to have been lost to jazz." "I think that back when jazz music and dance music were the same thing, back in the big-band era, I mean, *that* was a wonderful time," Connick told Fried. "Today it's the rock musicians who love to perform. They're always wearing wild clothes, they're trendsetters, they love the camera, the spotlight. And look at the guys back in the big-band era, man—Duke Ellington . . . , *tell* me he wasn't a performer; Louis Armstrong—they would get out there and give the people a good time." In an interview with Rob Tannenbaum of *Rolling Stone* (March 23, 1989), he said, "If I lived forty years ago, I could play music *and* I could entertain. Whatever happened to a *show*, man? You go to hear Louis Armstrong, and they were jitterbugging. Armstrong was a bigger goof-off than I am onstage. It's so staid now."

In his discussion with Stephen Fried, Connick explained why many jazz musicians have become so, in his word, "staid." "It started with the cool-jazz era," he remarked. "Those guys were wrestling with a new kind of music, and they didn't have time to talk. They wanted to really deal with the music. So now young musicians look at that, and they think that the performance thing is old school. . . . They say, 'What about Thelonious Monk? He didn't talk to the audience.' And I say, 'Well, that's something that you and Monk have in common, but that's *all* you have in common.'"

In 1989 Connick reached a mass audience when he contributed several lush songs to the soundtrack of the hit film *When Harry Met Sally*, a romantic comedy directed by Rob Reiner that in some respects was reminiscent of Woody Allen's *Manhattan* (1979). Connick's contributions included the theme song, "It Had to Be You," and other torch ballads and standards by such composers as George Gershwin, Richard Rodgers, and Duke Ellington. The soundtrack recording of *When Harry Met Sally* racked up sales of more than 800,000 units, making it one of the few jazz releases in recent years to make *Billboard*'s Top Ten on the pop charts. In the spring of 1990, Connick won a Grammy Award for best male jazz vocal performance, and that summer Columbia released two new Connick recordings at the same time: *Lofty's Roach Soufflé* and *We Are in Love*. An all-instrumental recording of eleven original Connick compositions, *Lofty's Roach Soufflé* features Connick and two accompanists, Ben Wolfe on bass and Shannon Powell on drums. The inspiration for the title was an eccentric "survivalist" whom Connick had met who apparently concocted gastronomic anomalies by using insects as his ingredients. *We Are in Love*, on the other hand, is a mixture of torch songs and swing numbers. All but two of that album's songs were written by Connick, four of them in collaboration with the New Orleans lyricist Ramsey McLean. The two older selections are "It's All Right with Me," written by Cole Porter, and the standard "A Nightingale Sang in Berkeley Square." All of *We Are in Love*'s songs were arranged by Marc Shaiman, with whom Connick had collaborated on the *When Harry Met Sally* soundtrack, in a style similar to that used by the late Nelson Riddle for such classic Frank Sinatra recordings as *In the Wee Small Hours* (1955).

In the *New York Times* (August 12, 1990), Stephen Holden reviewed both of the Connick releases. "Even his detractors," Holden wrote, "would have to concede that at the least he has a phenomenally retentive ear and an impressive technical mastery over a large area of pop and jazz. Like the New Orleans trumpeter Wynton Marsalis, who is his spiritual mentor, Mr. Connick is a traditionalist who disdains ready-made pop. . . . *We Are in Love*, the more ambitious of the new albums, represents an impressive leap forward for both Mr. Connick and Mr. Shaiman. . . . The album's finest moment, the Connick-McLean torch song 'Only 'Cause I Don't Have You,' has the earmarks of a classic. . . . It shows him to be a more expressive singer when crooning softly than when swinging out." Holden called *Lofty's Roach Soufflé* a "bracing, deliberately understated album of original tunes. Different in feel from Mr. Connick's first piano album, whose rich, rolling chords and springy rhythms echoed Erroll Garner, *Lofty's Roach Soufflé* is more animated and percussive. . . . Mr. Connick forswears lush harmony for aggressive single-note playing that recalls one aspect of Thelonious Monk, though . . . Connick's long-lined melodic inventions are at once more ingenuous and less rhythmically and harmonically quirky."

The one aspect of Connick's music that Holden has criticized is his vocal phrasing in uptempo numbers. "When not careful," he observed, "he lets his phrases drop off and loses the sustained line of a song. He is also too fond of a jivey diction that substitutes slurred words and an affected hipness for thoughtful interpretation." Indeed, one reviewer who is not at all fond of Connick the Sinatra-style singer is Steve Bloom of *New York Newsday* (August 5, 1990), who deplored *We Are in Love* but lauded Connick's piano-trio album. "Connick," he wrote, "is a classic example of record-company marketing. . . . Connick can't sing. He intones the last word of each phrase with breathy vibrato but has trouble with everything else. When Connick's music swings, his voice can't keep up with the pace. When he slows down on several interminable ballads, his smokey whisper invites laughter, not tears. Phrasing is his problem; he stops when he should continue, slurs when he should enunciate."

Connick has remained modest about his accomplishments. "I'm not really a jazz singer, like Betty Carter," he told *Rolling Stone*'s Rob Tannenbaum. "I'm not on a level with Sinatra." He is also in awe of the tradition he wants to carry on. "I don't *like* to play," he said to Toby Kahn. "I feel every note has to be representative of the tradition, and playing the piano after listening to Duke Ellington records is like trying to write poetry after reading Shakespeare." According to Connick, the jazz tradition is so demanding that he cannot be expected to contribute something new for another twenty or thirty years. "The same thing's true for Wynton," he told Stephen Fried. "But he's developing his own style. He's still a baby. . . . If he dies right now, he will probably not have made that deep a scratch into the music. It takes years. I mean, nobody did. Louis Armstrong didn't really start doing new, new, new things and become 'Louis Armstrong' until he was in his thirties."

Nevertheless, and in spite of all his disavowals, Connick stands on the threshold of receiving mass adulation. In the *Washington Post* (November 22, 1989), Richard Harrington analyzed his charisma and glamorous image: "It . . . didn't hurt that the debonair Connick has such striking good looks and sharp fashion sensibility. . . . With his slyly innocent eyes and slicked-down, swept-back pompadour, the fresh-faced Connick not only croons like a young Sinatra, he looks like him and evokes the supple swagger and charismatic demeanor of Sinatra's bobby-soxer heyday. He's even beginning to provoke the same fan reaction, notably among young women. Connick's also partial to classic fashion—loose-fitting suits, slouch-shouldered jackets, pleated trousers, skinny ties. If he's stepped out of a dream, it's an old dream, one with soundtrack much like *When Harry Met Sally*'s."

Harry Connick makes his home in New York City's Greenwich Village in a one-bedroom apartment that he shares with his cat. He is unmarried, and his current girlfriend is a model whom he met when he was performing in Los Angeles. A devout Roman Catholic who regularly attends Mass, he avoids alcohol, not only because of the strict upbringing he got from his parents but also because of the way drugs wasted the talent of his teacher James Booker. According to Stephen Fried, both onstage and off, Connick is "charming in a way only southerners of privilege can be." He made his screen debut in *Memphis Belle* (1990), which was directed by Michael Caton-Jones and produced by David Puttnam. In that film, which deals with the final mission of the *Memphis Belle*, the most famous American B-17 bomber of World War II, Connick was cast as Clay, the plane's young tail-gunner.

References: N Y Newsday III p7+ D 4 '89; N Y Times C p25 D 13 '89; Newsweek 113:67 F 20 '89 por; Washington Post D p4 Je 28 '90

Costner, Kevin

Jan. 18, 1955- Actor; filmmaker. Address: c/o Tig Productions, 650 N. Bronson Ave., Suite 211, Los Angeles, Calif. 90004

Appealing to what one writer has referred to as a "thirsting for uncomplicated, retrograde American archetypes," Kevin Costner emerged in the late 1980s as one of Hollywood's top box-office stars, with film credits that include *The Untouchables*, *No Way Out*, *Bull Durham*, and *Field of Dreams*. Costner is, in the opinion of Richard Corliss of *Time* magazine, "both a harbinger of the postimperial American male and a throwback to Hollywood's grandest days." Athletic and ruggedly handsome, he is one of the few film stars of his generation able to play everything from action hero to family man to romantic lead. "Kevin fulfills many of the same ideas that a Jimmy Stewart or a Gary Cooper did for their generation: the little guy against the system, the pure guy versus evil, the strong man in a time of trouble," Tom Pollock, an MCA Pictures executive, told Corliss. Costner's unpredictability and talent for projecting an air of goodness tinged with a feeling of foreboding have also been cited as major reasons for his success. "Just standing and delivering his lines, he projects a fascinating volatility," Stephen Schiff observed in the June 1987 issue of *Vanity Fair*. "You don't know what he might do next: grab the gun, grab the girl, or do a backflip."

Of Irish, German, and Cherokee Indian descent, Kevin Costner was born in Los Angeles, California on January 18, 1955, the younger of the two sons of Bill Costner, who worked for Southern California Edison, and his wife, who had a job with the state welfare department. His father's family had come to California after losing their farm in Oklahoma during the Great Depression. When Kevin was six, Bill Costner received a promotion, and in the years that followed the family moved repeatedly, as Southern California Edison transferred him from one job to another. Kevin Costner attended four high schools in as many years. "I was like an army brat," he told Peter Rainer for a *New York Times Magazine* (April 23, 1989) profile. "I supplanted my own personality just to get along. I was thrown into so many situations that I quit trying. I couldn't come on too strong; I didn't want to be too funny; I didn't want to be too good. And I certainly didn't want the head guy's girl to like me. I think I lost a lot of confidence in who I was."

Costner's childhood interest in movies was piqued by John Ford's 1963 epic *How the West Was Won*, which had an all-star cast that included Henry Fonda, John Wayne, and James Stewart. (He still ranks the film as his all-time favorite and is able to recite long stretches of dialogue from it verbatim.) His other principal interest was sports: he played baseball, basketball, and football in high school, and he hoped to become a professional baseball player. He also sang in his church choir and performed in a few church musicals, but his desire to become an actor was tempered by his upbringing. As he explained to Iain Blair of the *Chicago Tribune* (August 30, 1987), "I always had this gut feeling, deep down inside, about acting, but growing up with my family . . . was so normal that acting seemed like pure escapism, something that no one in my family would even consider. It wasn't that they would have stopped me—it was more that it never appeared as a real possibility." A shy teenager, Costner had only one date during his high school years. At the age of eighteen, he built a canoe and paddled down the same rivers that Lewis and Clark had navigated on their way to the Pacific.

Following his high school graduation, Costner enrolled at California State University at Fullerton, where he majored in marketing and finance. His first three years there were relatively uneventful, but, during an accounting class in his senior year, his life was permanently changed. "I picked up a copy of the college daily paper and saw an ad for *Rumpelstiltskin* auditions," he recalled to Denise Worrell of *Time* magazine (September 7, 1987). "I didn't get a part, but my creative spirit was pounding." He soon discovered a community theatre group called the South Coast Actors Co-Op, where he was cast in productions of Clifford Odets's *Waiting for Lefty* and Arthur Miller's *A View from the Bridge*. Because he was unsure of how his family and friends would react, Costner kept his theatrical activities a secret. "I was trying to sort out what acting meant to me," he told Peter Rainer. "I come from a pretty practical background, so I kept asking myself, 'Is this just a way of getting out of being something?' I didn't know if I was running from my own shadow. But there was something very real going on. With acting, I was on fire."

Costner graduated from California State, Fullerton in 1978 with a B.A. degree in marketing. He took a job with a marketing firm but quit after just thirty days to take up an acting career. Although he had no agent and no show-business connections, he was determined to succeed. "I guess I took a risk," he admitted to Nancy Anderson of *Good Housekeeping* (August 1989), "but I felt it was a bigger risk not to do what my mind and heart were telling me. I didn't have a plan for success, but I never felt like turning back. Ever."

After moving to Hollywood, Costner landed a job as a stage manager for Raleigh Studios, a small independent company. During his first year in the movie capital, he got a part in a film that was eventually appropriately named *Sizzle Beach*. He thought he had gotten his big break, but the film turned out to be a sleazy sexploitation flick. "I was totally naïve, and we shot it on weekends over the course of a year, so I had no idea what the finished picture even looked like," he told Iain Blair. "While it completely turned me off the business, it taught me a valuable lesson. It changed me, not so much because of the low budget, but because of the filmmakers' low-budget thinking. And that's stayed with me ever since." Rather than following the traditional route of frantically auditioning for bit parts in films, Costner decided to study the craft of acting, and he formed a workshop that included writers, directors, and other actors. "That's when I really started to fall in love with acting," he told Blair. "We'd just put on anything we wrote, just for the hell of it. No one was making any money, but I was learning all the time, and I was happy."

Costner returned to film acting in the early 1980s, accepting bit parts in such movies as *Shadows Run Black* (1981), *Night Shift* (1982), *Stacy's Knights* (1983), and *Table for Five* (1983). His first notable role came in *Testament* (1983), a film about the survivors of a nuclear war in which he played Phil Pitkin, a young father whose baby daughter dies of radiation sickness. (The movie was broadcast on television in 1984, as part of PBS's *American Playhouse* series.) Costner then turned down the leading role in John Badham's *WarGames* (the part eventually went to Matthew Broderick) in order to accept a smaller assignment in Lawrence Kasdan's 1983 film *The Big Chill*. He rehearsed for two months and filmed for five weeks as Alex, the character whose suicide prompts the reunion that is the core of the film. But during final editing, only two weeks before *The Big Chill*'s release, the fifteen-minute flashback sequence, of which Alex was the focal point, was deleted from the film. According to Peter Rainer, Costner's disappearance from *The Big Chill* made him "something of an inside joke in Hollywood," but the actor has always steadfastly maintained that his self-confidence was not damaged in the least by Kasdan's decision to remove his character. "The fact is," he told Rainer, "I was in a very good movie called *The Big Chill* and was cut out of it, and it didn't destroy me the way people thought it should because I had a bigger sense of myself than that one movie."

Kevin Costner earned his first leading role in the coming-of-age drama *Fandango* (1985). The story of a group of Texas college buddies who take off on a cross-state car trip shortly before graduation, *Fandango* was not well received in the United States, though, surprisingly, it became a cult hit in Europe. Costner's portrayal of Gardner Barnes, the leader of the group, was singled out for praise by some critics, with Leo Seligsohn of *New York Newsday* (January 25, 1985), for example, noting that he was "excellent in bringing a tone of harmless malevolence" to his role.

After dropping Costner's character from *The Big Chill*, Lawrence Kasdan promised the actor that he would write a part for him in one of his upcoming films. True to his word, he tailored the role of Jake, the happy-go-lucky gunslinger in his western *Silverado* (1985), specifically for Costner. Described by the film critic Janet Maslin of the *New York Times* (July 9, 1985) as "a sweeping, glorious-looking western that's at least a full generation removed from the classic films it brings to mind," *Silverado* centers around the adventures of Jake and his three cohorts: Paden (Kevin Kline), Emmett (Scott Glenn), and Mal (Danny Glover). Costner told Stephanie Mansfield of the *Washington Post* (August 14, 1987) that he relished his role, in part because Kasdan allowed him to indulge in a good deal of improvising. "I played that role for every boy or girl who ever wanted to get on a horse and play cowboys," he explained. Although *Silverado* received mixed reviews, Costner's performance was highly praised, and several critics credited him with stealing the show from Kline and Glenn, who were much better known. "The little-known Costner will win a lot of fans with his seductive flash," David Ansen predicted in *Newsweek* (July 15, 1985).

Released only a month after *Silverado*, *American Flyers* (1985) featured Kevin Costner and David Grant as a pair of estranged brothers who reunite after one of them develops a fatal disease. Both of them enter the Coors International Bicycle Classic, a grueling, three-day competition in the Colorado Rockies. When the film failed to fly high at the box office, most reviewers placed the blame on its director, John Badham, and its screenwriter, Steve Tesich, rather than on Costner and Grant. "Costner . . . exudes compassion and concern as Marcus Sommers, a gutsy doctor of sports medicine," Kathleen Carroll wrote in the New York *Daily News* (August 16, 1985), and David Ansen, in his *Newsweek* (September 9, 1985) review, called Costner "quietly powerful."

Kevin Costner rejected a number of film roles over the next two years, including the male lead in the 1985 hit thriller *The Jagged Edge* and the role of Sergeant Barnes in Oliver Stone's 1986 Vietnam War drama, *Platoon*. His self-imposed sabbatical ended in June 1987, with the release of *The Untouchables*, Brian De Palma's saga of Prohibition-era Chicago, in which Costner played Eliot Ness, the United States Treasury agent intent on destroying the gangster Al Capone, who was portrayed by Robert De Niro. Unlike the more worldly Ness that Robert Stack played in the 1950s television series on which the film was based, the Ness conceived by De Palma and his producer Art Linson was a young family man, still wet behind the ears. "We were looking for someone young and naïve and hopelessly forthright," Linson told Peter Rainer, in explaining his casting of Costner for the role. "When I first met Kevin, he looked like a cross between Steve McQueen and Clark Kent."

"It was definitely the hardest role I've played yet," Costner told Iain Blair. "He had to come across as this quiet, naïve, almost unlikable character who's out to spoil everyone's fun." Although some critics found Costner's Ness less appealing than Stack's, others demurred. Rosemary Breslin of the New York *Daily News* (June 2, 1987), for example, observed that Ness "ultimately . . . emerges as a complicated and captivating character," and Julie Salamon of the *Wall Street Journal* (June 4, 1987) discovered that Costner "wins over the audience the way the old stars did, with his presence, with what Billy Wilder called flesh impact."

The Untouchables became the fifth-highest-grossing film of 1987 and the first of four consecutive hit movies for Kevin Costner. Later in 1987 he played a leading role in the political thriller *No Way Out*, which also starred Gene Hackman. Inspired by *The Big Clock*, the 1948 film classic about a publishing magnate who murders his mistress and assigns one of his editors to "solve" the crime, *No Way Out* features Costner as Tom Farrell, a naval officer assigned by his boss, the secretary of defense, to find and "neutralize" the rival for his mistress's affections, on whom he hopes to pin the young woman's murder, which he himself has committed. But the defense secretary is unaware that it is, in fact, Farrell who is the woman's paramour.

Critics generally admired *No Way Out*, though several found its surprising ending implausible. Costner, meanwhile, received favorable notices for his performance. "Costner doesn't have the lines here," wrote Hal Hinson of the *Washington Post* (August 14, 1987), "but, as he showed in *Silverado*, he's so physically expressive that he doesn't really need them. And the combination of sexual self-awareness and introspection . . . is what makes the character engaging. He's shifty, without ever seeming so." In his *New York Times* review of the same day, Vincent Canby reported that the movie "benefits from the performances of an expert cast headed by Kevin Costner, who is the center of gravity within *No Way Out* as he is in *The Untouchables*."

With his back-to-back hits, Costner took his place among the ranks of Hollywood's top actors.

The National Association of Theatre Owners voted him "Star of Tomorrow," and critics hailed him as the first serious actor since Harrison Ford to become a matinee idol. Continuing to be highly selective about the roles he accepted, Costner rejected offers to star in two films that became box-office bonanzas during the summer of 1988: *Big* and *Midnight Run*. (The roles that Costner turned down went to Tom Hanks and Robert De Niro, respectively.) "People tell me I'm crazy, that I should be doing anything while I'm this hot," Costner said during the interview with Iain Blair. "But I don't agree. I'm very choosy about the films I do and where I want to head with my career." The part that Costner finally accepted, that of the veteran baseball catcher Crash Davis in the novice director Ron Shelton's *Bull Durham* (1988), made him a megastar.

Because films about baseball have, historically, met with limited box-office success, every major Hollywood studio rejected the script for *Bull Durham* before Orion agreed to finance the project. A realistic look at minor-league baseball, *Bull Durham* is a fictitious story about an actual minor-league team, the Durham Bulls of the Class-A Carolina League. The team's two most prominent players are Costner's Davis, a thirty-two-year-old career bush leaguer, and Ebby Calvin ("Nuke") LaLoosh (Tim Robbins), a young, flame-throwing pitching phenomenon whom Davis is called in to season. The film also featured Susan Sarandon as Annie Savoy, a local woman for whose affections Davis and LaLoosh compete. Costner had a field day with his role, partly because of his lifelong love of baseball and also because he closely identified with the character. He admitted to Bruce Shlain of *Rolling Stone* (July 14–28, 1988) that in certain scenes he was actually playing himself. "This character is flawed, and I'm flawed," Costner told Shlain. "He has a sense of humor about things, and he's surly about things." Costner was especially proud of the fact that *Bull Durham*, unlike many sports movies, lacks a final scene of triumph or defeat. "It's about deciding what kind of person you're gonna be," he explained to Shlain, in referring to Susan Sarandon's plight in *Bull Durham*. "Are you gonna turn into an alcoholic 'cause you never made it? Are you gonna sleep with boys who are twenty-one or establish a relationship with a man who you like? Are you gonna change your life? And that's as powerful and heroic as covering a grenade."

Bull Durham received unanimously excellent reviews, as did Costner's performance. "Even if baseball isn't your favorite sport, or if you don't like sports much at all, you'll find something to catch your attention in this smartly made . . . comedy," David Sterritt commented in the *Christian Science Monitor* (July 7, 1988). "As Crash, the currently hot Kevin Costner manages to be cynical and lovable at the same time." Reviewing the film for *New York* magazine (June 20, 1988), David Denby termed it an "amiable shaggy-dog fable" with "a soothing charm," and he credited Costner with giving the finest performance of his career to date. "His voice is flat but harsh and penetrating," Denby wrote, "and he shows unsuspected comic abilities. When this actor snarls, he becomes a star."

After filming was completed on *Bull Durham*, Costner was offered the part of Ward, the idealistic FBI agent, in Alan Parker's 1988 drama *Mississippi Burning*, but he turned down the role (which went to Willem Dafoe) in order to appear in yet another baseball movie, Phil Robinson's *Field of Dreams* (1989). He realized that making two successive films on the same subject was a risky career move, but he decided to take the gamble after reading Robinson's script for the film and finding it "magical." Like *Bull Durham*, *Field of Dreams*, which contains no sex or violence and has little action, was turned down by a number of studios, but Universal Pictures eventually agreed to take on the project. In the film, which is based on the novel *Shoeless Joe* by W. P. Kinsella, Costner plays Ray Kinsella, a former hippie who now lives on a farm in Iowa with his wife and young daughter. One evening, as he is walking in his cornfields, he hears a voice say: "If you build it, he will come." The "it," Ray intuits, is a baseball diamond in the middle of his farm, and the "he" is Shoeless Joe Jackson, the favorite ballplayer of Ray's late father and one of the eight members of the 1919 Chicago White Sox who were banished from baseball for throwing that year's World Series to the Cincinnati Reds. Ray builds the field, and soon Jackson and his White Sox teammates appear and begin playing ball. At the end of the film, Ray's father also appears, and a touching father-son reconciliation ensues.

Critics divided sharply in their opinions of *Field of Dreams*. Those who disliked it were turned off by its blatant sentimentality, with Julie Salamon of the *Wall Street Journal* (April 27, 1989), for instance, labeling it "mawkish nonsense" and Richard Corliss of *Time* (April 24, 1989) calling it "the male weepie at its wussiest." But Caryn James of the *New York Times* (April 21, 1989) found *Field of Dreams* to be "so smartly written, so beautifully filmed, so perfectly acted, that it does the almost impossible trick of turning sentimentality into true emotion." Steve Wulf of *Sports Illustrated* (May 1, 1989) concurred. He termed the film "as wonderful and inviting as Ray's ball field. . . . Casting Costner as the dreamer was equally inspired. . . . Almost every note of [his] performance rings true."

In *Revenge* (1990), the screen adaptation of the Jim Harrison novella of the same name, Costner plays Jay Cochran, a former navy pilot who, while vacationing at the estate of Tibey Mendez (Anthony Quinn), a rich and powerful Mexican, falls in love with Mendez's wife, Miryea (Madeleine Stowe). After Mendez learns of the affair, he has Cochran beaten and left for dead, and Miryea thrown into a brothel. Cochran slowly recovers, and the rest of the film is about his attempt to find Miryea and gain revenge on Mendez. *Revenge* ended Costner's string of box-office hits for the time being, and the film received mostly negative reviews. Johanna Steinmetz of the *Chicago Tribune* (February 16, 1990) called it "a macho romance, . . . corny, cussed, and carnal," and gave it a grudging rating of two stars. In a review that appeared in the New York *Daily News* (February 14, 1990), Roger Ebert categorized *Revenge* as "a well-made movie" with "well-handled" action scenes, but he added that he "didn't care about the outcome of the movie, because its values seemed too twisted. *Revenge* has no righteous characters—they're all silly, stupid, or ruthless."

Costner's most recent film enterprise is *Dances with Wolves* (1990), in which he plays Lieutenant John J. Dunbar, a Union Army officer who is adopted by Sioux Indians. The film also represented Costner's directorial debut and was the first movie released by his new company, Tig Productions, which he formed with his brother. *Dances with Wolves* had its premiere at the Smithsonian Institution on October 19, 1990 as part of a benefit for a new wing devoted to American Indian history. It began appearing in theatres the following month.

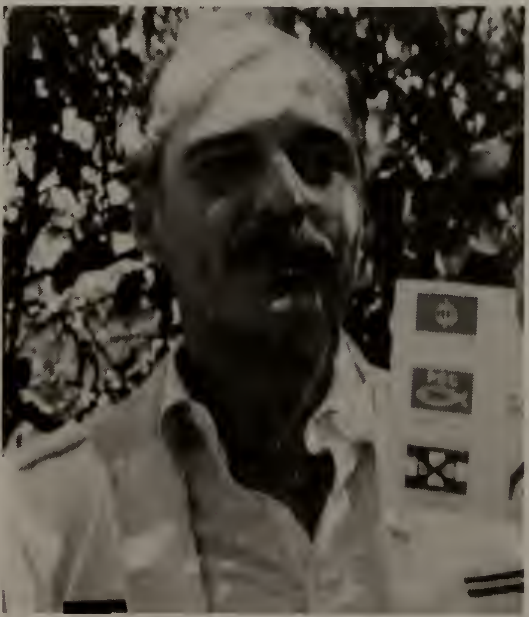
Kevin Costner stands six feet, one inch tall and weighs 170 pounds. He has blue-gray eyes and brown hair. Since 1978 he has been married to Cindy Silva, his college sweetheart. The Costners are the parents of two daughters and a son, and they live in a middle-class neighborhood just outside Pasadena, California. They also own a beach house in Santa Barbara, California and a condominium in the California Sierras. Costner's movie contracts stipulate that, if location shooting is required, his wife and children will be given free plane tickets. When filming in the Los Angeles area, Costner goes straight home at the conclusion of a day's shooting. "No Hollywood parties, no drunken brawls," he told Iain Blair. "I guess I live out all my fantasies in the films. Once I get home, I'm rather domestic." Although he has many friends (most of whom are not in show business), Costner is, by his own admission, a loner. "I don't offer up everything there is, on-screen or in life," he explained to Richard Corliss. "It's not guile, but conversation is supposed to be a two-way thing, and generally people want to know more about me than they want to reveal about themselves. So, of course, I hold back. I'm not dying to tell people my story." Kevin Costner's hobbies include baseball, basketball, golf, volleyball, running, skiing, swimming, hunting, fishing, and canoeing.

References: Chicago Tribune XIII p6+ Ag 30 '87 pors, IV p13+ Ap 16 '89 pors; Good H 209:76+ Ag '87 pors; Maclean's 101:28+ Jl 4 '88 pors; N Y Times Mag p38+ Ap 23 '89 pors; Time 133:76+ Je 26 '89; Washington Post II p1+ Ag 14 '87 pors; International Motion Picture Almanac, 1990

Cristiani, Alfredo

Nov. 22, 1947- President of El Salvador.
Address: Office of the President, Casa Presidencial, San Salvador, El Salvador

On June 1, 1989 one freely elected president of El Salvador succeeded another for the first time in the history of that troubled Central American nation, when Alfredo Cristiani of the conservative Nationalist Republican Alliance (Arena) was sworn in to succeed President José Napoleón Duarte of the centrist Christian Democratic party. Although the United States government hailed the peaceful transfer of power and praised Cristiani personally, it also warned that it would not tolerate a resumption of the human rights abuses with which the Arena party had been linked earlier in the decade. During his first months in office, Cristiani went out of his way to reassure the United States, which had kept the Salvadoran economy afloat with $3.5 billion in aid during the 1980s, that he was committed to peace and justice. To that end, he entered into negotiations with leftist rebels to end the nine-year-old civil war that has cost the lives of 70,000 Salvadorans and displaced as much as 25 percent of the population. But amid renewed fighting in November 1989 and the slaying of six Jesuit priests by uniformed gunmen widely believed to be associated with the army or the so-called death squads of the extreme Right, fresh doubts were raised about Cristiani's ability to control the extremist elements in his party.



Some observers believed, however, that despite his association with the conservatives, or rather because of it, Cristiani, a scion of a wealthy coffee family who did not enter politics until 1984, would be uniquely qualified to resolve the grave social and economic problems confronting the 5.5 million people of El Salvador. "Just as it was only Nixon who could go to China, only Cristiani can hope to come to a peaceful settlement with the insurgency," an unnamed Latin American diplomat was quoted as saying by Larry Rohter of the *New York Times* (September 10, 1989). "When Duarte tried to do it, the Right accused him of being soft on the Communists and selling out the country. No one can say that of Cristiani and Arena."

Alfredo Cristiani was born in San Salvador, El Salvador on November 22, 1947 into a family that originally made its fortune in coffee and diversified into pharmaceuticals and cotton. He attended the American School in San Salvador and in 1968 obtained a bachelor's degree in business administration from Georgetown University, in Washington, D.C. His early career hardly presaged greatness. The leader of a motorcycle gang called the Bad Guys, he drove his customized two-wheeler to a national motocross title. He also won a national squash championship and played on the El Salvador basketball team. Although he worked in the family business for a time and helped to resuscitate Seguros y Inversiones (Insurance and Investments), a troubled financial company owned by his wife's family, his skimpy professional experience invited derision during the presidential campaign. "To make his résumé fill a page," an unnamed opposition official was quoted as joking in the *New York Times* (March 21, 1989), "he had to list every sports team he's ever played with."

While serving as president of the coffee producers' association in 1980, Cristiani was jarred out of his complacency. During the height of the civil war that year, Cristiani and a dozen other Salvadoran businessmen were at the Ministry of Economics building when it was seized by antigovernment forces. After being held hostage for two weeks, he emerged as the leader of the captives and helped to negotiate their release. His most haunting memory of the ordeal was of one of his captors, who was so young that he was dwarfed by his assault rifle and wept when Cristiani left him for freedom. The boy later contacted him to inquire about a job.

In 1984 Cristiani joined the Nationalist Republican Alliance (Arena) and immediately began to build a grass-roots party organization, sending representatives out into the countryside to learn of popular grievances and to help resolve them. Founded as a paramilitary force in 1981 by Roberto d'Aubuisson, a former army intelligence officer, Arena was dominated by conservative extremists widely believed to be responsible for a bloody reign of terror against left-leaning civilians. D'Aubuisson himself was suspected of having ordered the assassination of the Roman Catholic archbishop of El Salvador, Oscar Romero, in 1980, but the criminal investigation of his involvement foundered on a legal technicality. In 1984 José Napoleón Duarte was elected president of El Salvador over d'Aubuisson with covert financial aid from the United States Central Intelligence Agency. Convinced that Washington would never tolerate his candidacy because of his links to the death squads, d'Aubuisson later that year stepped aside as party leader in favor of Cristiani. Over the next several years, Cristiani sought to moderate the party by attracting young middle-class business people to attenuate the influence of the right-wing extremists. From the beginning, however, many considered him merely a front for d'Aubuisson. "He was chosen [as party leader] as a mask for a monster," contended Gerardo Lechevallier, the deputy minister of communications in the Duarte administration, according to the *New York Times* (March 21, 1989), "and like any mask he's totally plastic."

On March 20, 1988 the Arena party scored a stunning upset over the ruling Christian Democrats in national and local elections, winning an absolute majority in the National Assembly and control of many municipalities. Cristiani was among those elected to the legislature that year. Although the vote was viewed more as a repudiation of Duarte for his failure to end the civil war, strengthen the economy, and root out the corruption around him than as a vote of confidence in Arena, the election legitimized the young conservative party for the first time and emboldened its leaders as they prepared for the 1989 presidential election. With Duarte suffering from terminal cancer and barred by the constitution from seeking a second five-year term, the race pitted Cristiani against the Christian Democrat Fidel Chávez Mena.

Throughout the campaign, Cristiani occupied the middle ground, distancing himself from Arena's allegedly violent past and promising moderate solutions to the nation's problems. Free of Arena's standard anticommunist vitriol, his speeches conceded that the existence of social injustice within Salvadoran society had given rise to the Farabundo Martí National Liberation Front (FMLN), the Communist-supplied rebel force, and pledged to negotiate an end to the civil war. Although he strongly criticized the land-reform program initiated by the Duarte administration, he did not repeat Arena's longstanding pledge to abolish it, but rather vowed to make it more efficient. "We won't roll back land reform," Cristiani wrote in an Op-Ed piece in the *New York Times* (March 15, 1989). "But the collective farms aren't working properly, farmers aren't better off, and the system doesn't let them really own the land. We would make them legal owners so that they will work their land more productively." Cristiani also promised to reprivatize some of the banks and export companies that had been nationalized by Duarte and to improve education, health care, and the justice system. Such a moderate platform undermined the Christian Democrats' strategy of comparing Arena to the German Nazi party, so that no matter how many times the opposition branded Cristiani as "El Salvador's Hitler," the majority of Salvadorans found the analogy incredible. Moreover, the Christian Democrats were on the defensive on several fronts. Despite massive infusions of United States aid totaling more than $3.5 billion since 1981, the Salvadoran economy continued to deteriorate under Duarte's management. Unemployment and underemployment hovered around 50 percent; political corruption and the protracted civil war siphoned off badly needed resources.

The Christian Democrats were not alone in their skepticism of Cristiani's, and by extension Arena's, moderate image. The administration of President George Bush also worried that d'Aubuisson was still the driving force of the party and a potential Svengali or puppet master pulling the strings in a future Cristiani government. Although Cristiani had ruled out any role for d'Aubuisson in his official cabinet, he not only called him a "true democrat" who had been unjustly linked to the death squads but also campaigned extensively with him before crowds that roared their approval of the flamboyant d'Aubuisson while giving the presidential candidate only polite applause. During the debate over a disputed National Assembly seat, it was d'Aubuisson, not Cristiani, who led the Arena forces. Moreover, Cristiani had passed over his first choice for a running mate, the San Salvador mayor Armando Calderón Sol, in favor of d'Aubuisson's protégé and confidante, Francisco Merino, an obscure engineer with little political experience. Perhaps most troubling for those who dreaded a resurgence of right-wing violence under an Arena regime, Cristiani defended a Salvador Supreme Court ruling that effectively put an end to the investigation into the 1980 murder of Archbishop Romero. Despite its misgivings, however, the United States did not interfere in the 1989 presidential election, as it had done to ensure Duarte's election five years before.

The FMLN at first spurned the elections, but in January 1989 it offered for the first time to abide by the results if the vote were postponed for six months and certain other conditions were met. When both major parties rejected the proposal, the rebels set out to disrupt the elections, threatening poll workers, cutting utility lines, and grounding public transportation. On March 19, amid a light turnout caused in part by the FMLN boycott and by election-day violence, Cristiani received 54 percent of the vote to 36 percent for the Christian Democrats and less than 4 percent for the Democratic Convergence party, the only leftist party that fielded a candidate. In just five years Cristiani had succeeded in transforming the Arena party from a narrow band of hard-right ideologues into a winning coalition of anticommunist peasants, conservative middle-class professionals, and the old-line oligarchical families from which he himself sprang. With his election, Arena controlled all three branches of the national government, two-thirds of the cities, and twelve of the fourteen provincial governments.

In his inaugural address on June 1, delivered amidst heavy security after FMLN troops blew up power lines leading to the capital, blacking out 90 percent of the city, Cristiani offered a framework for peace. Although he ruled out any substantial government role for the FMLN, he announced plans for the creation of a broad-based peace commission to negotiate with the rebels once a cease-fire was in place. Hopes for an early settlement faded quickly, however, as the Christian Democrats and the Democratic Convergence party refused to join the commission, denouncing it as yet another attempt by Arena to appear moderate while pursuing its traditional goals. "The commission was a crude manipulation by President Cristiani," Guillermo Ungo, a Democratic Convergence leader, charged, according to the *Christian Science Monitor* (July 17, 1989). "[Arena's] message is directed at the United States saying, 'Look, I'm dialoguing, therefore keep on aiding me to continue the war.'" As for the rebels themselves, they refused to accept a cease-fire as a precondition to the peace talks.

Later that summer the peace process was revived. In Tela, Honduras on August 7, Cristiani joined four other Central American leaders in signing an agreement urging a constructive dialogue between his government and the FMLN. The Tela accord led to preliminary talks in Mexico City in mid-September, during which the FMLN declared a ten-day unilateral cease-fire, but those talks broke down again over preconditions to peace negotiations. In a speech that he delivered at the United Nations on October 2, Cristiani proposed an immediate cease-fire and the integration of the rebels into the political process. Rejecting the offer as "unreal and impractical," the FMLN vowed to continue fighting until economic and social reforms were negotiated. "The tone of [Cristiani's] speech appears constructive," Salvador Samayoa, an FMLN official, explained, as reported in the *New York Times* (October 4, 1989), "but the problem is that repression is on the increase at the same time. There is a strong contrast that makes for a climate that is not constructive for dialogue."

Abandoning all hope of a negotiated settlement, the FMLN launched a well-coordinated offensive on November 11 that led to the heaviest fighting of the war. The rebels struck dozens of targets simultaneously in eight of fourteen provincial departments and the capital city, even damaging Cristiani's private residence as well as the presidential palace. In response, on the second day of fighting, Cristiani declared a state of siege, suspended civil liberties, strengthened the police powers of the security forces, and imposed a round-the-clock curfew in those parts of San Salvador occupied by the rebels and a dusk-to-dawn curfew elsewhere in the capital area. Although he announced that the army counterattack was designed to minimize civilian casualties, hundreds of residents were killed and thousands more were wounded as government helicopter gunships and ground-attack aircraft strafed and bombed neighborhoods where the FMLN had taken refuge. Cristiani rejected pleas from the FMLN and the Red Cross for a temporary ceasefire to allow relief workers to bring in food and other supplies to the besieged neighborhoods. Within nine days, government forces had retaken much of the capital, though determined bands of rebels continued to control isolated pockets of the city and seemed to have little trouble slipping in and out of the capital.

"The offensive is totally defeated," Cristiani announced at a press conference on November 23, 1989, even as nearby explosions drowned out his words. He had called the press conference to reject the FMLN's latest proposal for a cease-fire. The Salvadoran Roman Catholic church, which had helped to mediate the aborted peace talks, condemned both the FMLN for a "useless and unjustifiable" offensive and the government for an "excessive" response.

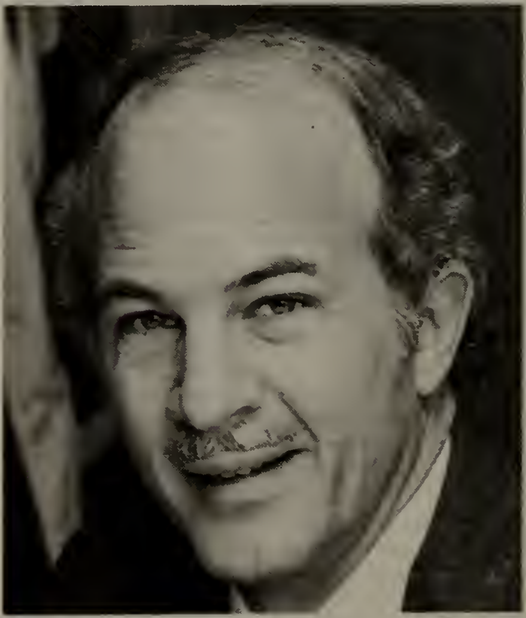
During the first few days of the fighting, Cristiani enjoyed bipartisan support in the United States for his response to the rebel offensive. That changed on November 16, when six Jesuit priests, their cook, and the cook's daughter at the José Simeon Canas University of Central America in El Salvador were shot in the head with high-powered army-type rifles by uniformed gunmen widely believed to be either soldiers or right-wing extremists. Cristiani vehemently denied any government role in the brutal slayings and even raised the possibility that it was the work of the rebels posing as army personnel. But most impartial observers, including Bernard W. Aronson, the assistant secretary of state for inter-American affairs, and Archbishop Arturo Rivera y Damas of El Salvador, pointed to right-wing extremists as the likely perpetrators.

The Bush administration, while continuing to express confidence in Cristiani personally, pressed for a full investigation into the massacre. Some Democrats in Congress, meanwhile, were much more aggressive in their criticism. "The war in El Salvador," Senator Alan Cranston of California declared, according to the *New York Times* (November 18, 1989), "has been reduced to the level of street thugs butchering each other. There is no United States national-security interest in using our taxpayer dollars to bankroll such a conflict. . . . Military forces are involved in acts of murder. President Cristiani is unable to control right-wing death squads operating under the protection of United-States-armed military forces." At stake in the debate was the appropriation of $265 million in United States economic and military aid earmarked for El Salvador, which is the fifth-largest recipient of United States aid in the world and the largest in the Western hemisphere.

To those who had long been skeptical about Arena's newfound moderation, the grisly murder of the priests was just the latest in a series of alarming events. Although Cristiani kept his pledge not to include d'Aubuisson in his cabinet, he nevertheless named close associates of the controversial leader to such sensitive posts as the ministries of justice and interior. Another d'Aubuisson loyalist was appointed minister for the presidency, a position akin to that of chief of staff. Moreover, Cristiani reportedly passed over his first choice for defense minister to accept one that was more acceptable to d'Aubuisson. Perhaps most ominously, in July 1989 President Cristiani, in his first legislative initiative, proposed a sweeping new law to combat urban terrorism, making it a crime to publish anything that "speads or promulgates propaganda that subverts the public order."

Alfredo ("Freddy") Cristiani is a tall, athletic, somewhat bald man who invariably appears impeccably dressed in a suit and tie even at informal rallies. Soft-spoken and awkward on the stump, he rarely moves an audience, though he has been described as affable in private, enjoying baseball and high-stakes poker with friends. A licensed pilot, he flies his own helicopter on inspection tours. He speaks fluent English. Among the books that have influenced Cristiani's thinking is Michael Novak's *American Vision: An Essay on the Future of Democratic Capitalism* (1978). He is married to the former Margarita Llach, who comes from one of El Salvador's old-line oligarchical families.

References: N Y Times A p8 Mr 21 '89; International Who's Who, 1990–91



Crocker, Chester A(rthur)

Oct. 29, 1941– Educator; former United States government official. Address: b. Institute for the Study of Diplomacy, School of Foreign Service, Georgetown University, Washington, D.C. 20001; h. 4959 Hillbrook Lane, N.W., Washington, D.C. 20016

The policy of "constructive engagement," by means of which the administration of former president Ronald Reagan sought to influence events in South

Africa with the carrot of closer ties with the white-minority government in Pretoria rather than with the stick of economic sanctions, was the brainchild of Chester A. Crocker, a widely respected educator and specialist in African affairs. As assistant secretary of state for African affairs throughout the Reagan years, Crocker pursued a comprehensive agreement that led to the independence of Namibia (formerly South West Africa) and the withdrawal of Cuban forces from Angola.

Although it took a change in Soviet foreign policy in the late 1980s to bring Cuba and Angola to the bargaining table, the final agreement was nevertheless a personal triumph for Crocker, who had been roundly criticized for complicating the question of Namibian independence by linking it to an end to the Cuban presence in Angola. "Mr. Crocker has proved a master craftsman of . . . complex negotiations," a writer for the *Economist* observed in the mid-1980s. "He negotiates informally and travels lightly. He encourages his staff to develop friendships with key personalities in each center, often just dropping by for a chat when in town. He regards personal trust and confidence as crucial to honest brokerage. It is the authentic American diplomacy, contrasting vividly with the anonymous formality of the Europeans."

Chester Arthur Crocker was born on October 29, 1941 in New York City, the son of Arthur M. Crocker and Clara C. Crocker. He is distantly related to his namesake, Chester A. Arthur, who from 1881 to 1885 was president of the United States. After graduating cum laude with special distinction in history from Ohio State University in 1963, Crocker completed his postgraduate work at Johns Hopkins University in Baltimore, Maryland, where he obtained a master's degree in international studies in 1965 and a doctorate at the School of Advanced International Studies in 1969. Meanwhile, he worked on the staff of *Africa Report* magazine, serving as an editorial assistant during 1965 and 1966 and as news editor during 1968 and 1969.

In 1969 Crocker joined the faculty of American University in Washington, D.C., as a lecturer in African government and politics. In the following year he was hired by Alexander M. Haig Jr., then the deputy assistant to President Richard Nixon for national-security affairs, to replace Roger Morris as the African-affairs expert on the staff of the National Security Council. In that post Crocker conducted interagency policy studies on issues affecting Africa as well as the Middle East and the Indian Ocean.

In August 1972 Crocker returned to academic life as the director of the master of science in foreign service program at Georgetown University in Washington, D.C. Concurrently, he taught African politics and international relations, advancing from assistant professor to associate professor during his nine years there. As the director of African studies at the Georgetown Center for Strategic and International Studies from January 1976 to 1981, he oversaw the research and policy analysis of teams of experts he assembled from government, academia, the private sector, the media, and various African nations. Among the works produced by the Georgetown Center for Strategic and International Studies was *Implications of Soviet and Cuban Activities in Africa for United States Policy* (1979), in which Crocker, as one of its five authors, argued that Soviet intervention in Angola demonstrated clearly that Moscow was prepared to stir up trouble around the globe despite all the talk of détente. Other works he produced at that time included *South Africa into the 1980s* (1979), which was coedited by Richard E. Bissell, and *South Africa Defense Posture* (1981). Meanwhile, he also served as a consultant to the State Department, the Central Intelligence Agency, the Army War College, and the Republican National Committee as well as to the Rockefeller Foundation and other private organizations.

During the 1980 presidential campaign, Crocker was the chairman of Ronald Reagan's Africa Working Group. After the election, he attracted the attention of the Reagan transition team with an article entitled "South Africa: Strategy for Change" in the winter 1980–81 issue of *Foreign Affairs*, in which he lambasted the outgoing administration of President Jimmy Carter for its open hostility to the white-minority government in South Africa. Although Crocker, like Reagan, abhorred apartheid, he argued that Carter's confrontational approach had only made the Pretoria government dig in its heels. "Effective coercive influence is a rare commodity in foreign policy," he wrote. Instead, he urged a policy of "constructive engagement," encouraging in positive ways greater freedom for black South Africans.

With his former mentor Alexander M. Haig Jr. installed as secretary of state in the new Reagan government, Crocker was named assistant secretary for African affairs. Although his nomination was approved unanimously by the Senate Foreign Relations Committee in April 1981, a floor vote was held up for nearly three months by Republican senator Jesse A. Helms of North Carolina, who questioned the authenticity of Crocker's conservative credentials. He was finally confirmed by a vote of 84 to 7 on June 9, and he was sworn in later that day. Although Crocker enjoyed the complete confidence of Secretary Haig and his successor, George P. Shultz, he was never too popular on Capitol Hill. "He has kind of a Kissinger-like view of the Hill," a congressional staffer was quoted as saying by Neil A. Lewis of the *New York Times* (June 9, 1987). "He seems to view Congress as an obstacle to conducting foreign policy."

Summoned repeatedly to the foreign-affairs panels of the two houses to defend or explain administration policy, Crocker struck many members as uncooperative and arrogant. "He has been unwilling to take Congress into his confidence even in closed sessions," observed Democratic congressman Stephen J. Solarz of New York, according to the *New York Times* (August 28, 1988), "and in any parliamentary system, he would have been obliged as a matter of honor to have resigned a long time ago." Crocker was at times buffeted by criticism on the right for failing to support the anti-Communist rebels in Angola and on the left for cozying up to South Africa, but within the State Department he was widely respected for his breadth of knowledge of African affairs and his refusal to be drawn into departmental politics. With powerful backing from the Reagan administration, he was able to survive calls for his resignation from such influential Republican senators as Richard G. Lugar of Indiana and Jesse A. Helms, and he went on to serve longer in the African Affairs Bureau than any other assistant secretary of state in history.

Even before he was sworn in as assistant secretary, Crocker already was engineering a major shift in United States policy toward southern Africa. In 1978 the United Nations Security Council, with the support of the Carter administration, had adopted Resolution 435, which called for South Africa's withdrawal from Namibia in preparation for its eventual independence. On February 7, 1981 Crocker completed an internal document proposing that the United States link Namibian independence to the withdrawal of Cuban troops from Angola, where they had been helping the Marxist government of José Eduardo dos Santos in its effort to crush the pro-Western rebels of Jonas Savimbi.

Although Crocker had reportedly been cool to the idea when it was first raised by Elliott Abrams, the new assistant secretary of state for human rights, because it might muddle the prospects of Resolution 435, he nevertheless embraced it as his own. Soon he was boasting to reporters that the administration would turn a "triple play" by ridding the region of Cuban forces, bringing an end to the cross-border clashes between South African and Angolan troops, and creating a free and independent Namibia. In the internal memo, Crocker argued that black African leaders should readily agree to such a deal once they were made to realize that they could get a Namibian settlement only through the United States and that Americans were serious about getting such a settlement. It turned out to be an overly optimistic assumption.

In April 1981 Crocker, though as yet unconfirmed as assistant secretary, was dispatched to Africa on a two-week, eleven-nation tour to lay the groundwork for the plan. Any hopes he may have had for a quick settlement, however, were dashed, since many black leaders were wary of the Reagan administration's friendly approach to the white-minority government in Pretoria, and Prime Minister P. W. Botha of South Africa refused even to receive him after he had tried to arrange meetings with black leaders hostile to Botha's government. Despite those setbacks, Crocker continued to insist that a comprehensive solution was the only way to allay the fears of all concerned. In his testimony before the House Foreign Affairs Subcommittee on Africa on February 15, 1983, he argued: "Security, of which the Cuban troop issue is an integral part, has always been a prerequisite for agreement on Namibian independence. As a practical diplomatic matter, it will not be possible to obtain a Namibian independence agreement without satisfactory regional-security assurances."

Amid widespread skepticism, Crocker embarked on another two-week tour of southern Africa in January 1984 in an attempt to restart the stalled peace process. He was able to negotiate a thirty-day cease-fire along the southern border of Angola, but fighting quickly resumed and in July 1985 Angola broke off talks altogether. The turning point came as Soviet leader Mikhail Gorbachev consolidated his grip on power and began to withdraw Soviet support for wars of liberation in the Third World. As major beneficiaries of Soviet aid in the past, neither Angola nor the South West Africa People's Organization (SWAPO)—the Namibian independence movement led by Sam Nujoma—could afford to ignore the Crocker plan any longer.

At the behest of President Denis Sassou-Nguesso of the Congo, the peace initiative was renewed at a meeting between American and Angolan representatives in Brazzaville in April 1987. Three months later, Cuba agreed to join the process. By March 1988 Crocker had persuaded the Marxist representatives to abandon their insistence that at least some Cuban troops remain in Angola, and he had achieved an agreement in principle for the removal of all such forces. South Africa, however, balked at preparing for Namibian independence until a firm timetable for the Cuban withdrawal could be established.

To break the deadlock, Crocker embarked on what turned out to be ten rounds of intensive negotiations with South Africa, Angola, Cuba, and SWAPO, which kept him flying between New York, London, Cairo, Geneva, and Brazzaville from May to December 1988. He also met with Soviet officials during that period to make sure that Moscow would not scuttle the deal at the last minute. The agreement that emerged in December 1988 ended twenty-two years of fighting between South Africa and Namibian rebels and converted the triple play, just as Crocker had predicted eight years before. Both Cuba and South Africa withdrew their forces from the region in 1989, and Namibia achieved its independence early in 1990.

Meanwhile, Crocker also set out to apply "constructive engagement" to encourage the white-minority government of South Africa to end apartheid and empower the black majority. In a confidential memo that he drafted soon after he joined the State Department, Crocker maintained, as was later reported in the *New York Times* (June 9, 1987), that the Reagan administration could expect to wield considerable influence in South Africa because Pretoria "knows that we are the best [American government] they can expect." In a major policy address before an American Legion convention in Honolulu, Hawaii on August 29, 1981, Crocker announced that the administration was seeking closer ties with South Africa not because it found apartheid any less abhorrent than the Carter administration had but rather to try to influence its government and at the same time preserve

American interests. "In South Africa, the region's dominant country," he declared, "it is not our task to choose between black and white. In this rich land of talented and diverse peoples, important Western economic, strategic, moral, and political interests are at stake. We must avoid action that aggravates the awesome challenges facing South Africans of all races."

Over the next two years, the Reagan administration eased controls on exports to South Africa, beefed up its diplomatic mission there, approved visas for South African intellectuals and military leaders, and defended South African interests in the United Nations. South Africa responded to such gestures with a crackdown on the black majority, beginning in 1984, which was a brutal, at times bloody campaign that not only discredited the whole policy of constructive engagement but also guaranteed the imposition of economic sanctions that Crocker had tried so desperately to avoid. In light of the crackdown, South Africa's Bishop Desmond Tutu condemned Crocker's policy as "immoral, evil, and totally un-Christian," according to the *Economist* (March 30, 1985). Speaking to a reporter for the *New York Times* (May 3, 1985), Paul S. Sarbanes, the Democratic senator from Maryland, belittled Crocker for what he called his "ivory-tower mentality."

Nevertheless, Crocker continued to press for constructive engagement. According to the *New York Times* (August 28, 1985), he vowed "to keep pushing, to keep using the levers of influence we do have by being there, by having some kind of a relationship, by having our investments there, by having lines out to all elements in the community." He remained adamant in his opposition to economic sanctions beyond such limited measures as barring the sale of South African gold coins in the United States, which the administration had imposed in 1985 as a mild rebuke of the crackdown. In an interview with *U.S. News & World Report* (September 9, 1985), he said, "We don't believe that the cause of justice in ending apartheid will be advanced by economic measures that would, in fact, hurt those we're trying to help." Congress nevertheless enacted stringent sanctions over Reagan's veto in the fall of 1986.

By that time, however, even Crocker had grown so frustrated at Pretoria's intransigence that he began to at first indirectly and then openly criticize the government there. In January 1986 he toured Duduza, one of South Africa's black townships particularly hard-hit by the government's wave of repression. Two months later, in testimony before the House Foreign Affairs Subcommittee on Africa, he became the first Reagan administration official to allude to the black African National Congress as "freedom fighters" and for the first time called openly for black-majority rule. And in a speech to the Overseas Writers Club in Washington on July 10, 1986, he denounced South Africa for what he called its "scorched-earth policy."

With the ascendancy of President F. W. de Klerk in September 1989, South Africa began to turn away from its campaign of repression, but that did not occur on Crocker's watch, for in May 1989 he had returned to Georgetown University's School of Foreign Service as a research associate at its Institute for the Study of Diplomacy. He was also made a distinguished fellow at the United States Institute of Peace, a federally funded think tank in Washington, D.C. Herman J. Cohen was appointed to succeed Crocker at the State Department.

Writing in *Foreign Affairs* (Fall 1989), Crocker urged the administration of President George Bush to continue a policy of constructive engagement but to do it more effectively than Reagan had done in conveying the country's "sensitivity to the outrage of apartheid." At the same time, he warned the critics of his policy to keep in mind the limits of American influence. "The United States," he wrote, "should reject at every turn the notion that South Africa is an American problem—it is not. . . . The conflict in South Africa will not be 'solved' by crude American efforts to manipulate the distant and slippery levers of the South African power balance."

In an Op-Ed piece that was published in the *New York Times* (February 14, 1990), Crocker applauded the release of Nelson Mandela and urged the Bush administration to promote negotiations between the South African government and the newly legalized African National Congress but again warned of the limits of Washington's influence. "This is a time for Americans to restrain our messianic impulses," he cautioned, "and admit the possibility that the breakthroughs and tragedies occurring around the world are not necessarily the result of some American action or inaction."

Chester Crocker is a slender, soft-spoken, scholarly-looking man who guards his privacy and rarely displays emotion. He has been married to the former Saone Baron, a lawyer and native of Rhodesia (now Zimbabwe), since December 18, 1965. They have three children: Bathsheba, Karena, and Rebecca. Crocker is a member of the Council on Foreign Relations, the African Studies Association, and the Cosmos Club.

References: Department of State Bulletin 81:55 Ag '81 por; Who's Who in America, 1988–89; Who's Who in American Politics, 1989

Crosbie, John (Carnell)

Jan. 30, 1931- Canadian minister of international trade. Address: b. House of Commons, Ministry of International Trade, Ottawa, Ont. K1A 0A6, Canada; h. P.O. Box 9192, Station B, St. John's, Nfld. A1A 2X9, Canada

The man chosen by the Canadian prime minister, Brian Mulroney, to secure parliamentary approval of the historic Canada-United States free-trade agreement of 1988 and to oversee its implementa-

John Crosbie

tion is John Crosbie, an unconventional politician known for his fierce independence, biting wit, and loyalty to his home province of Newfoundland. Crosbie was a member of Canada's Liberal party until 1971, when he switched his affiliation to the rival Progressive Conservatives after having a falling-out with Joseph R. Smallwood, then the Liberal premier of Newfoundland. A scion of one of Newfoundland's oldest and wealthiest families, John Crosbie chose not to go into the family business and gave up a promising law career in order to enter politics, a profession for which he at first seemed ill suited because of his introspective temperament. Before assuming his present position, Crosbie served the Mulroney government as minister of justice (1984–86) and minister of transport (1986–88). He was minister of finance in Joe Clark's short-lived Conservative government of 1979–80.

John Carnell Crosbie was born on January 30, 1931 in St. John's, Newfoundland, the oldest of the three children of Chesley Arthur Crosbie and Jessie (Carnell) Crosbie. He has a younger brother, Andrew, and a younger sister, Joan. The Crosbies have for more than a century been one of the most prominent families in Newfoundland. As Dian Cohen observed in her profile of John Crosbie for *Canadian Business* (February 1980), "To be a Newfoundland Crosbie is something like being a Greek Onassis." John Crosbie's Scottish-born great-grandfather founded the family empire in the 1880s by buying a hotel in St. John's; his grandfather Sir John Crosbie founded Crosbie and Company at the age of twenty-four. The company at first dealt in fishery-related trades and in insurance but later moved into shipping, freight, and other lucrative concerns. Sir John served as Newfoundland's minister of finance between 1924 and 1928. Chesley Crosbie diversified the family company still further by taking it into book publishing, soft drinks, and beer.

As a child, John Crosbie was strongly influenced by his paternal grandmother, Lady Mitchie Crosbie, and her conviction that one should always do what one believes is right, regardless of the consequences. William Rowe, a St. John's lawyer, author, and Crosbie family friend, once wrote: "One of the prides of any Crosbie who has been in public life is his utter independence of position, his insistence on saying or doing what he thought fit." John Crosbie received his secondary schooling at Bishop Field College, an Anglican school for boys in St. John's, and at St. Andrew's College, a private school in Aurora, Ontario, near Toronto, which his father had attended before him. At that time, the island of Newfoundland was a self-governing dominion of the British Empire; one of Crosbie's most vivid memories of his schooldays at St. Andrews occurred on March 31, 1949—the day his homeland became Canada's tenth province. After their classmates sang "O Canada," the Canadian national anthem, at a celebration assembly, John Crosbie, his brother, Andrew, and their friend Frank Moores, who later became the premier of Newfoundland, took the stage and sang "Ode to Newfoundland."

After graduating from St. Andrew's, Crosbie enrolled at Queen's University in Kingston, Ontario. He took part in campus politics there and was a member of the Liberal party, though he admitted to Dian Cohen, "I was a Liberal at Queen's because the name sounded attractive." In 1953 Crosbie received his undergraduate degree in economics and political science, and he captured the University Medal as the top graduating student in the latter discipline. He then entered the law school at Dalhousie University in Halifax, Nova Scotia, where he took six of the school's seven academic prizes and graduated in 1956 as the top law student in all of Canada, an honor that brought him a scholarship to the London School of Economics. Although Crosbie returned to St. John's a year later and began practicing law, those closest to him knew that he had other aspirations. As a boy, he had been fascinated by international affairs and had listened intently to radio reports of the 1939 German invasion of Poland at the beginning of World War II. Crosbie's wife, the former Jane Furneaux, whom he married on September 8, 1952, recalled to James Rusk of the Toronto *Globe and Mail* (May 25, 1983) that "at seventeen, when I went out with him, his aunts would say, 'Poor John, he's going to grow up to be a politician.'"

At the urging of Newfoundland's Liberal premier, Joseph R. Smallwood, a family friend, Crosbie ran for a seat on the St. John's city council in 1965. He won, and he took office in January 1966, at which time he also became deputy mayor of the city. In July 1966 he was appointed minister of municipal affairs and housing in Smallwood's cabinet, despite the fact that, unlike most cabinet appointees, he was not a member of the provincial assembly, but that circumstance changed just two months later, when Crosbie won a seat in the unicameral assembly, representing the western half of St. John's. Not surprisingly, the ambitious Crosbie quickly grew impatient with the aging Smallwood's autocratic style of government. As he explained to Dian Cohen: "I believed that there was cabinet responsibility—you know, that you're collectively responsible, and if that's the case, you should be in on the decisions. And if I was going to be responsible for what he was doing, then I damn well wanted to have some influence on it. Well, there were people in Smallwood's government for years who never once thought of themselves as being responsible for anything that the government did. . . . I knew that being [in that cabinet] was insane after I'd only been there a week or two."

The conflict between Crosbie and Smallwood came to a head early in 1968, when the two men publicly disagreed about the wisdom of giving the American industrialist John Shaheen a tax-free loan for the construction of an oil refinery at the fishing village of Come-by-Chance, located to the northwest of St. John's. In May, after Crosbie submitted his resignation as a protest against Smallwood's decision to advance Shaheen $5 million (Crosbie insists it was $10 million), the premier held a press conference, during which he denounced Crosbie, and later that day he had Crosbie's desk on the floor of the assembly moved to the opposition side. "If Smallwood hadn't been this mad power monger, I'd have probably just sat in caucus and voted against the [loan] bill and that would have been it," Crosbie told Stephen Kimber of the *Financial Post Magazine* (May 1, 1983). "But he decided to try to kill me politically. I was not about to die."

In 1969 Crosbie sought his revenge by challenging Smallwood for the leadership of the Newfoundland Liberal party in a campaign that was described by James Rusk as "one of the bloodiest civil wars in Canadian political history." At the leadership convention, Smallwood won handily, taking 1,070 votes to Crosbie's 440. His overwhelming defeat caused Crosbie to reevaluate his political style, in particular his uninspiring speaking manner. "My wife and some friends said, 'Look, you've either got to do something so you'll be more convincing, or you've got to get out of politics,'" Crosbie explained to Stephen Kimber. In an attempt to correct the problem, Crosbie took a Dale Carnegie course in public speaking and became, in the words of Rusk, "a tart-tongued orator who could match barbs with the best of them."

In June 1971 John Crosbie joined the Progressive Conservative party. That fall he was reelected to his old seat in the provincial assembly, as the Tories, under the leadership of Frank Moores, Crosbie's friend and former schoolmate, won control of the Newfoundland government, ending twenty-three years of Liberal rule under Smallwood. Over the next five years, Crosbie held a number of important positions in Moores's government. At various times, he headed the departments of finance, economic development, fisheries, intergovernmental affairs, and mines and energy, and he served as the president of the provincial treasury board. Crosbie was reelected to the assembly in 1972 and again in 1975.

Feeling restless after a decade in provincial politics, John Crosbie, in 1976, ran for and was elected to a seat in the Canadian House of Commons, the dominant chamber of the nation's bicameral Parliament. Perceived as one of the rising leaders of the Progressive Conservative party, Crosbie quickly became a member of opposition leader Joe Clark's shadow cabinet, serving first as chairman of the caucus on energy and later as the party's parliamentary critic for industry, trade, and commerce. At the same time, his witty one-liners and his colorful Newfoundland brogue established him as a favorite of the reporters in the parliamentary press gallery.

Crosbie arrived in Ottawa at a time when significant political changes were in the wind. The Liberal government of Prime Minister Pierre Trudeau, which had ruled Canada since 1968, was growing increasingly unpopular, and, on May 22, 1979, the Progressive Conservatives, headed by Clark, were voted into power. Two weeks later Crosbie, who had easily won reelection to his House of Commons seat, was appointed by Clark finance minister, one of the most conspicuous and powerful positions in the cabinet, at a time when the economy was ailing. Inflation and unemployment were both high, and the national debt, which had increased steadily under the three previous finance ministers, stood at $11.2 billion. The budget that Crosbie submitted to the House of Commons on December 11, 1979 was the first to be proposed by a Tory government in sixteen years. His plan of what he called "short-term pain for long-term gain" called for reducing the budget deficit to $9 billion within four years by imposing higher taxes on transportation fuels, tobacco, and alcoholic beverages, by significantly reducing increases in government spending, by placing a 5 percent surcharge on corporation taxes, and by continuing a policy begun by his predecessor, Jean Chrétien, of reducing tax breaks for small businesses. The budget largely reneged on Clark's campaign promise to cut personal income taxes.

Crosbie's budget was supported by Canada's business and financial community. The editors of the Toronto *Globe and Mail*'s "Report on Business" section were so impressed with the proposal that they selected Crosbie as the country's man of the year. "He emerged during 1979 as Canada's champion of economic realism and responsibility in government, a position that had been vacant for many years," wrote Ronald Anderson of the Toronto *Globe and Mail* (January 1, 1980). Nonetheless, the prevailing public opinion of the budget was largely negative, and on December 13 a coalition of Liberals and New Democrats, believing that Crosbie's plan would lead to a recession, rejected it by a vote of 139 to 133. Announcing immediately that he regarded the defeat of the budget as a vote of no-confidence in the government, Clark requested that the governor general, Edward Richard Schreyer, dissolve the House of Commons and set new elections for February 1980.

Over the next two months, John Crosbie campaigned tirelessly in behalf of the Tory cause. At one point, he told reporters that, in his judgment, the electorate was "disgusted" by the Liberal attempt to regain control of the government and would return the Conservatives to power. That prediction proved incorrect, for on February 18, 1980 Canadian voters gave the Liberals, again under the leadership of Pierre Trudeau, a solid majority of 146 seats in the 282-seat House of Commons. The Conservatives won 103 seats and retreated in disarray to the opposition benches. Crosbie served the opposition as finance critic (1980–81 and 1983–84) and external-affairs critic (1981–83).

After receiving the endorsement of only 67 percent of the delegates at the Progressive Conservative general meeting, Clark resigned in January 1983 as head of the parliamentary opposition and called for a convention in order to select a new leader. Although early polls indicated that his support within the party was weak, Crosbie, believing that the Tories had been voted out of power because of miscalculations at the top, began making plans to seek the leadership. By March 21, 1983, the date on which he formally declared his candidacy, Crosbie had already raised about $250,000 in campaign funds, with the convention still three months away.

Unfortunately for Crosbie, who does not speak French, many Conservatives were convinced that, for the party to win the next election, it would have to field a leader who was fluent in both of Canada's official languages, English and French, in order to appeal to voters in the predominantly French-speaking province of Quebec, which contains about 20 percent of Canada's total population and which has long been a bastion of Liberal party strength. In the 1980 elections, for example, the Liberals won seventy-four of Quebec's seventy-five seats in the House of Commons. During the campaign, Crosbie tried to downplay his inability to speak French, explaining that he had never learned the language because of a lack of time, and he stressed such economic issues as the establishment of closer economic ties with the United States. "I say [that] what the French-speaking people of Canada want, just as the English-speaking people, is a prime minister who is going to devote his full time to economic growth in Canada," the candidate told Angela Mangiacasale of the Kingston, Ontario *Whig-Standard* (April 2, 1983). "They just had fifteen years of a man [Trudeau] who is perfect at both languages and a perfect disaster in them both. He's wrecked the economy of this country and he has had nothing but confrontation with all the provinces, including Quebec."

Eventually, Crosbie became impatient with persistent inquiries from members of the media about whether his lack of fluency in French would hurt him if he were elected prime minister. During a campaign appearance in a Montreal suburb in late May, he declared that an inability to speak French was no worse than an inability to speak Chinese. "I'm not a criminal," he snapped. "Just because I'm not fluent in French doesn't mean a disaster is going to occur." Although Crosbie later apologized for his outburst, most political observers felt that it had inflicted irreparable damage on his campaign.

Polls taken just before the Progressive Conservative leadership convention in June 1983 showed that John Crosbie was trailing both Joe Clark and Brian Mulroney, a Montreal lawyer and businessman. When convention delegates voted on June 11, 1983, the polls were proved accurate, since Crosbie placed third on each of the first three ballots taken and was eliminated from consideration. On the fourth ballot, Mulroney narrowly defeated Clark to become head of the party. Despite his disappointment at losing, Crosbie characteristically retained his sense of humor. "Tonight I am having a party for my workers," he told reporters. "Tomorrow I am playing tennis, and Monday I am starting the French lessons. If I start learning French, the next leader will be suspicious."

Under Mulroney's leadership, the Progressive Conservatives scored a landslide victory in the general election of September 4, 1984, taking control of the government from the Liberals. Mulroney named John Crosbie to his new cabinet as minister of justice, in which post he guided major reforms on drunk driving and divorce through the House of Commons. When, in June 1986, Mulroney shuffled the cabinet, Crosbie became minister of transport. He performed competently in his new role, confirming his position as one of the most powerful and influential of Mulroney's senior ministers. He remained minister of transport until March 1988, when, following another cabinet shakeup, he succeeded Patricia Carney as minister of international trade. Crosbie thus took on the crucial responsibility of selling to Parliament and the Canadian public the controversial proposed Canada-U.S. free-trade agreement, the principal feature of which is the removal over a ten-year period of all tariffs and many other barriers to trade between the two countries.

In December 1986 the Canadian government kicked off a twenty-month, $12.4 million promotional campaign designed to secure public support for the free-trade agreement. Nevertheless, in a poll taken three months after Crosbie assumed office, only 38 percent of those questioned approved of the proposal, and another 20 percent said they did not know enough about the plan to make a decision. Adding to Crosbie's problems, some Conservatives quietly questioned Mulroney's decision to entrust such a sensitive job to a man known for his sometimes abrasive wit and great impatience with detail. Despite those obstacles, John Crosbie relished his new assignment, since he had long been a proponent of free trade with the United States. (Before Newfoundland joined the Canadian confederation in 1949, Chesley Crosbie had recommended that the region form an economic union with the United States, with which it then had closer trading ties.)

Crosbie began the effort to win popular approval of the free-trade agreement by hiring as his strategist John Laschinger, his campaign manager during his unsuccessful bid for the Conservative party leadership in 1983. The plan devised by Laschinger had as its goal the winning over of those Canadians who stood to benefit from the deal. Crosbie went on the road, speaking to groups about the merits of free trade and refuting the arguments of those who opposed it. He also organized seventeen "Free-Trade Opportunities" conferences throughout Canada, at which local businesspersons learned how to go about exporting goods to the United States, and he commissioned eighty-three studies of particular industries to determine how those industries could better compete in the United States. Through it all, Crosbie stumbled only once. Speaking in Montreal on June 27, 1988, he conceded that he had not read the entire 315-page text of the trade agreement, an admission that prompted John Turner, the leader of the Liberal party, to call for Crosbie's resignation. But Mulroney defended Crosbie, asserting that though he may not have read every sentence of the pact, he understood the deal in principle.

The free-trade agreement still faced a major stumbling block, however: Liberal members of the Canadian Senate vowed to halt passage of the bill until the Conservatives contested and won an election. That obstacle was surmounted when, on November 21, 1988, Canadian voters went to the polls and returned the Conservatives to power by a comfortable margin. On December 24 the free-trade bill passed the House of Commons by a vote of 141 to 111. It became law when the Senate passed it six days later, and it went into effect on January 1, 1989. (The agreement had been approved earlier in 1988 by the United States Congress.) Although the negotiators Simon Reisman of Canada and Peter Murphy of the United States had arrived at the general form of the free-trade agreement, many complex details remained to be worked out, the discussion of which John Crosbie and the American trade representative, Carla Hills, began in June 1989.

A heavyset, bespectacled man with graying hair, John Crosbie is an introvert by nature, and he has acknowledged that his lack of gregariousness may be his chief political liability. Cultivating his celebrated wit by carefully perusing books of quotations, Crosbie keeps his favorite aphorisms in a manila folder for easy reference when preparing a speech, and the late Baltimore sage H. L. Mencken is one of his favorite sources. John and Jane Crosbie have three grown children: Chesley, Michael, and Beth. Crosbie's hobbies include fishing, hunting, reading, and playing tennis. He is a member of the United Church of Christ.

References: Maclean's 92:15+ D 17 '79 pors, 96:18+ My 23 '83 pors; Toronto Globe and Mail A p8 My 25 '83 por; Canadian Who's Who, 1989; International Who's Who, 1990–91; Who's Who in America, 1988–89; Who's Who in Canada, 1989

Dafoe, Willem

July 22, 1955– Actor. Address: c/o Performing Garage, P.O. Box 654, Canal St. Station, New York, N.Y. 10012

"Willem Dafoe has one of the strangest careers an American actor can have," Don Shewey, the compiler of *Caught in the Act; New York Actors Face to Face*, once wrote. Indeed, after becoming part of the mainstream Hollywood movie establishment in the mid-1980s as a leather-clad biker in *Streets of Fire* and, later, as a depraved counterfeiter in *To Live and Die in L.A.*, Dafoe found himself at the center of one of the most controversial films in Hollywood history when he portrayed Jesus Christ in Martin Scorsese's *The Last Temptation of Christ*. The fact that Dafoe is also a veteran member of the multimedia theatre company the Wooster Group only enhances the perception that he is something of an enigma within the younger generation of Hollywood movie stars, and he himself has done little to help solve the riddle of his career. Instead, he has said that he is simply interested in doing "what's out of my usual experience, what I don't normally get to do."

Willem Dafoe was born William Dafoe on July 22, 1955 in Appleton, Wisconsin, where he grew up with his two brothers and five sisters. His father is a highly regarded gastrointestinal surgeon, and his mother worked as her husband's nurse while raising their children, all of whom, except for Willem, have gravitated toward traditional professions. His sheltered, middle-class existence was complete with "a classic white house . . . with a two-car garage." Fortunate enough to have parents who encouraged their children to pursue their own interests, Willem—or Billy, as he was then called—joined a community playhouse called the Attic Theatre when he was a boy. He was attracted to acting, Dafoe explained to Kevin Koffler in an interview for *The New Breed; Actors Coming of Age* (1988), because it gave him a sense of identity. "When you come from a large family, you have to find . . . your turf," he said. James Auer, a reporter for the *Milwaukee Journal* who has known the actor since childhood, has recalled that Dafoe's talents did not go unnoticed even as a youngster, since he was quick to learn his lines and eagerly accepted larger roles. In addition to performing, the precocious Dafoe wrote historical dramas, entitling his first *The Alaskan Gold Rush.*

Throughout high school, Willem—as he was then nicknamed by friends—continued to act in plays, and at the University of Wisconsin at Milwaukee, he submerged himself in the theatre, to the neglect of unrelated courses. Looking back, Dafoe has admitted somewhat ruefully that he had a terrible education. "I think I prided myself on being anti-intellectual," he told Don Shewey in an interview for his book on New York actors. After studying for a brief period at the University of Wisconsin, Dafoe left school to join a traveling children's-theatre company. Despite its being a "schlocky" theatre, as Dafoe once described it, he joined it because of the opportunity it afforded him to travel throughout the Deep South. "You were always flying by the seat of your pants," he told Shewey. "Just to perform that much is really exciting."

After spending six months on the road, Dafoe returned to Milwaukee to join Theater X, an avant-garde performance group. His two years with Theater X marked a turning point in his life, for the experience not only provided him with an invaluable exposure to nontraditional theatre but also enabled him to meet Richard Schechner, the founder of the experimental Performance Group, based in New York City. Because Dafoe had already planned to go to New York, he readily accepted Schechner's invitation to appear in one of the troupe's plays. "I wanted to be challenged," he told Don Shewey. "I'm interested in something more than emotional recall and crying on cue. And the Performance Group represented that."

At the time several members of the Performance Group—including Elizabeth LeCompte, who is now Dafoe's longtime companion and the mother of his son—were in the process of forming their own company, soon to be called the Wooster Group. Perhaps because of that, members were reluctant to accept Dafoe, despite Schechner's introduction, but Dafoe was persistent. As he explained to Koffler, "The place felt important," and though he "couldn't make heads or tails" out of some of its highly abstract work, he found the performances exciting. Eventually offered a part in *Nayatt School,* written by the Wooster Group member Spalding Gray, Dafoe made his debut as a red tent, which represented, as Gray put it, "a huge devouring chicken heart taking over the world." Elizabeth LeCompte was impressed with his performance and acknowledged the difficulty of playing what was essentially a mask role. "From then on, I knew we would work together," she told Fred Schruers in a *Rolling Stone* (May 21, 1987) interview.

Since his debut, Willem Dafoe has appeared in a number of Wooster Group productions, including the controversial *Route 1 & 9,* which satirizes Thornton Wilder's *Our Town.* Other Wooster Group productions similarly draw their inspiration from the literary and dramatic classics in their attempt to provide a commentary on modern existence. Because there are often no scripts to work from per se, the performances are "invented" by members and refined by the artistic director, Elizabeth LeCompte. Thus, spontaneous creativity reigns as members typically experiment with light, sound, videotaped scenes, movement, and so on.

As demand for his services in Hollywood has escalated in recent years, Dafoe has appeared less frequently in Wooster Group productions, but he remains a core member who regards his association with the group as "his professional lifeblood." "This place is where I fuel up . . . , where I ask questions of myself," Dafoe revealed to Mark Kram in an interview for *Esquire* magazine (January 1989). Not surprisingly, Dafoe is often asked how he can be equally devoted to the experimental theatre and to mainstream moviemaking. A Wooster Group member, Ron Vawter, best explained Dafoe's motivation in an interview with Lori J. Smith for *American Film* (October 1988): "His real ambition is to be a great commercial film actor *and* an important radical theatre artist, and he hasn't done one to get to the other. He developed both simultaneously."

Dafoe's film career began in the early 1980s, at a time when he "wasn't really soliciting film work," as he explained to James Auer. In addition to *Heaven's Gate* (1981) and *The Hunger* (1983), in which Dafoe had only minor roles, his early pictures included *The Loveless* (1982), *Streets of Fire* (1984), and *To Live and Die in L.A.* (1985). In *The Loveless,* directed by Monty Montgomery and Kathryn Bigelow, Dafoe played the leader cf a 1950s motorcycle gang. Despite the film's failure in the United States, it was a notable success abroad, and it attracted the attention of Phyllis Carlyle, who later became Dafoe's manager. Cast again as the leader of a motorcycle gang, in Walter Hill's *Streets of Fire,* Dafoe, as Raven, masterminded his gang's kidnapping of a rock singer and subsequently became involved in a struggle with the victim's rescuer. Critics called *Streets of Fire* "a celebration of emptiness" and "a thug of a movie" with "mostly worthless characters" and blamed its failure on its poor script. But Janet Maslin of the *New York Times* (June 1, 1984) noted that, although there were no "great performances, . . . there were some great faces," including that of "Willem Dafoe's perfectly villainous punk heavy."

William Friedkin's *To Live and Die in L.A.* revolves around a sophisticated counterfeiter named Eric Masters (Dafoe) and a cop determined to bring him to justice. Although the film received mostly negative reviews, the blame was generally placed on Friedkin's direction. David Ansen in his review for *Newsweek* (November 11, 1985) surmised, for example, that perhaps Friedkin was "a little too much in love with his own brutality. This genre piece wears its sleaziness as if it were a designer gown, and that undermines its authenticity." Don Minifie of *Films & Filming* (May 1986) concurred, but he also took special note of Dafoe's performance: "Only Willem Dafoe . . . gets much chance to register, turning in a performance of ice-cool nastiness." Further endorsement of Dafoe's performance was the inundation of offers he later received to play the heavy. "People who had a villain to cast . . . whether it was a rat-eating monster or a sleazy guy—were talking to me like they've never talked before," Dafoe told Don Shewey.

Despite those offers, Dafoe was more interested in another type of role, which he eventually found in Oliver Stone's Vietnam War film *Platoon* (1986). Its main character, Chris Taylor (Charlie Sheen), who volunteers to serve his country, at first has grand and noble ideas about war, but his illusions are quickly shattered. He is then presented with two alternative approaches to war in the persons of Sergeant Elias (Dafoe), who maintains his humanity even though he cannot believe in the war in which he is fighting, and Sergeant Barnes (Tom Berenger), who has survived by becoming a cold-blooded killer. Like the film, Dafoe's performance received praise from critics, audiences, and war veterans alike. (He also earned an Academy Award nomination for best supporting actor.) According to Philip French in his review for *Variety* (December 3, 1986), Dafoe "comes close to stealing the picture." *New York Newsday*'s Mike McGrady predicted in his review of December 19, 1986 that Dafoe's performance would "engrave [itself] on your memory." Dafoe's performance was significant for another reason. Referring to *Platoon* as a "breakthrough" for him, he explained to Kenneth Chanko of the *Chicago Tribune* (August 14, 1988) that "it was important for audiences to see [him] as someone other than a bad guy."

Dafoe next appeared in Christopher Crowe's *Off Limits* (1988), as an undercover detective stationed in Saigon during the Vietnam War. Together with his partner, Dafoe's Buck McGriff solves the murder of a number of prostitutes by an American officer. The film generated little enthusiasm among audiences or critics. Dave Kehr of the *Chicago Tribune* (March 11, 1988) complained that the film "wears its formula on its sleeve," and he noted that the characters were recycling roles they had already played in earlier films. Janet Maslin of the *New York Times* (March 11, 1988) agreed, though she conceded that "Dafoe cuts a startling figure under any circumstance."

As Jesus Christ in Martin Scorsese's *The Last Temptation of Christ* (1988), Dafoe took on perhaps the most challenging assignment in his Hollywood career. Based upon a novel written by the Greek novelist Nikos Kazantzakis in 1951 (which was summarily banned by the Roman Catholic church for its alleged blasphemy), *The Last Temptation of Christ* presents a Christ who is unable to resist, at least in fantasy, what the film considers the ultimate temptation—married life. The highly controversial climax occurs during the film's final twenty minutes, as Christ dies on the cross. Entering His mind, the members of the audience witness His submission to a fantasy about married life with Mary Magdalene (which includes a brief scene in which the two make love); after her death, He has intimate relations with other women. Moments before His death, Christ awakens from the dream and accepts His predestined role as the Son of God.

Given its controversial content, *The Last Temptation of Christ*, not surprisingly, set off a firestorm of protest among conservatives and the religious Right. (In fact, because protests had reached a feverish pitch based on prerelease publicity alone, the film was released six weeks ahead of schedule.) The critics' assessment of the film was mixed. The *New York Times*'s Vincent Canby confessed in his review of September 25, 1988 that, after having seen Christ raise the dead and change water into wine, he found it "difficult to accept His doubts as seen in the last temptation, the film's dreary, anticlimactic vision of what His life on earth as an ordinary man might have been." Conversely, Dave Kehr of the *Chicago Tribune* (August 12, 1988) praised the film's climax but complained that the actors "leave no strong impression here." And Brian Johnson, writing in *Maclean's* (August 14, 1988), was forthright in his distaste for Dafoe's Christ: "It's easier to identify with the apostles than with Dafoe's unstable and unlikable Christ."

But the film was praised just as vehemently as it was denounced. Gene Siskel of the *Chicago Tribune* (August 14, 1988) found Dafoe's portrayal of Christ "mesmerizing," and his view was shared by many critics who termed the actor's performance "compelling," "stirring," "riveting," and "overwhelming." Similarly, Rich Groen of the Toronto *Globe and Mail* (August 27, 1988) proclaimed Dafoe's portrayal of Christ "the movie's impeccable centerpiece." As for the film itself, Philip French of the London *Observer* (September 11, 1988) was not alone in his evaluation of it as "intelligent, imaginative, and provocative."

Before the furor unleashed by *The Last Temptation of Christ* had subsided, Alan Parker's *Mississippi Burning* (1988), a fictional rendition of the 1964 murders of three civil rights workers in Philadelphia, Mississippi, was released. In the film the FBI agent Anderson (Gene Hackman), who is a down-to-earth southerner, and his partner Ward

(Dafoe), an idealistic by-the-book northerner, are assigned the case, which is solved only when Ward abandons his rigid tactics in favor of his partner's southern charm and wily cunning. Although *Mississippi Burning* never aspired to be more than a fictional interpretation of the actual slayings, it was harshly criticized by some for its blatant historical inaccuracies, most conspicuously in its depiction of the FBI as the black man's savior. The consensus of those critics who praised the film was that Gene Hackman's performance was its highlight. David Ansen of *Newsweek* (December 12, 1988) remarked that "if Dafoe seems eclipsed, it's in the nature of the part." Stuart Klawans, writing in the *Nation* (January 2, 1989), agreed: "Willem Dafoe does nearly as well [as Hackman], though his is a far less sympathetic role, which actually calls for rigidity. It's hard to make a humorless man seem attractive. Dafoe, to his credit, doesn't even try, though he *does* make sure the audience . . . comes to respect his character."

Dafoe next starred in Robert Young's *Triumph of the Spirit* (1989). Based on a true story, the film chronicles the life of Salamo Arouch (Dafoe), a middleweight boxing champion who, as a Jew deported to Auschwitz, escapes the gas chamber by fighting for his captors' amusement. The film met with a lukewarm response from critics, who felt it lacked the dramatic impact appropriate for a story of its moral and emotional magnitude. Janet Maslin of the *New York Times* (December 8, 1989) felt, for example, that the horrors of the death camps as presented in *Triumph of the Spirit* had "a profoundly trivializing effect" and that, consequently, Arouch's experiences were reduced "to the level of easy irony and lifeless clichés." She nevertheless acknowledged that Dafoe gave "a harrowingly good performance." Similarly, Stanley Kauffmann wrote in the *New Republic* (December 25, 1989) that "Arouch is acted as well as the part allows by Willem Dafoe," adding that the actor showed once again that his "primary interest . . . is in honesty."

Dafoe had minor roles in two other films dealing with the Vietnam War. In the highly acclaimed *Born on the Fourth of July* (1989), which follows the true story of Ron Kovic from his all-American boyhood to the horrifying experience of the Vietnam War and his subsequent life as a paraplegic and antiwar activist, Dafoe appears briefly as Charlie, another disabled Vietnam veteran, who succeeds in persuading Kovic to try to make something of himself despite his ordeal. Dafoe also took part in the documentary film *Dear America: Letters Home from Vietnam* (1988), in which his voice, as well as those of Robert De Niro and Kathleen Turner, among others, is heard reading letters written by the young men who fought in that war.

Willem Dafoe's most recent film credit came in David Lynch's *Wild at Heart* (1990), the violent and sexually explicit story of Lula and Sailor (Laura Dern and Nicolas Cage), a young outlaw couple on the run from a gang of thugs enlisted by Lula's mother to kill Sailor and return Lula to her. Dafoe took the role of Bobby Peru, the vilest of the pursuing ruffians, who sexually molests Lula, then lures Sailor into taking part in a robbery that turns brutally violent. Critics gave Dafoe high marks for his performance, Nicholas Nicastro of the *New York Observer* (August 27, 1990) noting that he "is alone in bringing a sense of fun to one of Mr. Lynch's impossible creations—he performs Bobby Peru with pure relish and great comic timing."

At five feet nine inches and 145 pounds, Willem Dafoe has the build of a dancer. The combination of his gray-blue eyes, pale complexion, jutting cheekbones, and full mouth has given him an eminently theatrical face, which can just as easily put on a "Mephistophelian" grin as it can the divine radiance of the countenance of Jesus. For over a decade, Dafoe has lived in Manhattan's SoHo district with Elizabeth LeCompte. They have a seven-year-old son, Jack. With no hobbies, few close friends, and a restricted social life, Dafoe has devoted his life to his work. "When I'm not making a film, I'm rehearsing [with the Wooster Group] everyday," he has said. When asked why he is an actor, he has responded, "For my own pleasure and to create beauty. I hope people will enjoy what I create."

References: Am Film 14:50+ O '88 pors; Esquire 111:78+ Ja '89 pors; Mlle 95:42+ Ja '89 por; N Y Times B p15+ D 3 '89 pors; People 27:53 Mr 9 '87 pors; Village Voice p82 D 23 '86

Danson, Ted

Dec. 29, 1947– Actor. Address: c/o Annett Wolf, Inc., 1033 Gayley Ave., Suite 201, Los Angeles, Calif. 90024

Now in its ninth season on the NBC television network, *Cheers*, a situation comedy about the employees and denizens of a Boston bar, is one of the most critically acclaimed and highly honored series in American television history. Throughout its run, the show's male leading role, that of the libidinous bartender Sam Malone, an ex-relief pitcher for the Boston Red Sox, has been played with wit, male chauvinism, and pathos by Ted Danson, a highly personable actor who served his apprenticeship in the New York theatre, soap operas, and commercials. During its first five seasons, *Cheers* was anchored by the badinage between Sam and his on-again, off-again girlfriend, Diane Chambers (Shelley Long), a waitress at the bar. Following Long's departure at the end of the 1986–87 season, Sam continued his bantering repartee with the show's new female lead, Kirstie Alley, who played Rebecca Howe, the efficient but vulnerable representative of the corporation that bought the bar from him. A film actor as well, Ted Danson has appeared in nine movies. His first notable role was that of the wisecracking, tap-dancing attorney Peter Lowenstein in Lawrence Kasdan's *Body Heat*.

Ted Danson

Most of his subsequent films have been failures, but he has scored two successes, *Three Men and a Baby* and *Cousins*.

Of British ancestry, Edward Bridge Danson 3d was born on December 29, 1947 in San Diego, California, the son of Jessica (McMaster) Danson and Edward Bridge Danson 2d, an archaeologist and museum director. When Danson was a child, his family moved to Flagstaff, Arizona. "I lived out in a scientific community," he told Richard Harrington of the *Washington Post* (February 21, 1985). "My father is director of a museum dedicated to the natural history of the region and the arts and crafts of the Hopi and Navajo Indian tribes. So there were a lot of Hopis and Navajos and ranchers' kids in my life. It was really an idyllic growing-up." At the age of thirteen, Danson enrolled at the Kent School in Kent, Connecticut, a college preparatory boarding school affiliated with the Protestant Episcopal church. It was there that he had his first acting role, in Martin Duberman's *In White America*. Already six feet tall, Danson also played on the Kent basketball team. "I love basketball with a burning passion," he told Harrington. "It's what got me through high school."

After graduating from the Kent School in 1966, Danson enrolled at Stanford University in Palo Alto, California. "I just played around, didn't know *what* I wanted to do," he has recalled. He became an actor in a most unlikely way. Following a waitress whose figure he admired to an audition "just to be near her," he unexpectedly won a part. Smitten with acting, he transferred to the prestigious drama program at Carnegie-Mellon University in Pittsburgh, Pennsylvania, which granted him a drama degree in 1972. Moving to New York, Danson was hired as an understudy for Tom Stoppard's *The Real Inspector Hound*, which opened at the Off-Broadway Theatre Four on April 23, 1972. He later joined the show's regular cast, taking the role of Reginald, which he eventually performed at the John F. Kennedy Center for the Performing Arts in Washington, D.C., as part of a year-long tour. The actor made his Broadway debut in *Status Quo Vadis*, Donald Driver's study of social stratification in the United States. As the wealthy bartender Paul Regents III, Danson was praised by several critics, including Vincent Canby of the *New York Times* and Richard Watts of the *New York Post* (both February 19, 1973), but the play opened and closed on the same night. His first Shakespearean role came in the New York Shakespeare Festival's production of *The Comedy of Errors*, which opened on July 24, 1975 at the Delacorte Theatre in Central Park, in which he played a bodyguard. During his years in New York, Danson also performed in the NBC daytime soap operas *The Doctors* and *Somerset* and in several commercials, including one in which he played a box of lemon chiffon pie mix.

In 1978 Danson and his second wife, Cassandra ("Casey") Coates, whom he had married a year earlier, moved to Los Angeles to manage the Actor's Institute, where he also taught acting. Just six months after arriving on the West Coast, Danson obtained his first film role, as the bagpipe-playing police officer Ian Campbell in *The Onion Field* (1979). Danson was next assigned roles in two made-for-television movies that were first broadcast on ABC during the same week in September 1980. The first was an adaptation of Marilyn French's bestselling novel *The Women's Room*, telecast on September 14, in which he played Norm, the insensitive husband of the film's principal character, Mira (Lee Remick). *Once upon a Spy*, which aired on September 19, found Danson in the leading role of Jack Chenault, a computer genius and chess champion who is lured into service as a secret agent. In *Our Family Business*, telecast on ABC on September 20, 1981, he appeared as Gep, the oldest son of an organized-crime family. During his early years in Hollywood, Danson also made guest appearances on such successful series as *Taxi*, *Magnum, P.I.*, *Family*, and *Laverne and Shirley*.

Ted Danson's first important film role came in the steamy Lawrence Kasdan thriller *Body Heat* (1981), an updated evocation of the classic film noir genre of the 1940s. Revolving around an obsessive love affair between a wealthy woman (Kathleen Turner) and a struggling attorney (William Hurt) that eventually leads to the murder of the woman's husband, *Body Heat* featured Danson in the supporting role of Peter Lowenstein, the good-natured, dance-loving friend and colleague of Hurt's Ned Racine. Lowenstein uttered such memorable lines as "I had a dream last night so boring it woke me. I was afraid to go back to sleep." In his review of *Body Heat* for the *New York Times* (October 25, 1981), Vincent Canby characterized Lowenstein as "a fellow who watches what's happening without surprise, with a certain amount of sadness, and with something of a doctor's cheery but detached curiosity." Shifting gears, Danson next appeared in Stephen King's horror anthology *Creepshow* (1982). Danson's segment was sardonically titled "Something to Tide You Over." Buried up to the neck in beach sand by a jealous husband, Danson and his lover are forced to watch each other drown as the tide comes in, but they return to haunt their murderer, dripping with seaweed and decayed flesh.

When the writers Les and Glen Charles and the director James Burrows developed the concept for *Cheers*, Sam Malone was originally to have been an ex-football player, but when the lanky Danson was given the part, they decided to make him a former baseball player instead. Centering on the employees and regular customers of a friendly Boston bar, of which Malone, a playboy and reformed alcoholic, is the owner, *Cheers* made its debut on the NBC network on September 30, 1982 to glowing reviews. "It's the best new series of the season," Tom Shales wrote in the *Washington Post* (September 30, 1982), "and the most substantial new comedy since *Taxi*. . . . [It is] a comedy series with the potential to enter the ranks of the all-time greats." In his *New York Times* review of the same day, John J. O'Connor concurred: "Five minutes into the show, it is apparent that this is one of those projects that rapidly clicks into place. The basic concept is workable. The script, by the Charles brothers, is sharp and lively. And the direction by Mr. Burrows never misses a comic beat. In addition, the cast . . . already shows signs of being a first-rate repertory company." Although the ratings for *Cheers* were at first unimpressive, the show's favorable critical reception encouraged NBC to keep it on its schedule until it found its audience. An enthusiastic core of viewers began to follow its colorful ensemble of barroom characters and the ongoing romantic squabbles between Sam and Diane Chambers (Shelley Long), a pretentiously intellectual graduate student who becomes a waitress at the bar after being jilted by her fiancé in the show's first episode.

Throughout his years on *Cheers*, Danson has continued to appear in both theatrical and made-for-television films. *Cowboy*, aired by CBS on April 30, 1983, cast him in the role of Dale Weeks, a disabled ex-rodeo star who is hired by a novice rancher (James Brolin) to help him take care of his land. Breaking away from the "nice-guy" image that he had established in *Cheers*, Danson next took the part of Steven Bennett, a middle-class father who develops an incestuous relationship with his thirteen-year-old daughter, in the ABC television movie *Something about Amelia*, which was broadcast on January 9, 1984. Although confined by the conventions of the television-movie format, *Something about Amelia* was widely praised for its sensitive handling of a serious problem, and Danson received mostly favorable notices for transcending his sitcom persona. Tom Carson of the *Village Voice* (January 10, 1984) observed: "Danson is working under the difficulty that assails all series actors—what we perceive as characterization from week to week is often just the familiarity of recognizable vocal tones and facial expressions: precisely what actors can't help carrying over from role to role. But he makes his Steven Bennett a distinct, carefully realized performance." *Something about Amelia* earned an Emmy Award for outstanding drama special, and Danson was nominated for an Emmy for best actor in a special.

Cheers received four Emmy awards following its first season on the air, including one for best comedy series. Danson was nominated for best actor in a comedy series, but that award went to Judd Hirsch of *Taxi*. In the second season, the show's production team decided to make the risky move of allowing the love-hate relationship between Sam and Diane to blossom into sexual intimacy. "Most TV shows won't do that," James Burrows told Martin Burden of the *New York Post* (January 5, 1984). "They find a combination and leave it alone. . . . We had a combination the first year that worked—and we're tampering with it. That's considered criminal in TV, because people get used to watching something, and then you change it on them. But we don't want to do what's already been done." Danson's character also changed during the first two seasons. At first, Sam was an intelligent man "playing dumb on purpose to get Diane," as he explained to Martin Burden in the *New York Post* (September 27, 1984). In the second season, "you have the two of us on the same side," he said. "But you have to have a conflict, so we went smart-dumb—I got a lot dumber and she got a lot smarter." The couple broke up at the conclusion of the second season, setting the stage for a renewal of tensions in the third and fourth years. In 1984 *Cheers* won the Emmy Award for best comedy series for the second consecutive year.

Moving back into theatrical films for the first time since the opening of *Cheers*, Danson appeared as Eugene in the comedy-drama *Little Treasure* (1985), about a dying man (Burt Lancaster) who summons his long-lost daughter (Margot Kidder) to a remote Mexican village in order to tell her about a $20,000 fortune he has buried in a nearby ghost town. After arriving in Mexico, the woman meets Eugene, a former seminary student who makes his living by traveling around the countryside showing movies to peasants from the back of a van. The two begin searching for the money together. "Danson is the most appealing character on view," a critic for *Variety* (May 8, 1985) observed, "but his character's motivations aren't explained sufficiently to justify why he has abandoned civilization; he's simply too amiable to be convincing as a pessimistic outcast." Vincent Canby of the *New York Times* (May 1, 1985) was more enthusiastic, crediting Danson with giving "a calm, comic performance that is a relief from the insistent busyness of Miss Kidder's." *Little Treasure*, however, was a commercial and critical failure.

In 1986 Danson starred in two more unsuccessful films: *Just between Friends* and *A Fine Mess.*

In the former, he played Chip Davis, a seismologist whose wife (Mary Tyler Moore) becomes best friends with his lover (Christine Lahti). Inspired by the Laurel and Hardy short film classic *The Music Box*, *A Fine Mess* paired Danson with Howie Mandel in a slapstick comedy about two Hollywood losers who are pursued by a pair of inept hit men after winning a substantial amount of money at the racetrack. Like *Just between Friends*, *A Fine Mess* was vilified by critics, who felt its title was appropriate indeed, and, as in the earlier film, Danson also came in for a fair amount of criticism. "Danson has proved himself in films such as *Body Heat* to be a good dramatic actor with a light touch," Norman Snider wrote in his review of *A Fine Mess* for *Maclean's* (August 18, 1986). "But with his lantern jaw and deep-set eyes, he is badly miscast as an old-time straight man."

For his next telefilm, *When the Bough Breaks*, which was exhibited by NBC on October 12, 1986, Danson served as co-executive producer as well as star. "The experience was hugely satisfying—scary but satisfying," Danson told Patrice Maloney of the *Cable Guide* (March 1987). "I walked away feeling a lot more responsible for the work I had done." Based on a novel by Jonathan Kellerman, *When the Bough Breaks* featured Danson as Dr. Alex Delaware, a child psychologist who joins a detective (Richard Masur) in investigating a series of murders that leads to a snakepit of corruption and sexual abuse at a childcare center. Danson was also the co-producer of his next TV film, *We Are the Children*, an ABC offering of March 16, 1987. Set at an Ethiopian mission during the famine that gripped the country in 1984, *We Are the Children* cast Danson as Duffy Lynch, a cynical television journalist, and Ally Sheedy as an idealistic young doctor who persuades him to document the catastrophe. Although Danson's agent had originally rejected the role and the film required two weeks of shooting at a time when Danson had only one week of vacation left before he had to return to *Cheers*, a Paulist priest persuaded him to take the part on humanitarian grounds.

The third season of *Cheers* introduced a new character, Dr. Frasier Crane (Kelsey Grammer), a psychiatrist at the sanitarium that Diane checks into after her breakup with Sam. Devastated by the split, Sam begins drinking and womanizing again, until Diane agrees to come back to work at the bar. A love triangle then develops between Sam, Diane, and Frasier, and though Diane eventually agrees to marry Frasier, she leaves him at the altar because she is still in love with Sam. At the end of the fourth season, Sam and Diane split up again, and Sam begins a romance with a Boston city councilwoman, Janet Eldridge (Kate Mulgrew). The cliffhanger episode that ended the season concludes with Sam dialing a number on the telephone and asking the unidentified person at the other end to marry him, leaving the audience to speculate whether he is speaking to Diane or Janet. Shelley Long's contract was due to expire at the end of the 1986–87 season, and she made it clear that she intended to leave the show in order to concentrate on her film career. In the first episode of her final season, it is revealed that Sam had, indeed, proposed to Diane, but she had rejected his offer. When she later changes her mind, he insists that the offer is no longer valid. As the two are finally about to be married in the season's last episode, Diane receives a telephone call from a literary agent, who offers her a chance to write a book. She accepts the offer, calls off the wedding, and quits her job at the bar. Distraught by Diane's departure, Sam sells Cheers to a large corporation and quits also.

Cheers received thirteen Emmy awards in its first five seasons on the air. Danson's contract expired at the end of the fifth season, but, unlike Shelley Long, he elected to stay on. "I don't think I would pull the cord on the series," he told Patrice Maloney. "I would rather have it be that we all decide that it's time to stop." The 1987–88 season of *Cheers* introduced Kirstie Alley as Rebecca Howe, the businesswoman assigned by the corporation to run the bar. Returning to Cheers, Sam persuades Rebecca to take him on as a bartender. Although romantic sparks immediately begin flying between the two, the icily efficient Rebecca resists Sam's advances. "The addition of Kirstie allows us to get back to the original man-woman situation we envisioned on *Cheers*," James Burrows explained to Dusty Saunders for an article that appeared in the *Chicago Tribune* (August 11, 1987). "Our initial concept was to establish a Tracy-Hepburn relationship—that marvelous mixture of romance and antagonism of two people in a competitive situation. We got away from that in the Sam-Diane scenes. In our original concept, the woman was supposed to be a business executive. Then, through story evolution, it became a more pretentious college-student relationship." *Cheers* won its third Emmy as best comedy series at the end of the 1988–89 season, and Danson received an Emmy Award nomination as best actor in a comedy series following each of *Cheers*'s first seven seasons on the air. Finally, on September 16, 1990, he received that honor, in recognition of his work during the 1989–90 season.

Danson scored the biggest box-office success of his career to date with *Three Men and a Baby* (1987), a remake of the 1986 French film *Three Men and a Cradle*, about a trio of bachelor roommates (Ted Danson, Tom Selleck, and Steve Guttenberg) who take care of a baby girl abandoned on their doorstep. Danson played Jack, the egomaniacal actor who fathered the child. "My character is a raging heterosexual and a flake whose mind absolutely fritzers when he hears a baby cry," Danson told Bart Mills of the New York *Daily News* (June 28, 1987). Although it failed to impress the critics, *Three Men and a Baby* was the fourth-highest-grossing film of 1987. Janet Maslin of the *New York Times* (November 25, 1987) admired Danson's performance, saying he "stands out as the cut-up among the three," but Rita Kempley of the *Washington Post* (November 25, 1987) was less taken by Danson, on the grounds that he did not "seem to be enjoying himself, much less to be committed to his crucial but smaller role."

An American remake of the 1975 French film hit *Cousin, Cousine*, *Cousins* (1989) featured Danson in a leading-man role for the first time. In that comedy-drama about adulterous liaisons, Danson and Isabella Rossellini portrayed distant cousins, both married, who meet at a family wedding and eventually fall in love, while their spouses immediately embark on an affair. *Cousins* received generally high marks from critics, but Danson's performance met with mixed reviews; Pauline Kael of the *New Yorker* (March 6, 1989) wrote that the actor's "Frankenstein-monster overhanging forehead saves him from being just a vapidly handsome hornblower, and he's quite proficient." In the New York *Daily News* (February 10, 1989), Roger Ebert wrote of Danson's contribution to *Cousins*, "This is his most believable and likeable role, and yet there is a certain reserve about him that never quite seems to fit." In the handkerchief dampener *Dad* (1989), Danson played a Wall Street investment banker who, after his mother's heart attack, returns home to take care of his seventy-eight-year-old father (Jack Lemmon). The film received mostly negative reviews, though Danson collected some positive notices.

A lanky six feet, two inches in height, Ted Danson has brown hair and blue eyes. "What you see on television is definitely what you get in the flesh," Rod Lurie observed in the New York *Daily News* (November 29, 1987) after interviewing the actor. "With his wavy pompadour, the perfect teeth, the square jaw, the perfectly molded physique, Danson is almost irritatingly handsome." The actor's first marriage, to Randall Lee Gosch, his college sweetheart, ended in divorce after seven years. Danson met his second wife, Cassandra, an interior designer, at an est seminar and married her six months later, on July 30, 1977. While giving birth to the couple's first child, Kate, in 1979, she suffered a massive stroke that paralyzed the left side of her body. Ted Danson then put his career on hold for six months to take care of his wife, who after three years of intensive physical therapy recovered, though she still walks with a slight limp. The Dansons, who also have an adopted daughter, Alexis, live in Brentwood, California.

Ted Danson regularly interjects jokes into his conversation, many of them at his own expense. According to Rod Lurie, "Danson is a class clown. Unless he's talking about his family, everything is a one-liner." Extremely self-critical, he is rarely, if ever, satisfied with a performance. "I love the work process," he explained to Patrice Maloney, "but after it's done, I've always found that I look at things with this critical eye that pokes holes and finds what's wrong with it." Danson devotes much of his leisure time to the American Oceans Campaign, a lobbying organization that he and his wife founded in 1987, whose mission it is to clean up sea pollution. He is also a member of the board of directors of Futures for Children, a New Mexico-based organization that raises money for the education of American Indian children in New Mexico and Arizona.

References: Chicago Tribune TV Week p8+ Je 8–14 '86 pors; N Y Daily News mag p6+ Ja 8 '84 por; Parade p22 D 6 '87 por; People 18:153+ N 22 '82 pors, 27:108+ My 11 '87 pors; Washington Post D p1+ D 21 '85 pors; International Motion Picture Almanac, 1990; Who's Who in America, 1988–89

Davis, Anthony

Feb. 20, 1951– Composer; pianist. Address: c/o Cynthia Herbst, American International Artists, 515 E. 89th St., New York, N.Y. 10128

"American music should draw on its own heritage, which is steeped in improvisation," Anthony Davis told Chuck Berg of the Lawrence, Kansas *Journal-World* (February 15, 1987). Passionately devoted to his unique vision of "American" music, Davis has spent nearly his entire professional career striving to integrate elements of jazz, classical, contemporary, African, and Asian music to create a musical idiom that Berg has described as "eminently listenable." Although Davis's formal education focused primarily on classical music, his creativity was inspired by the tradition of swing and bebop. As a result, he lived for many years the double life of a dutiful student of the classics on the one hand and of a masterful improviser and pianist on the other. In the late 1970s Davis all but abandoned his classical heritage in order to allow his imagination to explore the African-American tradition more freely, but within several years he returned, after making many cultural and historical stops along the way, to the matrix of his earlier influences. His odyssey prepared him for his next musical adventure, for in 1986, with *X: The Life and Times of Malcolm X*, and three years later, with *Under the Double Moon*, Davis infused opera with his innovative ideas. In so doing, he began to make that conservative musical genre part of the "American" tradition.

Anthony Davis was born on February 20, 1951 in Paterson, New Jersey, the older of the two sons of Charles Twitchell Davis and his wife, Jeanne. His brother, Christopher, is an actor and writer. Part of a long family tradition steeped in academia, the Davises are descendants of the Hampton Davis family, which founded one of the oldest and most prestigious black colleges in the nation, the Hampton Institute. Charles Davis was the first black college professor (of English) at Princeton University and the first chairman of Afro-American studies at Yale University; he also taught at Pennsylvania State University. Because of their father's career, Anthony and Christopher enjoyed a privileged upbringing, living comfortably in solidly middle-class towns and, for a short time, in Italy, where Charles Davis had taken a sabbatical.

Before turning to scholarship, Charles Davis had been both a pianist and a violinist. He never lost his love of music and of jazz in particular, and his avocation and lasting friendships with such celebrated musicians as the great jazz pianist Art Tatum filled the Davis home with swing-era jazz. A precocious child with a marked ability to play by ear, Anthony Davis taught himself to play many of the tunes that he heard in the household, and he composed his first piece for piano at an early age, entitling it "A Pirate's Song." His development as a jazz pianist was temporarily interrupted when, at the age of six, he began taking piano lessons and plunged into the study of Beethoven, Mozart, and Chopin.

Davis continued his classical training throughout adolescence. In addition to having a special talent for the piano, he discovered that playing it gave him "a sense of security." As a teenager, he rediscovered jazz in the person of Thelonious Monk. "When I was fifteen I was playing Beethoven and Mozart all the time," he recalled to Jim Miller of *Newsweek* (November 28, 1983). "I was also becoming aware of what it meant to be black in America. I wanted to develop my own identity, but I had no vocabulary to create within the Afro-American idiom. Monk became my model—someone eccentric, individual, unique in his approach to piano."

After graduating from high school, Davis entered Yale University, where he majored, in succession, in mathematics, philosophy, and English. During his senior year he switched his major, for the last time, to music, and he obtained his B.A. degree in that discipline in 1975. Because Yale did not have a developed curriculum in jazz at that time, he studied primarily classical music, much of it by Richard Wagner. Away from the classroom, he pursued his own musical interests. In addition to playing the piano almost obsessively—"They had to pass a rule against practicing late because I would play from 10 o'clock at night till 4 o'clock in the morning . . . everyday," he has recalled—he formed a band, Advent, that performed at college concerts.

While at Yale, Davis met the jazz trumpeter and composer Leo Smith, who had moved to Connecticut from Chicago, and it was that relationship that significantly shaped his development as a jazz musician. Until he met Smith, Davis had subscribed to the traditional view that drums and bass sustained the rhythm, while the piano supported the harmonic structure. From then on, Davis looked for other ways to improvise and compose. The two men hit it off so well that Davis joined Smith's band, New Delta Ahkri, in 1974, and he eventually collaborated with Smith on his recordings *Reflectativity* and *Song of Humanity*.

After graduating from Yale, Anthony Davis remained in New Haven for about two years, during which time he continued to perform with Leo Smith as well as with such artists as Leroy Jenkins, Anthony Braxton, and Marion Brown. At the same time, he formed a quartet of his own that included vibraphonist Jay Hoggard, bassist Mark Helias, drummer Ed Blackwell, and himself on the piano. The group performed locally and, beginning in late 1975, in New York City. Davis regards his prolonged stay in New Haven as crucial to his growth as a musician, because it enabled his ideas to incubate independently of the tastes of a fickle and demanding public.

When Davis moved to New York City in 1977, he plunged into a heavy performing schedule that lasted for several years, playing in jazz lofts, nightclubs, and on college campuses. He frequently played his own arrangements of pieces by Thelonious Monk, Duke Ellington, and Cecil Taylor, among other jazz luminaries, and his own compositions reflected his indebtedness to those artists as well. In 1978 he released his first recordings, *Past Lives* (Red Records), *Of Blues and Dreams* (Sackville), and *Crystal Texts* (Moers Music). In the following year his *Hidden Voices* (India Navigation) was released. His first album to come out on an American label, *Hidden Voices* also contained his best compositions to that date. Although those pieces evoked the sounds of his musical mentors and rarely departed from his jazz roots, they were the first to do so with originality, freshness, and expressiveness.

Davis's heightened interest in composing continued into the 1980s. As he explained in an interview for *Down Beat* (December 1979), "When I first moved to New York, I was thrown into a situation where I had to get into playing, and it became my dominant means of artistic expression. That was good for me, since I now know that my playing is really up. However, I want to get back into my composition and explore some new sounds and instrumental combinations." Another influence on his compositions of the 1980s was an event that moved him deeply—his father's death, in 1981. "I didn't want to write pretty little songs anymore," Davis told Barbara Rowes of *People* (October 6, 1986).

Eventually, Anthony Davis's creative instincts led him to rely less on the sounds of jazz and more and more on elements of contemporary and non-Western music. That development first appeared in his recording *Lady of the Mirrors* (India Navigation), an album of solo piano that was released in 1981. Woven together with jazz rhythms and jazz textures are "modal structures that have the dark, minor essence of Ravel, with the brutal and toying intensity of Bela Bartók," according to a reviewer in *Down Beat* (September 1981). Another testing ground for Davis's ideas was a nine-piece ensemble, consisting of flute, piano, bass clarinet, trombone, violin, cello, and three percussion instruments, that Davis formed in 1980 and christened Episteme (meaning "knowledge" in Greek). His first album recorded with Episteme, released in 1981, was also called *Episteme* (Grammavision) and included pieces that integrated jazz rhythms and improvisation with "the complex rhythmic structures of African and Southeast Asian music and the intense, droning repetitions favored by contemporary composers," as Robert Palmer of the *New York Times* (November 15, 1981) noted. Emphasizing the influence of Southeast Asian music on *Episteme*, Davis called two of the pieces "Wayang no. 2" and "Wayang no. 4" ("wayang" is a term associated with music played by the percussion orchestras that are traditional in Bali and Java).

Concurrent with Davis's introduction of non-Western and contemporary sounds into his pieces was his growing tendency to notate nearly all of his music, including its "improvised" sections. He explained to Francis Davis of *Down Beat* (January 1982) that while improvisation had proved liberating to Charles Mingus, Cecil Taylor, and others of their generation, it had, he believed, outlived its usefulness. "It's important now to reassert some control, because at this point in the music there's been too much random noise. . . . I want everything that's played to be related to what's been played before and what will happen later." Although by the early 1980s his music had made a marked departure from traditional jazz, the locales in which he performed insisted on billing his appearances as "jazz concerts." That continued throughout the decade, even though Davis's music relied more and more on other sources. The experience left Davis especially resentful of the music establishment, which, he feels, in labeling him a "jazz musician" rather than simply a "classical musician," is exhibiting a subtle form of racism. "America has yet to realize that its own classical music has origins in an inventive Afro-American tradition," he has said on several occasions.

His recordings of the early 1980s and his appearances in New York at the Public Theater, Carnegie Hall, and such avant-garde venues as the Kitchen contributed to Davis's growing reputation as both a composer and a performer (at a time, incidentally, when he was teaching piano and Afro-American studies at his alma mater and serving as its first Lustman Fellow). That reputation in turn led to commissions from a number of sources, including the dancer-choreographer Molissa Fenley, the Laura Dean Dance Company, and the Brooklyn Philharmonic. Many of his commissioned works were among his most successful, including, for example, his piano concerto *Wayang no. 5*, which was composed for the San Francisco Symphony in 1984 and was nominated for a Pulitzer Prize.

Another 1984 commission, from the pianist Ursula Oppens, was *Middle Passages*, a composition for solo piano that turned out to be perhaps Davis's most successful work since *Episteme*. According to Bill Shoemaker, who reviewed the 1985 Grammavision recording of that composition, *Middle Passages* was "the most daring and unrelentingly stark of his solo programs. . . . Gone are the affectionate Monkisms and the relatively bucolic strains of *Past Lives*; the fragmentary lyricism of *Lady of the Mirrors* appears only for fleeting moments. What dominates the program is Davis's jagged brand of motivic development, his slashing counterpoint, and his tension-filled harmonies. As a result, the vast majority of the program has a foreboding, volatile quality."

Throughout the first half of the 1980s, while Davis was struggling to conceive a musical form of his own, he was also mulling over the possibility of composing an opera. In 1981, when his brother, Christopher, had proposed that they collaborate on a musical about the black activist Malcolm X, Davis agreed, though he felt that opera would best capture the drama of the black leader's life. In 1983 Anthony and Christopher Davis and their cousin Thulani Davis, a poet, completed a synopsis for the opera *X: The Life and Times of Malcolm X*. For their preliminary work, the three Davises received a grant of $30,000 from the National Endowment for the Arts, and over the next several years they also received support from the Kitchen, the National Institute for Music Theatre, the American Music Theatre Festival, and the New York City Opera, among other sources.

For three years the three Davises wrote and revised the book, libretto, and score for their three-act opera, which followed Malcolm X's life from his troubled boyhood in Omaha, Nebraska through his conversion to orthodox Islam to his assassination, in 1965. The "opera-in-progress" evolved through a series of workshop performances, the first of which took place in December 1983 at the Merkin Concert Hall in New York. That was followed by performances in 1984 and 1985 at the American Music Theatre Festival, in Philadelphia, and in 1985 at the Guggenheim Museum, in New York, and at the Brooklyn Academy of Music, where it was conducted by Christopher Keene, then the music director of the New York City Opera. Keene's enthusiastic support for *X: The Life and Times of Malcolm X* encouraged Beverly Sills, then the general director of the New York City Opera, to arrange for its world premiere at the New York State Theater. The opera was ultimately performed before four sold-out audiences, beginning on September 13, 1986.

In composing the score for *X: The Life and Times of Malcolm X*, Davis faced a number of daunting challenges. Although he had previously experimented with putting music to a story line (his album *Of Blues and Dreams*, for example, is a musical interpretation of science fiction stories written by his wife, Deborah Atherton), he had never written for voice. Secondly, he tried to compose an opera within the framework of the traditional operatic form: with arias, duets, choruses, and so on. Moreover, in order not to alienate one of the most conservative audiences in the country, he also tried to create an "American" classical music that he believed had its roots in the African-American tradition. He brought to those objectives some very personal convictions. By composing an opera on Malcolm X and the civil rights movement in the United States, Davis hoped to challenge "those who doubt that Afro-American music is a serious art form."

As finally realized, *X*'s score was written for full orchestra with an accompaniment by Davis's ensemble, Episteme. In the seamless synthesis that had already become a trademark of the composer, Davis blended elements of jazz, African-American, and popular music, subtly capturing the mood of Malcolm X's stormy life and the tumultuous period in which he lived. Although Davis later remarked that the synthesis had not been completely achieved, the score of *X: The Life and Times of Malcolm X* is generally recognized to be his most successful composition to date. John Rockwell of the *New York Times* (October 11, 1985), who had often tempered his praise of Davis in the past by pointing out his shortcomings, endorsed Davis's endeavor as "in fact, as successful a 'third-stream' score as this writer has ever heard." Although the opera was roundly criticized by some for espousing a particular political point of view and for its tendentiousness, the New York City Opera planned to revive *X* in the early 1990s, and a concert version of *X*, called *X-Cerpts*, has been performed in cities throughout the United States every year since the opera's world premiere.

Before the controversy surrounding *X* had subsided, Davis was exploring new musical possibilities. In February 1987 he began experimenting with computer music, and he composed (on a commission from the Massachusetts Institute of Technology [MIT]) "song was sweeter even so," taped music with accompaniment by Episteme. With the assistance of MIT's Experimental Music Studio, he created the taped portion. At first consisting of a poem read by Davis's cousin Thulani, the tape was later manipulated by computer, by shortening or lengthening words to achieve desired sounds. Because the poem was a meditation on disaster in the natural world, the computer altered words to evoke the sounds of nature—sounds that were later imitated by the accompaniment. Early in 1987 Davis and Episteme went on a tour of Great Britain, performing in six cities. In the fall of the same year, Davis served as a senior fellow in the Society for the Humanities at Cornell University, and, in the following semester, he was the composer in residence at Columbia University.

Meanwhile, Davis was hard at work on a second opera, which had been commissioned by the Opera Theatre of St. Louis. Inspired by science fiction stories written by Deborah Atherton, the libretto of *Under the Double Moon* (also written by Atherton) is about a pair of twins who live on Undine, a mythical planet almost competely submerged in water. When the twins, who have telepathic powers, meet their natural father for the first time (he had earlier opted for a life in the sea), they are forced to choose between an exciting life on the planet and a more spiritual life in the sea. Their decision to pursue their unique destiny constitutes the main theme of *Under the Double Moon*. Davis deliberately decided to base it on a myth, for, though it might have been easier to perpetuate his persona of a "political" composer, he has explained that he "really wanted to see if [his] music could stand up and be dealt with on its own terms."

Like *X*, *Under the Double Moon* was written for full orchestra with accompaniment by Episteme. With a bare minimum of improvisation—"99.5 percent of the music is written out," according to the composer—Davis's score was considered by critics to be his most successful attempt at integrating various musical forms. Among those who praised *Under the Double Moon* after its premiere on June 15, 1989 was John Rockwell of the *New York Times* (June 19, 1989), who wrote that Davis had "learned to blend classical form, orchestral forces, and jazz improvisation more skillfully than ever." Perhaps because of the excellence of the orchestral score, deficiencies in the vocal score were glaringly apparent to some, including Rockwell.

Although Davis has never indicated that he intends to stop composing in other musical genres, he has found opera to be his most creatively satisfying medium. As he told K. Robert Schwartz of the *New York Times* (June 11, 1989), "I love opera, I love writing for the voice, I love telling stories with music. . . . What fascinates me is having my language create a landscape, create a whole world." Before Davis had completed *Under the Double Moon*, perhaps not surprisingly, he was already in the preliminary stages of working on a third opera, tentatively called "Tanya," based on the life of Patty Hearst. Davis has composed at least a dozen pieces for piano, Episteme, and orchestra, several of which have been recorded. He has also written scores for three films, one of which won an Oscar in 1980 for best student film.

Anthony Davis's colleagues and family have described him as being "soft-spoken," "intelligent," and "confident." His preference for casual dress sometimes gives him a slightly rumpled look. Until recently he was married to Deborah Atherton, whom he met at Yale; by that marriage he has one son, Timothy. When he finds time to relax in his apartment on the West Side of Manhattan, Davis enjoys watching *Dynasty*, and he has also confessed to another "vice": that of being "a major Joan Collins fan." He hopes to be remembered as a composer "who helped people understand what American and classical music is" and who "brought improvisation to symphony and opera and made them an American form."

References: Down Beat 49:21+ Ja '82 pors; Guardian p12 Ja 2 '87; Horizon p33+ Je '86 por; N Y Daily News mag p20+ S 28 '86; N Y Times II p21 D 2 '79, II p1+ Je 24 '84; Time 131:88 My 16 '88 por; Who's Who in America, 1988-89

Ozier Muhammad/© 1988 Newsday

Day-Lewis, Daniel

Apr. 20, 1958(?)- Irish actor. Address: c/o Julian Belfrage, 60 St. James St., London SW1, England

"There seems to be no way of getting an easy grip on Daniel Day-Lewis's prodigal talent—or appearance," the motion picture critic David Denby wrote after seeing Day-Lewis's portrayal of the late cerebral-palsied Irish writer and painter Christy Brown in *My Left Foot*, an emotion-shattering but uplifting performance that brought him the Academy Award for best actor of 1989. Day-Lewis made his breakthrough to celebrity starring as a student inadvertently bent by his educators toward a life of crafty, treacherous rebellion in the original, celebrated West End production of *Another Country*, the playwright Julian Mitchell's glimpse into the dark side of English public-school life. His subsequent stage credits included such repertory assignments as Romeo in a touring Royal Shakespeare Company production and the top roles in better-known Royal National Theatre productions of *Futurists* and *Hamlet*.

The American public became aware of Day-Lewis, and of his uncanny chameleonlike versatility, in March 1986, when two of his films opened simultaneously in the United States: *My Beautiful Laundrette*, in which he was the persuasive embodiment of a passionate homosexual working-class punk in contemporary London, and *A Room with a View*, in which he came across with equal credibility as an insufferably prissy Edwardian aesthete complete with pince-nez. Later he starred on-screen as the insatiably promiscuous Czech physician and intellectual Tomas in *The Unbearable Lightness of Being*. The key to Day-Lewis's flexibility lies less in physicality than in the animating intelligence and spiritual vision he brings to each role.

Although Daniel Michael Day-Lewis was born in London, he considers himself Irish, and he carries an Irish passport. He is the only son of C. Day Lewis, the late British poet laureate, who was from southern Ireland, and Jill Balcon, who is of Middle European Jewish ancestry. His maternal grandfather was Sir Michael Balcon, the famed British film producer who founded Gainsborough Pictures and headed Ealing Studios. In an interview with Jane F. Lane for *M* magazine (November 1989), Day-Lewis explained that, while his father, a socialist and anti-elitist, "in a fit of reverse snobbery" had dropped the hyphen from his last name, he himself has retained it, "so I don't get called Mr. Lewis."

As a child, Day-Lewis manifested an inchoate attraction to acting, vaguely envisioned by him at the time as "a wonderful world in which people did a lot of fencing and dressed up in other people's clothes." In an interview with Richard Mayne for *Sight & Sound* (Autumn 1989), he recalled, "I used to be fascinated by Trooping the Color, and my first performance—to anyone that happened to be around the house—was the Fainting Guardsman. I had a rather splendid Guardsman's uniform in my dressing-up box, and so that was my first portrayal, closely followed by Yuri Gagarin's first miraculous flight into space."

Regarding his early schooling, Day-Lewis told Aljean Harmetz of the *New York Times* (May 18, 1986), "My parents believed myself and my sister should not grow up with predigested ideas of who we should associate with, so they sent us to the local school in southwest London. I grew up with working-class lads and loved their company." In many interviews, Day-Lewis has recalled, often murkily, the difficult period in his life that began when, at eleven, after his father fell ill, he was sent away to a strict boys' boarding school. At the school, unable to cope with the "cruelty" of the situation, "the premature severing of the [familial] cord" and "the vast disciplinary apparatus," he "spent most nighttimes locked in the lavatory in floods of tears." At the same time, his "ostentatious rebelliousness" made him "very unpopular" even with his fellow students. At thirteen, he ran away to join his sister (with whom he remains close) at a progressive coeducational school. At some point, suffering what seems to have been a nervous breakdown, he overdosed on migraine pills and was hospitalized.

In his first public performance, Daniel Day-Lewis was one of the Three Wise Men in a nursery-school Nativity play. His second theatrical appearance was in a black-face bit part in a stage adaptation of *Cry the Beloved Country* at boarding school, where acting became for him "the perfect, the only, world to escape into." He told Harlan Kennedy in an interview for *Film Comment* (January–February 1988), "When I was eleven or twelve I was of a mind to go into the theatre, but I didn't start doing serious plays—written plays—until I was thirteen or fourteen. *A Winter's Tale* [another school production] was my first proper play. I played Florizel." His chief interest outside of theatre was cabinetmaking, and for some time he was torn "between the world of quiet craftsman and the world of the maniacal and neurotic actor." Academically, he managed to achieve two A-levels before leaving secondary school.

Day-Lewis first became visible to a wide audience as, in his words, the brat "with the big nose," a nonspeaking part, in the director John Schlesinger's film *Sunday, Bloody Sunday* (1971). He returned to the screen eleven years later as one of the three hooligans who accost Mohandas Gandhi in a street scene in Richard Attenborough's biographical epic *Gandhi* (1982). During the intervening years he trained successively with the National Youth Theatre and the Bristol Old Vic Theatre School. Following the filming of *Gandhi*, Day-Lewis appeared in the television version of *Frost in May*, the first of a succession of TV dramatic credits that would include *How Many Miles to Babylon?*, *My Brother Jonathan*, and *The Insurance Man*.

In the autumn of 1982, Day-Lewis replaced Rupert Everett as the central player in the original cast of the West End hit *Another Country*, Julian Mitchell's witty and cleverly oblique indictment of the elite English public-school system, set in concrete circumstances in a particular fictional school in the early 1930s. That system, which has been responsible for preparing males for participation in the ruling class, has also, in Mitchell's indictment, been guilty through its Victorian ways of warping and arresting personal development. Day-Lewis's role was a challenging one, that of the wily and complicated extrovert Guy Bennett, a student character vaguely based on the young real-life Guy Burgess, who, when he became a power in the British government, delivered state secrets—and eventually his own person—to the Soviet Union. In an institution pictured as nurturing casual deviant sex, the flamboyant Bennett character makes the mistake of openly falling into serious homosexual love. The punishment inflicted on him (red buttocks and loss of senior perquisites) is a chastening lesson and the seed of what promises to be a revenge against the microcosmic school and the macrocosmic outside establishment that will be politically revolutionary—and covert. "Daniel Day-Lewis, lanky and ganglingly, seizes the opportunity [presented by the role] with both hands to give a bravura performance," Peter Roberts wrote in his review in *Plays & Players* (November 1982). In an article on Day-Lewis in the *Guardian* (May 31, 1986), Nicholas de Jongh guessed that the actor's "remarkable performance in Mitchell's play, with its abundant furies and rage over public-school ways, was inspired by personal memory."

Immediately after completing his eight and a half months of work in *Another Country*, Day-Lewis flew to Tahiti to play a supporting role in Roger Donaldson's handsome epic *The Bounty* (1984), the most accurate of the screen retellings of naval history's most celebrated mutiny. Following his return to Great Britain, he joined the Royal Shakespeare Company and toured with company productions of *Romeo and Juliet* and *A Midsummer Night's Dream*.

Day-Lewis worked hard at persuading the director Stephen Frears, whom he had met, that a person of his "polite background" could handle the role of the deviant punk Johnny in *My Beautiful Laundrette* (1985). That low-budget film, originally made for television, hit screens on both sides of the Atlantic with surprising éclat because of its unusual honesty and directness in the treatment of controversial themes combined with artistry and freedom from dogmatism. It rendered its "unsparing political analysis," as Jay Scott of the Toronto *Globe and Mail* (March 28, 1986) observed, "with a light touch and a giddy sense of humor," and no proffer of solutions. The film is set in the upwardly struggling immigrant Pakistani community in a grubby neighborhood in South London, where it suffers the hostility of the older, dead-ended poor-white community, represented by National Front neofascist politicians and "Paki-bashing" gangs of young "skinheads" and other street toughs. The foreground figures are Omar (Gordon Warnecke), a Pakistani youth who takes over and rehabilitates a run-down, failed launderette (laundromat in American usage), turning it into a glitzy little palace, and Johnny (Day-Lewis), who helps him in the enterprise, becomes sexually enamored of him, and struggles with his vestigial feelings of loyalty to his old street pals and his National Front sympathies.

Reviewing *My Beautiful Laundrette* at the time of the film's premiere in New York in March 1986, Jack Kroll observed, "In the marvelous cast a special impact is made by Daniel Day-Lewis, who turns the punk Johnny into a complex creature whose social anger wars with his love for Omar." In the *New Yorker*, Pauline Kael wrote, "Daniel Day-Lewis's performance gives the movie an imaginative, seductive spark. As the skinny-faced John Fryer in the 1984 *The Bounty*, Day-Lewis stuck out; he seemed like a bad actor. But if he can do only certain kinds of roles, Johnny must be in his very best range. When Johnny refocuses his attention, it shows in his face, and when he looks at himself in the mirror to fluff his hair, his face is different from how it is when he looks at other people."

Day-Lewis's next film was *A Room with a View* (1985), James Ivory's exquisite screen translation of E. M. Forster's 1908 novel, a romantic comedy of manners that satirically attacks Victorian respectability. The heroine of the motion picture is the well-bred young Surrey virgin Lucy Honeychurch (Helena Bonham Carter), a captive of the Edwardian class system who has difficulty recognizing that she is in love with George Emerson (Julian Sands), a virile young man of spontaneous passion but unsuitable social station. The question fueling the suspense of the plot is whether she will ultimately listen to her heart or go ahead with her scheduled marriage to the ludicrously (and, ultimately, pathetically) prim and proper but bloodless Cecil Vyse (Day-Lewis), a caricature of an effete upper-class Edwardian gentleman. Reviewing *A Room with a View* in the *Village Voice* when the film had its New York City premiere in March 1986, Andrew Sarris wrote, "As [the] repressed suitor, Daniel Day-Lewis impressed me no end with the sympathy he finally elicited after seemingly overplaying his role. . . . He and the other people fit exquisitely together in a marvelous ensemble." Other reviewers described Day-Lewis as "divinely funny" and exhibiting "style and wit." For his virtual co-leading role in *My Beautiful Laundrette* and his ensemble performance in *A Room with a View*, Day-Lewis was voted best supporting actor of 1986 by the New York Film Critics Circle.

Dusty Hughes's play *Futurists*, a three-ring, cabaret-style evocation of the heady rivalry between—and ultimate disillusionment of—rival avant-garde literary and artistic groups under early Bolshevik rule in the Soviet Union, was first produced by the National Theatre at its Cottesloe Theatre in London in 1986. In that original production, Day-Lewis, head shorn and wearing a foppish yellow coat, paced and declaimed dynamically in the role of the modernist poet, dramatist, and cultural radical Vladimir Vladimirovich Mayakovsky, a leader of the futurist school and chief foe of the prolecultists, who would ultimately gain artistic exclusivity under Stalin's dictatorship. In *Plays & Players* (May 1986), Robert Gore Langton reported that as "the brazen, wild pope of futurism . . . Daniel Day-Lewis, often a too self-conscious actor, is here perfectly cast, his thin face that of a menacing poet-cum-lizard, an incendiary figure in an already incendiary world." Julian Graffy, the reviewer for the London *Times Literary Supplement*, described Day-Lewis as Mayakovsky strutting the stage and "chanting his verses like a demented steam engine." In the *Sunday Telegraph*, Francis King called him "electrifying, . . . half demon and half angel."

Although his performances in *My Beautiful Laundrette* and *A Room with a View* earned him starlike attention, Day-Lewis's first formal leading film role was in *The Incredible Lightness of Being* (1988), Philip Kaufman's "variation" (cowritten with Jean-Claude Carrière) on Milan Kundera's novel, a complicated and multilayered work—psychological and philosophical as well as erotic—that defies direct and full screen translation. The film is set against the backdrop of the "Prague spring" of 1968, a political and artistic thaw cut short and reversed by the Soviet military invasion of Czechoslovakia. The protagonist is Tomas (Day-Lewis), a self-confident Czech neurosurgeon and compulsive womanizer with a stare that devours and conquers females of his choice. A self-described "hedonist trapped in a world politicized in the extreme," Tomas feels his "lightness of being" take on weight when he is drawn into politics, willy-nilly and paradoxically, by his very refusal to be involved, and especially when one woman, Tereza (Juliette Binoche), persists beyond casual sex to commitment, leading him against his will into marriage and tangling his love life.

In the *New York Times* (January 31, 1988), Caryn James observed that Tomas has "a look Don Juan might envy," and she quoted Day-Lewis as saying that the "eyes like lasers" came to him unconsciously. Writing later in the *Washington Post*, Cynthia Gorney observed, "There are a great many things going on at once in *The Unbearable Lightness of Being*, but the one most people seem to remember, when they study the interesting planes of Day-Lewis's face, is his doctor character speaking to women in a thick gentle voice and watching them, for reasons entirely nonmedical, begin taking off their clothes."

When *The Unbearable Lightness of Being* shoot was over, Day-Lewis flew to the United States to play another leading role, in his first American film, Pat O'Connor's *Stars and Bars* (1988), based on the comic novel by William Boyd, who wrote the screenplay. In *Stars and Bars*, Day-Lewis is Henderson Dores, a self-conscious and uptight English art expert who, after going to work for an important New York art auctioneer, desperately tries to change his personality in emulation of the brash and sometimes crazy Americans he encounters, from the streets of Manhattan to the backwoods of Georgia, where he seeks out the reclusive owner of a small impressionist collection.

Stars and Bars was widely panned, and some reviewers thought that Day-Lewis was "thoroughly wasted" in the movie. In the critical consensus, his performance received much more praise than the film itself. "He gives a heroically funny, high-style comedy performance that's up to its knees in slapstick . . . ," Vincent Canby wrote in his review in the *New York Times* (March 18, 1988). "There's a streak of intense, cockeyed, singular sensitivity in Mr. Day-Lewis's performance that sets him apart from all his contemporaries and keeps *Stars and Bars* in focus even when its comic points become a bit blunted. . . . Through it all, Mr. Day-Lewis remains a figure of true comic stature." Richard Mayne later wrote of Day-Lewis in *Sight & Sound*: "Flickering to and fro on his long legs as a frantic, farcical British innocent in a grotesque America, he singlehandedly rescued Pat O'Connor's *Stars and Bars*."

Richard Eyre, who succeeded Sir Peter Hall as the artistic director of the National Theatre in the autumn of 1988, placed *Hamlet* at the center of the company's repertoire and chose a literal, fundamentalist approach to the play. When the three-and-a-half-hour production opened on the vast stage of the National's Olivier Theatre on March 16, 1989 with Day-Lewis in the title role, most critics were impressed with the production's classical rigor, its freedom from concessions to fashion, and its grandiose staging, in keeping with the play's monumental Gothic structure. They were less impressed with Day-Lewis's performance. In his review in the *Guardian*, Michael Billington was grateful to Day-Lewis for giving us a prince "who is noble, sweet-souled, and gently ironic" rather than the "certifiable neurasthenic" favored in recent years, but he regretted that this "courtly Hamlet" was deficient in "daemonism" and "menace." In a similar vein, Christopher Edwards of the *Spectator* wrote, "Daniel Day-Lewis has the advantage of looking the part to perfection: slim, romantic, saturnine, with hollow eyes and an air of brooding self-preoccupation. . . . But when he does speak, he sadly lacks authority." Charles Osborne of the *Daily Telegraph* wrote, "Hamlet as cipher, which is what Day-Lewis offers, does not seem to me to be a valid option." In the *Daily Mail*, Shaun Usher credited Day-Lewis with "one of the most manic, physically active performances [of] this generation," but one that conveyed "little sense of a tormented intellectual turned man of action thinking aloud while facing enormous odds." Michael Coveney of the *Financial Times* found the actor's "archaic inflection" and "stilted nobility" to be "as disappointing" as they were "unexpected after the same actor's electrifying stage Mayakovsky, let alone his compelling screen performances." Departing from the nay-saying of his peers, Peter Kemp of the *Independent* reported that Day-Lewis gave "a performance that perfectly complements [his] physical persona."

Three months into the run of *Hamlet* at the Olivier, Frank Rich gave an upwardly revisionist evaluation of Day-Lewis's performance. "With his Byronic profile and mistiness," Rich wrote in the *New York Times* (June 21, 1989), "the actor is sexy, emotionally high-strung, and intellectually cocksure in the athletic style of an American star like Kevin Kline. This may explain in part why Mr. Day-Lewis received mixed reviews from English critics, a few of whom measured him unfavorably against Roger Rees's drier, more cerebral Hamlet of a few seasons back. It's also possible that his performance has grown, since he now savors the soliloquies instead of rattling through them as he reportedly did at the March opening." In September 1989 Day-Lewis, suffering nervous exhaustion, left the cast of *Hamlet* on the advice of his physician.

Day-Lewis's favorite among his film roles thus far is that of Christy Brown, the late severely crippled Irish novelist and artist. The actor was handpicked by the neophyte Irish movie producer Noel Pearson to play the lead in *My Left Foot* (1989), the screen version of Brown's autobiography, directed and cowritten (with Shane Connaughton) by Jim Sheridan. In preparing for the role, Day-Lewis spent eight weeks at the Sandymount Clinic for cerebral palsy near Dublin. He taught himself to write, type, and paint with his left foot (the only way in which Brown could create), and throughout the six weeks of filming he remained in character on the set, even off-camera, twisted in his wheelchair, his face contorted, speaking in a thick, tortured voice and being fed by fellow cast members.

Day-Lewis was voted best actor when *My Left Foot* was shown at the Montreal Film Festival in August 1989. In December 1989, a month after the film's theatrical release, the New York Film Critics Circle voted *My Left Foot* best film of the year and Day-Lewis best actor. Day-Lewis also won the best-actor balloting by the Los Angeles Film Critics, and in March 1990 the Academy of Motion Pictures Arts and Sciences awarded him an Oscar for best actor. Describing *My Left Foot* as "one of the most wrenching movies in years," Mike McGrady wrote in *New York Newsday*, "What makes all this work . . . the grimness and the joyousness . . . is a performance by Daniel Day-Lewis that is close to miraculous. Day-Lewis is not just credible, he's out-and-out inspiring." Reviewing the film in *New York* magazine, David Denby wrote, "*My Left Foot*, which climbs to glory on the strength of Daniel Day-Lewis's astounding performance as Christy, is an old-fashioned great movie." In an article for *Rolling Stone* (February 8, 1990), Hilary De Vries noted the "shocking, spittled verisimilitude" of Day-Lewis's performance. In the summer of 1989 Day-Lewis shot the film "Eversmile, New Jersey" in Argentina, and in May 1990 he was reported to be planning to play a seafarer who becomes involved in a kinky sexual liaison in a motion picture based on Virginia Woolf's novel *Orlando*.

As an actor, Day-Lewis is capable of immersing himself with empathy in roles that may be superficially unattractive. "All of Day-Lewis's characters have been boy-men hiding behind their psychological plumage," Hilary De Vries observed in her *Rolling Stone* article. "What Day-Lewis does is make that emotional remoteness immediate." She quoted director Jim Sheridan: "It's his spiritual quality. Other actors have a physical presence, but Dan could play a saint. Or the opposite." The actor himself told Simon Banner of the London *Sunday Times* (November 24, 1985), "The danger is that you become more self-conscious. I always try to let the physicality come from nowhere." A fellow actor has described him as "terribly generous" onstage, with "no ego problem." Day-Lewis's favorite among other actors is the late Hollywood star Montgomery Clift, who, in his view, had a "way of seeing things," a "spiritual quality" that "separates him from his contemporaries."

Daniel Day-Lewis is thin, tall (six feet one and a half inches), gaunt in appearance, and unassuming in manner. Increasingly touted as a sex symbol in the celebrity press, he resists and resents that mold. Careful with words, fearful of becoming facile, and protective of his private life, he can sometimes seem difficult in interviews, but generally interviewers find him "totally charming," "infectiously good-humored," and ready to talk "volubly about acting." Day-Lewis lives in a house in London that he bought in 1988. Among his interests outside of acting are soccer and motorcycling.

References: Am Film 13:44+ Ja-F '88 pors; Film Comment 24:19+ Ja-F '88; Harper's Bazaar 121:120+ Ja '88; M 7:93+ N '89 pors; N Y Daily News Extra p33 F 3 '88 por; N Y Newsday II p27+ Mr 27 '88 pors; N Y Times C p14 Mr 21 '86 por; Rolling Stone p67+ F 8 '90 por; Washington Post C p1+ Jl 9 '87 por, B p1+ D 20 '89; Cohen, Daniel and Susan. Young and Famous (1987); International Motion Picture Almanac, 1990; International Who's Who, 1990-91; Who's Who in Entertainment, 1989-90

De Benedetti, Carlo

Nov. 14, 1934- Italian business executive.
Address: Ing. C. Olivetti & Co. S.p.A., via Jervis 77, 10015 Ivrea, Turin, Italy

Described in a *Vanity Fair* article as "the Old World's only big-time Wall Street-style operator," Carlo De Benedetti is a renegade European entrepreneur who rejects the continent's traditional belief that companies should be controlled by families and that ownership should never change hands. De Benedetti's most impressive achievement to date has been his transformation of Olivetti and Company from a near-bankrupt typewriter manufacturer into the number-one personal-computer and office-automation group in Europe. (De Benedetti's $17 million investment in Olivetti in 1978 was worth some $600 million by 1987.) Early in 1988, after obtaining controlling interests in a number of other leading companies, De Benedetti attempted the largest corporate takeover in European financial history by spending some $1.5 billion in an unsuccessful gambit to acquire Société Générale de Belgique, the giant Belgian conglomerate. In April 1989 he launched the biggest publishing takeover that southern Europe had ever seen when he used his interest in Arnoldo Mondadori Editore, a Milan publishing company, to seize control of the group that owns Italy's largest-selling daily newspaper, two news magazines, and fourteen smaller daily papers.

Carlo De Benedetti was born in Turin, Italy on November 14, 1934. His father, Rodolfo De Benedetti, was an engineer who owned a small but prosperous business that produced metal hosing. The family lived in one of Turin's most exclusive neighborhoods and had a vacation villa, maids, and a chauffeur, but in 1943 the De Benedettis' affluent lifestyle ended when occupying German armies forced the part-Jewish family to flee to Lucerne, Switzerland. There, they lived in a cramped hotel room for the rest of World War II. "This experience has driven me all my life," De Benedetti said in a 1987 interview for the French journal *Débat*. "It's not the material difficulties that [shaped] me, but the enormous unpredictability of the future. I realized in Switzerland how much we are in a fog about what awaits us." When the De Benedettis returned to Turin in August 1945, they found their home and factory both destroyed, but it took Rodolfo De Benedetti only four months to begin manufacturing hoses again and just four years to rebuild his business completely.

In 1959 Carlo De Benedetti earned an electrical-engineering degree from a polytechnic in Turin. Shortly thereafter, he entered his father's business. Although the company controlled 80 percent of the metal-hosing market, the highly specialized nature of the product made growth difficult, and, with his family's consent, Carlo De Benedetti began expanding the business by buying up small and largely unprofitable automobile-parts companies. In 1968 he succeeded his father as managing director. Within four years he had acquired Gilardini, a tanning firm, into which he incorporated his newly acquired companies. By 1976 the conglomerate's staff had grown to 1,600, and its annual sales had skyrocketed to over $46 million, making it the largest producer of automobile parts in Italy. While discussing De Benedetti's rise with a reporter for *Business Week* (August 24, 1987), Walter Mandelli, the vice-president of Confindustria, an Italian manufacturers' association, recalled that he moved with "lightning speed and fought everything that stood in his way."

In 1976 Giovanni Agnelli, the chairman of Fiat, the huge Italian auto manufacturer, asked Carlo De Benedetti to become his company's chief executive officer, a position generally considered to be the most prestigious in Italian private industry. De Benedetti accepted, but only on the condition that he also be allowed to become a major Fiat stockholder. Agnelli agreed, and De Benedetti received a 6 percent share of Fiat stock, making him the company's second-largest stockholder, second only to members of the Agnelli family.

When De Benedetti took over his new position in May 1976, he was, at forty-one years of age, the youngest chief executive officer in Fiat's history. But De Benedetti remained at Fiat for only three months, resigning for reasons that were never fully explained, though it was speculated that a dispute arose between De Benedetti and the Agnellis after the family began to consider moving out of automobile manufacturing, in the wake of the worldwide recession that followed the energy crisis of the mid-1970s. There were also reports that Fiat's managers, upset by De Benedetti's autocratic style, called for his resignation. In the *Business Week* interview, De Benedetti maintained that he resigned because the Agnellis "were not prepared to consider that there was another major shareholder. And they weren't prepared to do the things I felt should be done."

Although De Benedetti's tenure at Fiat was only a brief one, he emerged from the experience a far richer man. After selling his shares back to the company, he walked away with a fortune believed to be somewhere between $14 million and $28 million. Ignoring suggestions from family and friends that he retire and live off his wealth, in late 1976 he bought a controlling interest in Compagnie Industriali Riunite, one of Italy's oldest tanning companies, using it to buy a number of small manufacturing firms. By 1978 he had built an $84 million conglomerate that produced, among other things, cigarette-making machines, home-improvement tools, and railway signaling equipment. In May 1978 he was named Italy's "Manager of the Year" in a poll of 8,000 businesspersons conducted by the Italian business weekly *Il mondo*. Shortly before receiving that honor, De Benedetti took on the greatest challenge of his career when he accepted an offer to become the chief executive officer of Olivetti and Company.

At the time that De Benedetti assumed control, the family-owned Olivetti was Italy's second-largest multinational corporation, with twenty-nine plants in ten countries. But, plagued by ineffective management, the company was more than $1 billion in debt, was losing some $8 million a month, and seemed to be moving rapidly toward bankruptcy. As part of the rescue package concocted by De Benedetti and Olivetti's chairman, Bruno Visentini, the company's paid-in capital was increased from $69 million to $115 million. By putting up $17 million, De Benedetti temporarily became Olivetti's largest shareholder, with about 20 percent of the stock. Immediately halting the production of money-losing manual typewriters, he began marketing the company's first electronic typewriter, and he also pushed the development of personal and small business computers. Overall, he increased spending on research and development from $28.3 million in 1978 to $130 million by 1984.

In the personnel area, De Benedetti fired most top-level managers, replacing them with former subordinates, and he initiated massive layoffs, paring the company's payroll from 61,500 employees when he took over to 47,600 six years later. Because Olivetti thus became the first major Italian company to lay off large numbers of its workers, the move made De Benedetti a prime target of the Red Brigades, the dreaded Italian terrorist group. To reduce the danger to himself, De Benedetti began sleeping with an armed guard in his room.

Looking beyond the financial crisis he inherited, De Benedetti took over three large high-tech companies in the late 1970s and early 1980s: Hermes Precisa International of Switzerland, Logabax of France, and Data Terminal Systems of West Germany. He bought minority shares in a number of American high-tech companies, including Microage Computer Stores of Phoenix, Arizona and Lee Data of Eden Prairie, Minnesota, a display-systems manufacturer. But he also suffered some setbacks. In 1979, for example, while Olivetti was still losing between $5 million and $7 million a month, he passed up an opportunity to buy a 20 percent interest in the then fledgling Apple Computer Company for only $600,000. Nevertheless, by 1983 Olivetti had become Western Europe's leading manufacturer of office-automation and data-processing equipment as well as the most profitable large industrial company in Italy. In De Benedetti's first five years at the helm of Olivetti, sales had increased by nearly 250 percent, to $2.24 billion, and net profit stood at $177.5 million.

Late in 1982, in a move designed to improve his company's technology in telecommunications and to break into the vast American computer market, De Benedetti began negotiating with American Telephone and Telegraph (AT&T). A year later the two companies announced an agreement under which the American firm would put up $260 million to buy 25 percent of Olivetti, with an option to expand its share to 40 percent after four years. Labeled "a brilliant alliance" by De Benedetti, the agreement gave AT&T the international marketing network that it had previously lacked, and it provided Olivetti with access to AT&T's Bell Laboratories in New Jersey, which employed some 13,000 technicians. "We complement each other well," De Benedetti told Frederick Painton of *Time* magazine (February 18, 1985). "Technologically, Olivetti leads in data processing. AT&T has telecommunications. We are strong in applied technology, while AT&T is a leader in basic research." By 1985 the two giant companies had begun to sell each other's products in their respective geographic regions. AT&T used Olivetti to introduce its Dimension System 85, an in-house telephone exchange, in Europe, and Olivetti provided its American counterpart with electronic work stations and personal computers, to be sold in the United States.

After recording sales of $2.3 billion in both 1983 and 1984, Olivetti stood as the largest European supplier of office-automation equipment. Seeking to expand his holdings, De Benedetti, in February 1985, became the principal owner of Industrie Buitoni Perugina, one of Italy's largest food producers. (In 1988 he sold the company to Nestlé for $1.4 billion, or ten times what he paid for it.) Three months later he paid $250 million for a 51 percent share of SME, a food subsidiary of IRI, the holding company of the Italian government. Those two deals gave De Benedetti control of fourteen new companies, which, between them, had 20,000 employees and operated 300 restaurants and eighty supermarkets. The new Buitoni-SME food group remained a separate corporate entity from Olivetti, though both remained under De Benedetti's direction. It was also in 1985 that Toshiba, the Japanese electronics firm, agreed to purchase 20 percent of Olivetti's subsidiary in Japan and to cooperate with Olivetti in developing products for the Japanese office-automation market. In May 1985 Olivetti announced that Xerox would market Olivetti's M-24 personal computer in the United States and Canada under the Xerox name.

Shifting his focus to France in 1986, De Benedetti first took management control of Valeo, the leading French manufacturer of automobile parts. The French government tried to block the sale on national-security grounds, since Valeo also makes parts for military vehicles, but under a compromise agreement, De Benedetti was allowed to buy 19 percent of Valeo, on the condition that his stake would not be permitted to rise above 30 percent. De Benedetti next acquired Davigel, France's leading frozen-food supplier. He then took control of Triumph-Adler, the German office-machine maker, from Volkswagen, in exchange for a 5 percent stake in Olivetti. That acquisition boosted Olivetti's share of the European typewriter market to more than 50 percent, at the same time doubling its share of the American market, to 11.2 percent. De Benedetti capped off 1986 by spending $35 million for a 25 percent share of the Paris-based haute couture house of Yves Saint Laurent, one of the world's leading fashion designers.

Carlo De Benedetti made international headlines in early 1988, when he attempted a hostile takeover of Société Générale de Belgique (SGB), the giant Belgian holding company, which has stakes in over 1,200 companies in sixty-seven countries and controls 20 to 30 percent of all business in Belgium. Founded in 1822, eight years before Belgium became an independent nation, SGB has interests in the banking, diamond, insurance, chemicals, and transportation fields. On January 18, 1988 De Benedetti announced that his French holding company, Compagnies Européennes Réunies, or Cerus, had acquired 18.6 percent of SGB stock and had made a bid for an additional 15 percent. Seeking to keep the company in Belgian hands, SGB opposed De Benedetti's bid and announced that it would issue new shares to current shareholders to soften the impact of De Benedetti's stake. Undeterred, De Benedetti tried to persuade SGB shareholders to support his bid, but he was opposed in that effort by a Franco-Belgian group headed by Compagnie Financière de Suez, a French financial concern. On February 25 De Benedetti announced that he was increasing the price he was offering for SGB shares to $227 each, or twice his previous offer. Four days later he scored a major victory when André Leysen, the chairman of Gevaert N.V., a Dutch company, agreed to join his group, giving it control of 47 percent of SGB's stock. De Benedetti then acquired his first Belgian partner when Pierre Scohier, the chairman of Belgium's Cobega S.A., joined the alliance.

At a SGB shareholders' meeting in Brussels on April 14, 1988, De Benedetti suffered two significant setbacks in his attempt to take over the company. First, the shareholders awarded two million new shares to investors who supported the Franco-Belgian group that was opposing De Benedetti's alliance, reducing the stake of the De Benedetti group from 47 to 45 percent. The shareholders then denied seats on the SGB board to De Benedetti, Leysen, and Scohier but granted seats to twelve nominees of the SGB management. Although he had expressed confidence at the conclusion of the April 14 shareholders' meeting that his bid to take over SGB would eventually prove successful, on June 26, 1988 De Benedetti accepted a compromise agreement that reduced his stake in the company to 16 percent, but which made him a vice-president and which awarded at least three seats on the SGB board to his allies. By selling about two-thirds of his SGB stock, De Benedetti recovered approximately $1 billion of the $1.5 billion he had spent in his takeover bid. Meanwhile, the agreement gave the Franco-Belgian group 84 percent of SGB's stock but stipulated that it must eventually sell half of its shares.

De Benedetti ventured into new terrain in late 1988, when he acquired the Milan publishing company Arnoldo Mondadori Editore, in which he had held a minority stake for six years. The Mondadori takeover, according to De Benedetti, signaled his intention to concentrate his European holdings in three areas: computers, auto parts, and the media. Thus, it was not surprising when, in April 1989, the Italian industrialist arranged, through Mondadori, a $540 million takeover of L'Espresso publishing group, the publisher of *La repubblica*, Italy's largest-selling daily newspaper; the weekly news magazines *L'espresso* and *Panorama*; and fourteen regional dailies. With combined annual sales of $1.8 billion, the Mondadori-L'Espresso group became Italy's largest publisher and one of the top ten media conglomerates in the world.

In late 1989 and early 1990, De Benedetti became involved in a fierce battle for control of the group with Silvio Berlusconi, a billionaire who dominates private television in Italy. The struggle began on December 1, 1989, when the Formenton family, the Mondadori heirs, shifted their support from De Benedetti to Berlusconi, giving the latter a majority stake in Amef, the holding company that controls 50.3 percent of Mondadori's capital. A month later Berlusconi, who already controlled the Amef board, was elected chairman of Mondadori, but De Benedetti, claiming to own 55 percent of Mondadori's total share capital, declared the election illegal, and the director general of his holding company announced that the company would contest the election in court. In June 1990 a three-member board of arbitrators ruled in De Benedetti's favor; a month earlier, Berlusconi had suffered another setback when he effectively lost control of the Amef board after one of his top aides was removed from the presidency.

Trying to capitalize on the democratization of Eastern Europe, on October 2, 1989 De Benedetti announced that he was establishing a holding company to buy controlling stakes in several Hungarian firms. The venture, to be set up through De Benedetti's Cerus holding company, was believed to be the first of its type in Eastern Europe. De Benedetti chose Hungary because it is the Eastern European country most receptive to Western-style investment.

Described by Frederick Painton of *Time* as "darkly handsome [and] supremely self-assured," Carlo De Benedetti is a charismatic man who revels in his globe-trotting lifestyle. He travels an average of four days a week, most often to Paris and Rome, and visits the United States once a month. Associates say De Benedetti's biggest fault is impatience. He is also known to be extremely demanding of his subordinates. Although he has little time for diversions, De Benedetti enjoys sailing, skiing, and flying helicopters. He is fluent in Italian, French, English, and German. Carlo De Benedetti and the former Margherita Crosetti were married in 1960 and are the parents of three sons. As of April 1989 the couple were awaiting an official divorce. Since the breakup of his marriage, De Benedetti has been linked romantically with Paola Zanussi, the washing-machine heiress.

References: Fortune 97:25 Je 19 '78 por; Maclean's 100:51 N 30 '87 por; N Y Times III p6 F 19 '84 por; Time 125:48 My 13 '85 por; Times p63 Ja 18 '87 pors; Vanity Fair 52:127+ Ag '89 pors; International Who's Who, 1990–91; Who's Who, 1990

---

de Klerk, F(rederik) W(illem)

Mar. 18, 1936– President of South Africa.
Address: State President's Office, Union Buildings (Western Wing), Private Bag X1000, 0001 Pretoria, South Africa

On September 15, 1989 F. W. de Klerk was elected the ninth white leader of South Africa since the country was formed in 1910; he had served as acting president since August 15, 1989, when his predecessor, P. W. Botha, finally agreed to step down at the urging of his own government. (Botha had suffered a stroke in January 1989.) On February 2, 1989 de Klerk had been elected the leader of South Africa's ruling Afrikaner-dominated National party, which has governed the country uninterruptedly since 1948. First elected to Parliament in 1972, de Klerk held six low-profile cabinet portfolios from 1978 to 1989, the last of which was minister of national (white) education and planning. From March 1982 to October 1989 he served as the provincial party leader in the Transvaal, the most populous of South Africa's four provinces.

His prominence notwithstanding, de Klerk so seldom deviated from National party orthodoxy that his career provided few clues about how he would govern. One journalist observed that he had never been placed decisively in either of the two Afrikaner political camps, *verligte* (enlightened) or *verkrampte* (reactionary). As John Matisonn described him for the London *Observer* (February 5, 1989), de Klerk "is the George Bush of South African politics—the man with the perfect résumé, but no footprints."

When he took over the leadership of the party that had literally invented the white supremacist system of racial separation that is known by its Afrikaans name of apartheid, de Klerk declared, "White domination, insofar as it exists, must go." The caveat concealed more than it revealed. Many of the laws that constitute so-called petty apartheid—such as prohibitions against interracial sex, marriage, and association; pass laws restricting the movements of black South Africans; and the segregation of neighborhoods, public facilities, universities, hospitals, and jobs—had been repealed or allowed to languish on the books without being enforced. But so-called grand apartheid still precluded blacks from owning land outside the "homelands"—the 13 percent of the country reserved for 75 percent of South Africa's population.

Two other cornerstones of apartheid that remain are the practice of classifying every citizen at birth as either black (population twenty-eight million), white (five million), colored (persons of mixed race; three million), or Asian (one million), and the denial to black South Africans of the right to vote for members of Parliament, which comprises an all-white House of Assembly and two smaller chambers for Asians and coloreds, respectively. The core components of grand apartheid would have remained intact under de Klerk's early proposals for ridding his country of white-minority domination within a political context balancing "group rights" with individual rights. De Klerk's idea of power sharing was based on self-governing racial groups that would administer their "own affairs" and reach a consensus on matters of common interest. Government by consensus would automatically ensure the continuation of the status quo by providing whites with veto power over any proposed changes.

But de Klerk's initial opposition to one-person-one-vote majoritarian democracy was played down during his campaign for the presidency in favor of reformist rhetoric that created high expectations for the swift abolition of apartheid. Although de Klerk undertook a series of reforms in the fall of 1989, the most significant of which was the dismantling of the government's massive National Security Management System, he sought to lower expectations in his first interview with the print media since his inauguration on September 20, 1989. "I don't think all the problems of South Africa are going to be solved in six months or nine months," he told Spencer Reiss of *Newsweek* (December 4, 1989). "But progress, yes, there will be. . . . Our goal is to ensure that all the citizens of this country will become first-class citizens. We realize that time is of the essence."

The son of Jan de Klerk and Corrie (Coetzer) de Klerk, Frederik Willem de Klerk was born on March 18, 1936 in Johannesburg in the Transvaal. He and his brother, Willem, born seven years earlier, grew up in an Afrikaner family of prominent politicians. The Afrikaners, who constitute approximately 60 percent of South Africa's white population, first settled in the area in the seventeenth century. Descended from Dutch, German, and French Huguenot settlers, Afrikaners have long dominated national politics. De Klerk's great-grandfather had been a senator; his paternal grandfather had twice stood unsuccessfully for Parliament; his father's sister, Susanna de Klerk, was married to J. G. Strijdom, who served as prime minister from 1954 to 1958. De Klerk's father, Jan de Klerk, was a school principal and the National party secretary for the Transvaal before his appointment to the cabinet of J. G. Strijdom. Jan de Klerk subsequently served in the cabinets of Hendrik Verwoerd (prime minister from 1958 to 1966) and John Vorster (prime minister from 1966 to 1978); he was briefly acting president and once presided over the Senate, which was abolished on January 1, 1981.

Known by his initials since childhood to distinguish him from his maternal grandfather, F. W. de Klerk graduated from Monument High School in Krugersdorp before enrolling in Potchefstroom University for Christian Higher Education. In college he edited the campus newspaper, served as vice-president of student government, and joined the National party's student organization, the Afrikaanse Studentebond. He also joined the highly influential Broederbond, a once secret Afrikaner society open only to white male Protestants who speak Afrikaans and are well-connected. After graduating cum laude with a law degree in 1958, he spent six weeks in England on an Abe Bailey Travel Bursary, or scholarship. Determined to improve his English-language skills, he joined a South African firm of English-speaking lawyers on his return to the Transvaal.

From 1961 to 1972, de Klerk practiced law in Vereeniging, a mining town near Johannesburg. He served for a time as chairman of the Law Society (Vaal Triangle), as a member of the Council for Vaal Triangle College for Advanced Technical Education, and for three years on the Executive Council of Federation of Junior Rapportryers (rapporteurs). Meanwhile, he became active in National party politics, serving on Vereeniging's divisional council. In 1972 he was about to take the chair of administrative law at his alma mater when the National party selected him to stand for Parliament in a by-election after the Vereeniging seat was vacated unexpectedly. Since he had not yet occupied his academic post, he decided to enter politics full-time after consulting his wife, the former Marike Willemse, whom he had married in 1958 or 1959. "She was the one who said, 'O.K., let's do it,'" de Klerk told Christopher S. Wren during an interview for a profile that appeared in the *New York Times Magazine* (November 19, 1989). Mrs. de Klerk supported his campaign by working as a bookkeeper for a firm of undertakers.

The Vereeniging seat was then safely Nationalist, and de Klerk won easily. After serving for several years on the back benches of the 178-member House of Assembly, 166 of whose members are directly elected by white voters, de Klerk was appointed minister of posts and telecommunications and social welfare and pensions in 1978 by Prime Minister Vorster. Under P. W. Botha, he held a succession of junior-level posts, including posts and telecommunications and sports and recreation (1978–79); mines, energy, and environmental planning (1979–80); mineral and energy affairs (1980–82); internal affairs (1982–85); and national education and planning (1984–89). In 1985 he became chairman of the Ministers' Council in the House of Assembly. On December 1, 1986 he became the leader of the House of Assembly.

Although he was once described as "one of the cabinet's most vocal right-wingers," de Klerk has indicated that his outlook was broadened by a trip he made in 1976 to the United States—a visit sponsored by the United States Information Agency in an effort to acquaint him, as a foreigner with potential for national leadership, with the American system of government. He remained firmly within the ideological confines of the National party, however, which began to suffer defections to the left and to the right in the early 1980s as a result of Botha's proposals for constitutional reform. Initiated in 1982, Botha's reforms, which took effect in 1984, included the creation of a powerful state presidency to supplant what had been a largely titular post, and a tricameral Parliament enabling Asians and coloreds to take part in national politics for the first time, though blacks remained excluded entirely. Fearing that even those limited reforms would lead to power sharing with blacks, a number of right-wing members of Parliament opposed Botha's efforts and were expelled from the party in March 1982. Among them was the party's provincial leader, Andries Treurnicht, who promptly founded the Conservative party to accommodate those who opposed any compromise with a policy of strict apartheid. De Klerk was selected to replace Treurnicht as party leader in the Transvaal, where the Conservatives enjoyed so much support that de Klerk managed to hold on to his own seat by a margin of only 1,500 votes in the election of May 1987.

In an effort to stem the exodus from the National party to the Conservative party, de Klerk presented Botha's reforms in a conservative light to his constituents, leaving open the question of whether his motives were primarily ideological or pragmatic. His actions as minister of white education went beyond the call of pragmatism, however. A series of measures known as the de Klerk bills, which would have authorized the expulsion of university students for political activism, proved to be so unpopular that they had to be withdrawn, and his efforts to tie subsidies of universities to the successful restraint of campus unrest were struck down by the courts. De Klerk also tried to limit the enrollment of black students in previously all-white universities.

An interpretation of de Klerk's politics that emphasizes his pragmatism and flexibility is supported by two policy statements that he made in 1987. Andrew Bilski of *Maclean's* (September 18, 1989) quoted him as telling a provincial party congress, "A balance has to be struck between political emancipation of nonindependent blacks [those who do not live in the nominally self-governing homelands] and the effective protection of existing rights and freedoms of our own people." The London *Times* (March 11, 1987) quoted de Klerk as acknowledging in a preelection meeting that the momentum of reform could be slowed, but not reversed: "[A more conservative government] might possibly keep the lid on the pot for another five years. But after that the pot will explode and blow us and our future into the air. . . . After fourteen years in Parliament, nine of these years as a minister, I can tell you we tried hard to make this [the old system] work. But we have now come to the realization that it cannot work. Our theory is on the rocks. People want a vote where they live."

Despite de Klerk's realization that changes in South Africa's political system were inevitable, he was considered the most conservative of the four contenders for the National party leadership following Botha's mild stroke and subsequent resignation. The party caucus elected de Klerk by a vote of sixty-nine to sixty-one in the last of three ballots on February 2, 1989, but Botha's clinging to the presidency rendered him powerless to execute policy. On April 6, 1989 Botha finally agreed to resign following parliamentary elections that were to be held in the fall. Preparing to lead his party to victory in those elections, de Klerk outlined the differences between the Nationalists and the two opposition parties in a speech that he delivered to the House of Assembly on May 12. "The contrast is clear," he said. "The Conservative party stands for a minority government in a South Africa that will, by their own admission, in perpetuity be populated by a majority of people of color. It is unfair and does not pass the test of justice. The Democratic party stands for a majority government. In a country with such a massive and wide diversity as ours, this is unfair toward the smaller peoples and population groups. Their policy, too, fails the test of justice." The Nationalists, de Klerk implied, would secure justice for all by protecting "group rights" (widely perceived as a euphemism for continued white rule) as well as individual rights under a two-tiered system of self-governance and consensus.

De Klerk campaigned abroad in an effort to repair South Africa's international relations, which were burdened with economic sanctions imposed in 1986 after Botha had declared a nationwide state of emergency. In June 1989 he visited Prime Minister Margaret Thatcher in London and West German chancellor Helmut Kohl in Bonn, Mozambican leader Joaquim Chissano in July, and Zaire's Mobutu Sese Seko and Zambia's Kenneth Kaunda in August. Those meetings not only enhanced his image as a statesman but also provided him with the clout to force a showdown with Botha. Objecting to de Klerk's meeting with Kaunda on the grounds that the outlawed African National Congress (ANC) was headquartered in Lusaka, Zambia, Botha tried unsuccessfully to prevent the meeting from taking place, though his case was not aided by the fact that he himself had recently met with Nelson Mandela, the long-imprisoned leader of the ANC. Nor did Botha's autocratic style, which contrasted markedly with de Klerk's easygoing affability and willingness to listen to his subordinates, endear him to his former cabinet. On August 14 Botha resigned, and de Klerk was sworn in as acting president on the following day.

"History, I believe, offers us a unique opportunity for peaceful solutions," de Klerk declared at his swearing-in ceremony. "I trust the people of South Africa will, in these times, show the courage and vision required to break the cycle of conflict, tension, and isolation which has gripped us for so long—the courage and vision to work for a new, strong, and just South Africa." Even as he spoke, the country was in the midst of a defiance campaign of civil disobedience launched that month by the Mass Democratic Movement, a loose coalition of antiapartheid activists protesting the exclusion of blacks from the general election held in September. As expected, the National party won more than the eighty-four seats needed for a majority, but just barely. The breakdown was ninety-three seats for the Nationalists, representing a loss of thirty seats; thirty-three for the newly formed Democratic party (one of whose advisers was de Klerk's older brother, Willem); and thirty-nine for the Conservatives, whose support was considered to have leveled off. (One race ended in a tie.) Aligning himself with the Democrats, de Klerk noted that 70 percent of white voters had voted for change and proclaimed a mandate for reform. But the death toll during election-night violence, which reportedly climbed to twenty-nine, represented one of the largest single-day killings by police in South Africa's history. "Mr. F. W. de Klerk's presidency now sits in a pool of blood," observed the Reverend Allan A. Boesak, the president of the World Alliance of Reformed Churches.

Less than one week after the election, de Klerk announced that peaceful protests would thenceforth be tolerated, even though they were technically illegal under the state of emergency. Two rallies held by about 20,000 protesters each proceeded without incident in Cape Town and Johannesburg, but a third march, of black and white women that was scheduled for September 23 in Pretoria, was prevented by police. One month later, however, a rally of 70,000 people was allowed to take place near Soweto in celebration of the October 15 release of eight prominent black leaders, seven of whom belonged to the ANC, including Walter Sisulu, the organization's former secretary general.

Meanwhile, de Klerk met with antiapartheid leaders, including Boesak and Archbishop Desmond Tutu, the Anglican primate of southern Africa and a 1984 Nobel laureate, to discuss the possibilities for eventual negotiations with the ANC and other black groups, such as the Zulu chief Mangosuthu Gatsha Buthelezi's Inkatha movement. In one memorable exchange often cited by Tutu during interviews with reporters, de Klerk insisted that "the purpose of government is the establishment of law and order." Boesak countered, "In our religious tradition, the purpose of government is the establishment of justice." De Klerk astounded the clerics by assenting, "Yes, you are right." The ANC's key preconditions for talks, which are approved by many in the international community, include the lifting of the state of emergency and of the ban on outlawed organizations and the release of Nelson Mandela and other political prisoners.

Many of those conditions were met during de Klerk's first year in office. On February 2, 1990 the thirty-year ban on the ANC and about sixty other political groups was lifted, and Mandela was released from prison on February 11, after serving for twenty-seven and a half years (twenty-six of which were for a life sentence for high treason, imposed when Mandela was already serving time on a lesser charge). On June 7 de Klerk declined to renew the state-of-emergency regulations in the Transvaal, the Cape Province, and the Orange Free State but retained them in South Africa's other province, Natal, until October 18 because of continuing tribal violence that is estimated to have caused 4,000 deaths there in the last four years. On August 6 de Klerk and Mandela signed the Pretoria Minute, the first document to result from the process of talks about negotiations leading to a new South African constitution. The ANC agreed to a cease-fire (it had long refused to abandon armed struggle as one of its methods for ridding the country of apartheid) in exchange for the gradual release of political prisoners, of whom there are estimated to be between 1,500 and 3,000, and amnesty for as many as 20,000 political exiles. Such measures, in themselves, might have meant little were it not for de Klerk's acquiescence, announced during a visit to the United States in September, to the principle of one person, one vote, a demand that opponents of apartheid had vowed never to relinquish. At the end of 1990, however, de Klerk was still talking about enshrining some form of protection for whites in any new constitutional settlement.

F. W. de Klerk has been favorably compared with his predecessor in intelligence, polish, affability, and even in his looks, though they are marred by the failure of reconstructive surgery to restore his nose to its original shape after it was broken during a college hockey game. He is a chain smoker who reportedly suffers from migraine headaches. The de Klerks have one infant grandson and three children in their twenties: Jan, a farmer in the west Transvaal; Willem, a student of public relations at a technical college; and Susan, a student at Stellenbosch University. F. W. de Klerk belongs to the Reformed church, which is considered more liberal than the Dutch Reformed church, which is dominant among National party members. For relaxation, F. W. de Klerk enjoys political literature, music, golf, tennis, and wildlife.

References: London Observer p13 Mr 12 '89; Maclean's 102:36 S 18 '89 por; N Y R of Bks p48+ O 26 '89; N Y Times A p4 Mr 23 '89 por; N Y Times Mag p42+ N 19 '89 pors;

International Who's Who, 1990-91; International Year Book and Statesmen's Who's Who, 1989

---

de Maizière, Lothar

(də-mä-zâr´, lō´tär)

Mar. 2, 1940- Deputy chairman of the Christian Democratic Union of Germany. Address: Deutscher Bundestag, 5300 Bonn, Federal Republic of Germany

The first and last freely elected prime minister of the German Democratic Republic was Lothar de Maizière, a lawyer and a former professional musician with little political experience who was unexpectedly thrust into the limelight as the leader of the Christian Democratic Union party after the Communist government in East Berlin began to crumble in the fall of 1989. Running on a platform that promised the rapid reunification of Germany, de Maizière, with strong support from West German chancellor Helmut Kohl, led the Alliance for Germany, a coalition headed by the Christian Democrats, to an unexpected victory in the country's first free election, on March 18, 1990. After forming a "grand-coalition" government with the Social Democratic party, the chief opponent of the alliance in the election, de Maizière began negotiations with West German government officials aimed at bringing about the monetary, economic, and social union of the two Germanys. It was perhaps fitting that de Maizière's principal goal was to negotiate an end to his own job, for he is a reluctant public figure. "He was definitely not made to be a politician," an unnamed West German official was quoted as saying by Glenn Frankel of the *Washington Post* (March 20, 1990). "This task just fell on his shoulders. He was very shy when he first appeared in public, but he has grown."

Lothar de Maizière was born on March 2, 1940 in Nordhausen, an industrial city in the Thuringia region of southwestern Germany. His ancestors were French Huguenots who fled to Germany to escape religious persecution. The de Maizière family had strong ties to both East and West Germany. Lothar's father, a lawyer, helped to raise money to rebuild the French cathedral in Berlin, which had been destroyed during World War II. His brother is a painter and graphic designer in Berlin, and one of his sisters is a teacher in Munich; the other is a church provost in Aschersleben. His uncle, General Ulrich de Maizière, was once the inspector general of the Bundeswehr, West Germany's army, and his nephew, Thomas de Maizière, was press spokesman for the chairman of the Christian Democratic Union party in West Germany. Lothar de Maizière has said that he grew up in an intellectually inspiring atmosphere that was not without conflict because his father identified with French reformist theology, whereas his mother clung to traditional Lutheranism. While he was still in school he joined a discussion group that debated the relationship between church and society. Because he made it clear that he was a Christian in a socialist state, he was occasionally suspected of being a counterrevolutionary.

De Maizière studied the viola at the East Berlin College of Music and subsequently played that instrument in various orchestras for nearly ten years before an arm ailment forced him to stop playing professionally, in 1976. He then decided to become an attorney and studied law through a correspondence course offered by Humboldt University. After obtaining his degree, he devoted much of his practice to defending anti-Communist dissidents. Meanwhile, in 1957 he had joined the Christian Democratic Union (CDU), one of the four "puppet" parties that the Communist government allowed to exist in order to perpetuate the fiction that East Germany was a multiparty democracy. Although the CDU maintained its own offices and newspapers, it, like the other puppet parties, never wavered from the Communist party line. Through his defense of dissidents, including draft resisters, he became increasingly involved in church affairs. In 1985 the Conference of Leading Boards of Churches appointed him to the Federal Synod of Protestant Churches in East Germany. He was subsequently elected vice-president, and in 1987 he became a member of the "church affairs" working group of the executive board of the CDU.

The political upheaval in the Eastern bloc rumbled through East Germany in the fall of 1989 and eventually toppled the hard-line Honecker government. In a last-ditch attempt to salvage Communism, first Egon Krenz, the former chief of the secret police who succeeded Honecker as party leader, and then Prime Minister Hans Modrow introduced Soviet-style *perestroika* to East Germany. Because of mounting internal pressure, the Berlin wall was eventually opened on November 9, 1989. Reaching out to his critics, Modrow formed the following week a coalition government in which the Communists retained sixteen of the twenty-seven cabinet seats. He offered the CDU three posts: the ministries for construction, postal affairs, and religious affairs, the last awarded to de Maizière, who was also named deputy prime minister. Because he wanted to help pave the way to democracy as peacefully as possible, de Maizière agreed to join the government.

At a special party congress on November 10, 1989, a Thuringian reform group had exhorted the CDU to stand for radical change and had urged a reluctant de Maizière to challenge Gerhard Götting for the party chairmanship. Despite the taint of having joined Modrow's Communist-dominated cabinet, de Maizière was elected handily, largely because of his reputation for honesty, his defense of dissidents, and his work as a member of the Synod of Protestant Churches in East Germany. Casting off the CDU's forty-year tradition of subservience to the Communists, de Maizière quickly remolded the party into a self-reliant and independent political force. On January 25, 1990 he served notice on Modrow that the CDU was withdrawing from the coalition government, effective February 9, and he urged the other non-Communist parties in the coalition to do the same.

In the weeks that followed, East Germany prepared for the historic free elections—the first there since 1932—that would decide the fate of its sixteen million people. At issue was not whether Communism was to survive, for its demise was all but a foregone conclusion, but rather which of the puppet parties, the CDU or the Social Democrats, would prevail. Although the two parties agreed that the aim had to be unification with West Germany, they differed over the pace and method of the unification. De Maizière favored rapid reunification in accordance with Article Twenty-three of the West German Basic Law, or constitution, by which East Germany may automatically join the Federal Republic simply by voting to accept the Basic Law. The Social Democrats, on the other hand, argued instead for a new Basic Law, drafted jointly by representatives of both Germanys.

According to early public-opinion polls, most East Germans favored the Social Democrats, who enjoyed the active support of the Social Democratic party of West Germany and its leaders, notably the former chancellors Willy Brandt and Helmut Schmidt. The CDU of West Germany was slower to rally behind its sister party in the East. Its leader, Chancellor Helmut Kohl, withheld his support until de Maizière agreed to forge an alliance with two smaller conservative parties, the German Social Union (DSU) and the Democratic Awakening party. With the newly formed Alliance for Germany in place in February 1990, the West German CDU poured nearly $3 million into de Maizière's campaign, donated computers and photocopiers, and sent in hundreds of volunteers in an effort to help the alliance overcome the opposition's early lead. Kohl himself campaigned extensively throughout East Germany, and at each stop he pledged to work with de Maizière to bring about German unity as quickly as possible.

On election day, March 18, 1990, 93 percent of East Germany's eligible voters went to the polls; the result was a decisive victory for the conservative alliance, which captured 45.6 percent of the vote to the Social Democrats' 20.8 percent. The Party of Democratic Socialism (PDS), the successor to the Communist party, mustered 15.5 percent, a surprisingly strong showing that many observers credited to residual goodwill toward Hans Modrow for having steered the country on a moderate course during the transition from one-party rule to pluralism. The vote translated into a near-majority for the alliance in the East German parliament, the Volkskammer. Of the 400 seats in the chamber, the alliance was guaranteed 193, 164 of which went to the CDU, twenty-five to the DSU, and four to the Democratic Awakening. The Social Democrats won eighty-seven seats; the PDS sixty-five; and various minor parties fifty-five.

The clear victory was widely seen as a tribute to Kohl, whose barnstorming swing through East Germany overshadowed the campaign of the diffident de Maizière and who was frequently compared to Otto von Bismarck, the nineteenth-century German chancellor who first unified the country. De Maizière, moreover, was beginning to have second thoughts about forming a government. At a press conference following his party's victory, he responded to a question about his plans by saying, as quoted by Glenn Frankel in his *Washington Post* article of March 20, 1990, "I have stronger doubts than ever if I should do it [form a government]. . . . Listening to Bach would be much more agreeable." For the next several days, de Maizière pondered his future. On March 21 he informed Helmut Kohl that he had decided to assume the prime-ministership. At a news conference two days later, de Maizière announced that he would head the newly elected East German government.

In spite of their impressive victory, the Christian Democrats lacked the two-thirds majority necessary to clear the way for unification with the Federal Republic. Thus, de Maizière's first task was to form a coalition with the Social Democrats and Free Democrats. "From a sense of national responsibility and to make possible a broad base for decisive and effective actions by the government to be formed, we want to create a coalition as broad as possible," de Maizière said, as quoted in the *New York Times* (March 20, 1990). To his dismay, his overture was rejected by Ibrahim Böhme, the leader of the Social Democrats, who stated that his party would not join an alliance that included the ultra-conservative German Social Union.

De Maizière was confronted by another dilemma when, on March 24, 1990, he faced allegations that he had been an informer for the Stasi, the hated state security police under the Communists. Earlier that month Wolfgang Schnur, the head of the Democratic Awakening party, had resigned amid allegations that he had been a Stasi informer. Schnur's successor, Rainer Eppelmann, subsequently claimed that 10 percent of the new members of parliament had Stasi links. At his news conference on March 23, de Maizière denied that he had ever worked for the Stasi and said that his only contact with the secret police had come in his role as a lawyer serving the interest of his clients, many of them dissidents who had been harassed by the Stasi. Although he dismissed suggestions that he order an examination of the records of all 400 members of parliament, de Maizière recognized that it was vital to allay public suspicion. "We will look for ways to remove all doubt about parliament that East Germans might have," he told an interviewer for the West German newspaper *Welt am Sonntag* (March 24, 1990). "We must clear up the Stasi problem."

On April 9, 1990 East Germany's new leaders agreed on a "grand-coalition" government to lead the country into unification with West Germany. The chief obstacle to the formation of the coalition had been removed on March 30, when the German Social Union party leader, Hans-Wilhelm Ebeling, apologized to the Social Democratic party for his party's harsh rhetoric during the election campaign. Under the agreement, a twenty-four-member cabinet was formed, with the Alliance for Germany receiving fourteen seats (eleven for the Christian Democrats, two for the German Social Union, and one for the Democratic Awakening), the Social Democrats, seven, and the Liberals, three. Among the members of the cabinet were three Protestant clergymen. The coalition would control 303 seats in the 400-member parliament, thus insuring the passage of the constitutional reforms necessary for unification with West Germany.

Lothar de Maizière was formally elected prime minister of East Germany's first democratic government on April 12, 1990 by a vote of 265 to 108. On the same day, parliament approved the new cabinet and issued a proclamation in which, for the first time, East Germany accepted responsibility for its part in the Holocaust and other Nazi war crimes. (From the time East Germany was founded in 1949, its Communist leaders had always insisted that those atrocities had been committed by Nazi Germany, against whom the Communists had fought in World War II.) "We feel sad and ashamed and acknowledge this burden of German history," the resolution declared. "We ask the Jews of the world to forgive us. We ask the people of Israel to forgive us for the hypocrisy and hostility of official East German policies toward Israel and for the persecution and degradation of Jewish citizens also after 1945 in our country." The proclamation also reaffirmed the "inviolability" of Poland's western border, condemned East German participation in the Warsaw Pact invasion of Czechoslovakia in 1968, and thanked Soviet leader Mikhail Gorbachev for encouraging reform in the Eastern bloc.

After assuming office as prime minister, de Maizière entered into negotiations with Bonn for the rapid reunification of the two Germanys. He warned, however, that the path would not be easy. "This tension between high expectations and that which is possible and doable," he declared, as quoted in the *Washington Post* (April 13, 1990), "will be the most difficult thing we face." The most immediate stumbling block to reunification was the issue of fixing the rate at which the weak East German mark would be converted to the strong West German mark. The official exchange rate was three for one. On the black market, however, it took five East German marks to fetch one Deutsche mark. West Germany generously offered a two-for-one conversion rate, hoping that with stronger marks in hand more East Germans would choose to remain in their country instead of joining the exodus across the border. De Maizière, however, insisted on a straight one-for-one conversion.

During a three-hour negotiating session between the leaders of the two Germanys on April 24, a compromise was struck that was widely viewed as a personal triumph for de Maizière. West Germany agreed to convert East German wages, pensions, and a portion of savings at the rate of one West German mark for one East German mark. Savings were to be converted at the rate of one to one, up to 4,000 marks; savings above that limit would be converted at a rate of two East German marks to one West German mark. Under the terms of the pact, which was signed by East and West Germany on May 18 and took effect on July 1, 1990, East Germany's currency was replaced by the West German Deutsche mark, the West German Bundesbank assumed responsibility for the monetary policies of both Germanys, and a free-market economy modeled on West Germany's was introduced into the East. In a last-minute concession before ratification, de Maizière agreed to permit Western investors to purchase East German land and buildings.

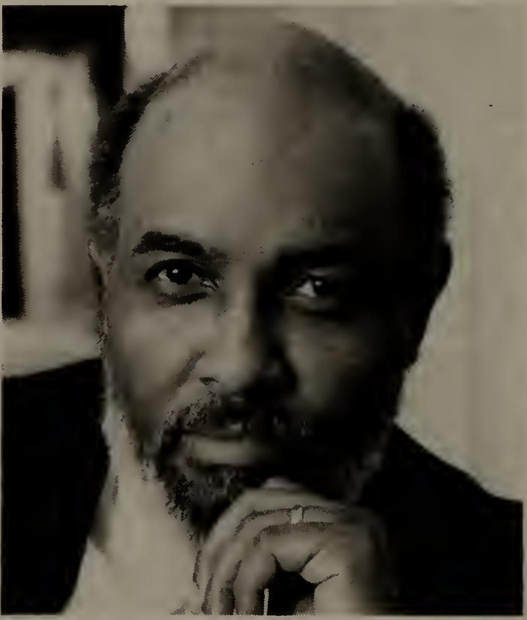
Another significant obstacle to unification was the question of where the new Germany would fit in European security arrangements. Mikhail Gorbachev stated repeatedly that the Soviet Union opposed a united Germany's membership in the North Atlantic Treaty Organization and suggested instead that a pan-European security system be created, possibly modeled on the Conference of Security and Cooperation in Europe (CSCE), an agreement signed by thirty-five European and North American nations in 1975 that promotes economic, social, and cultural cooperation. In a meeting with Gorbachev in Moscow in late April 1990, de Maizière assured the Soviet leader that he would allow East Germany to join NATO only if the alliance abandoned its flexible-response and nuclear first-strike doctrine. "NATO should change its structure and strategy to discuss the issue of our membership," de Maizière said after the meeting, as quoted by the *New York Times* (April 30, 1990). He dismissed an earlier recommendation by Soviet foreign minister Eduard Shevardnadze that a unified Germany be officially neutral. "Neutrality is not a solution to the problem," de Maizière maintained. "We do not want to play the role of a buffer zone."

Lothar de Maizière discussed the conditions of German reunification with President George Bush in a meeting in Washington, D.C., on June 11, 1990. During the meeting, Bush reiterated the United States's position that German membership in NATO is crucial to the security and stability of Europe. In an address at Georgetown University the same day, however, de Maizière said, as quoted in the *New York Times* (June 12, 1990), that German reunification must "take into due consideration the security interests of our East European neighbors, primarily those of the USSR, Poland, and Czechoslovakia." He went on to suggest that a strengthened CSCE in the form of a "security and peace union" could eventually lead to the reorganization of NATO and the Warsaw Pact into political alliances.

With the East German economy continuing to falter, de Maizière, on August 15, 1990, dismissed two Social Democratic cabinet members—Finance Minister Walter Romberg and Agriculture Minister Peter Pollack—on the ground that "their efforts to improve the economy led to no success." Four days later the Social Democrats withdrew from de Maizière's governing coalition because of differences over the unification treaty. In spite of that setback, the process of German reunification continued when, on August 22, the East German parliament voted to hold all-German elections on December 2, 1990. A day later parliament voted to reunify with West Germany on October 3, a compromise date agreed on by de Maizière and the Social Democrats. On the last day of August, the two Germanys signed a treaty setting up the political and social terms for reunification, with Berlin as the new capital. The final hurdle in the reunification process was cleared on September 12, 1990, when representatives of the four victorious Allied World War II powers (France, Great Britain, the Soviet Union, and the United States) and of East and West Germany signed a treaty granting full sovereignty to reunified Germany on October 1.

As scheduled, the reunification process was completed on October 3, 1990, when the five newly reconstructed states in eastern Germany joined those of the Federal Republic of Germany. The German Democratic Republic ceased to exist, and Helmut Kohl became chancellor of all Germany. De Maizière, who accepted a position in Kohl's cabinet as minister without portfolio, seemed happy that reunification was at last a reality, terming the demise of the GDR "a farewell without tears." He also serves as vice-chairman of the United Christian Democratic Union of Germany. The bearded, bespectacled Lothar de Maizière is short and slight. He is soft-spoken and shy by nature, and he speaks with a lisp. A deeply religious man, de Maizière was the minister responsible for religious affairs in the coalition government of Hans Modrow. De Maizière and his wife, Ilse, who shares his distaste for public life, are the parents of three daughters.

References: Christian Sci Mon p1+ Mr 20 '90; German Tribune p4+ Ap 1 '90 por; N Y Times A p16 Mr 21 '90 por; International Who's Who, 1990-91



DePreist, James (Anderson)

(də prēst′)

Nov. 21, 1936- Conductor. Address: c/o Oregon Symphony, 813 S.W. Alder St., Portland, Oreg. 97205

A black American in a field long dominated by Europeans, James DePreist has overcome not only bias on the basis of race and nationality in becoming a world-class orchestra conductor, but also the handicap of polio, which left his legs paralyzed just as he was beginning his career, in 1962. DePreist learned his craft as an assistant to Leonard Bernstein at the New York Philharmonic and, later, as an associate conductor of the National Symphony Orchestra. Almost from the start, he has conducted with easy authority and technical assurance. He has admitted to having a special fondness for the great Romantic works, because of their "expressive possibilities," but he is an unusually imaginative program builder whose working repertoire ranges from Mozart and Beethoven to Schnittke and Lutoslawski. As the music director and conductor of the Oregon Symphony since 1980, he has upgraded that orchestra, formerly of only regional significance, into an ensemble that, in the words of one critic, is "worthy of national, and perhaps even international, attention."

James Anderson DePreist was born in Philadelphia, Pennsylvania on November 21, 1936, the only child of James Henry DePreist, a building foreman, and his wife, Ethel (Anderson) DePreist. After the death of his father, in the early 1940s, James lived with his mother, aunts, and grandmother in a row house in ethnically diverse South Philadelphia. Indulged and encouraged by the women in that household, he developed an unshakable confidence and a strong sense of self-worth that would stand him in good stead in later years. "I had everything I needed and much of what I wanted," DePreist said of his childhood in an interview with Chris Boehme for *Northwest* (June 29, 1986), the Portland *Oregonian*'s Sunday magazine supplement. "I had the sense that anything I wanted to accomplish I could if I was qualified."

Introduced to music at an early age, DePreist learned to play the piano and, later, the drums. As a child, he was so captivated by sound that he often stood in front of the radio and pretended to conduct broadcast concerts. His growing interest in music was nurtured by his mother, a fine amateur singer, and especially by his aunt and godmother, Marian Anderson, the first black artist to appear in a major role at the Metropolitan Opera House in New York City. The famed contralto was, in DePreist's words, "as ideal an influence as there could be." She gave him recordings, along with the orchestral scores, and he attended all of her performances in Philadelphia. He went regularly to the Academy of Music to hear the Philadelphia Orchestra, too, but he was equally interested in jazz and popular music. While he was a student at Central High School, he formed his own musical group, Jimmy DePreist and his Downbeats, and played percussion in the all-Philadelphia high school band and orchestra. Nevertheless, he declined an offer of a college music scholarship—a decision he has since called "one of the dumbest things" he's ever done—to prepare for a career as a lawyer.

Following his high school graduation in 1954, DePreist entered the University of Pennsylvania's Wharton School as a prelaw major. In his spare time, he started a large jazz ensemble, for which he wrote his own arrangements, and played the drums in the university's marching band, serving as its student director in his senior year. A jazz group he organized in 1956 with musicians from several other schools won an intercollegiate jazz competition and a guest appearance on the nationally televised *Tonight* show. He also tried his hand at composing and was successful enough to receive a commission from the Philadelphia Dance Academy. DePreist earned his B.S. degree in economics from the University of Pennsylvania in 1958. Having decided against law school, he enrolled instead at the university's Annenberg School of Communications, which granted him an M.A. degree in film two years later. Between 1959 and 1961, he also attended the Philadelphia Conservatory of Music, where he took courses in theory, harmony, orchestration, and composition, under the American composer Vincent Persichetti.

In 1961 DePreist accepted an invitation from the State Department to tour the Far East as a kind of cultural ambassador, playing his own piano compositions, conducting jazz workshops, and lecturing on American music. While in Bangkok, Thailand the following spring, he was asked to conduct the Fine Arts Department Orchestra in a rehearsal of Schubert's Symphony no. 9 in C Major. "I got up and it was as close to a revelation as anything that ever happened to me," DePreist recalled to Kenneth Turan in an interview for the *Washington Post*'s *Potomac* magazine (July 21, 1974). "I was totally at one with the orchestra, the score, everything was natural and automatic." What he liked best, he said, was the sensation of "achieving what you ideally hear in your head, achieving yourself, in a sense, in actual concrete sounds." On the strength of that one rehearsal, DePreist decided, at the age of twenty-six, to become a conductor. "A delay like that would have been fatal in a pianist or a violinist, where you have to get things into the musculature," he told Turan. "It hampered me in that the amount of experience a conductor has to gain is considerable: you have to conduct a piece a sufficient number of times for you to know what you want to do with it. So you have to crowd that experience into your first concerts."

In August 1962 DePreist, who had taken only two of the three required polio shots, contracted the disease. Paralyzed from the waist down, he was flown back to the United States on an Air Force evacuation plane filled with servicemen wounded in Vietnam. Admitted to Magee Memorial Hospital in Philadelphia for physical therapy, he spent most of his time there studying scores and composing the music for his third ballet, *A Sprig of Lilac*, commissioned by the Philadelphia Dance Academy. "I am not grandstanding when I say that contracting polio—painful though it was—actually intensified my desire to become a conductor," DePreist told Howard Reich, who interviewed him for the *Chicago Tribune* (May 13, 1990). "I was never more focused in my life, and the personal discovery that I wanted to become a conductor was much more significant than the temporary disruption of polio."

Throughout his convalescence, DePreist received encouragement from Leonard Bernstein, the music director of the New York Philharmonic, whom he had met through Marian Anderson. At Bernstein's suggestion, he entered the 1963 Dimitri Mitropoulos International Competition for young conductors, which was sponsored by the New York Philharmonic. The competition was stiff—many of the 100 entrants had considerable conducting experience in Europe—but DePreist survived until the semifinals. Heartened by his strong showing, he returned to Bangkok at the request of the State Department in September 1963, and for the next six months he worked with three local orchestras, conducting an average of twenty-five hours a week.

On his return to the United States, DePreist entered the 1964 Mitropoulos competition, and this time he was named one of the six winners. With the top prize came the chance to spend the 1965–66 concert season as Bernstein's assistant at the New York Philharmonic. At a special concert honoring the six gold medalists on December 13, 1964, DePreist led the New York Philharmonic in the first movement of Schubert's *Unfinished* Symphony, earning high praise from Harold C. Schonberg, the veteran music critic of the *New York Times*, for "a performance of power, sensitivity, and maturity." Two weeks later, he drew similarly favorable comments for the fine ensemble playing and "excellent intonation" he coaxed from the teenage musicians of the newly formed Cosmopolitan Young People's Symphony Orchestra in a difficult program that included Sibelius's *Finlandia* and Shostakovich's Symphony no. 1. "This was not easy music," a reviewer for the *New York Times* noted in his December 28, 1964 appraisal of the concert, "but the youthful players whipped through it with uncanny ability and flair. DePreist's conducting was disarmingly direct and easily authoritative."

Despite such promising notices, DePreist received few offers in the years immediately following his apprenticeship with the New York Philharmonic. In 1965 he conducted the Philadelphia Orchestra in Marian Anderson's farewell concert, an experience he has since described as his "most emotional hour on the podium," and from 1968 to 1970 he was the principal guest conductor of the Symphony of the New World, a New York–based ensemble established in the mid-1960s to provide employment for minority musicians. For his first appearance with that orchestra, in 1967, he chose works by Beethoven, Wagner, and Shostakovich. "DePreist had the integrated orchestra sounding like a major symphony most of the time . . . ," Donal Henahan wrote in the *New York Times* (November 23, 1967). "The Beethoven [Fifth Symphony] built into a strong, firmly shaped performance, devoid of bombast but inexorable in its forward drive. Mr. DePreist's rhythmic security and his imperturbable authority are none too common in young conductors . . . , and they should carry him a long way."

Aside from those few engagements, DePreist found no serious opportunities in the United States. "It is not unreasonable to assume that in some cases the reason was racial," he said, as quoted in the *New York Times* (March 15, 1970), "but this is hard to say, because American orchestras (the important ones) seldom engage any American guest conductors, white or black." Discouraged, he moved in December 1967 to the Netherlands, where Edo de Waart, a fellow Mitropoulos gold medalist who had recently been appointed principal conductor of the Rotterdam Philharmonic, promised him the earliest available orchestra date, in February 1969. In the meantime, DePreist, who was living on his savings, money borrowed from his aunt, and a Martha Baird Rockefeller Fund grant, studied scores and took whatever rehearsal jobs he could find.

DePreist's European debut, with the Rotterdam Philharmonic, was an unqualified success, with one critic going so far as to call it a "spectacular performance" that was "sublime in all details." Almost immediately he began receiving invitations from other European orchestras. His appearances with the Stockholm Philharmonic later in the year proved so popular with musicians and listeners alike that he was recalled shortly thereafter to fill in for an indisposed Rafael Kubelik. The Royal Philharmonic players, too, liked DePreist so much that they asked their permanent conductor, Antal Dorati, to bring him back whenever they had an open date. In those days, DePreist made, in his words, "an enormous effort" to conduct his concerts standing up, although he had to take care not to throw himself off-balance with a gesture. On the advice of the violinist Itzhak Perlman, who has himself been crippled by polio since his early childhood, DePreist began to conduct sitting down in 1969. "It was a freeing experience," he admitted to Will Crutchfield of the *New York Times* (July 24, 1984). "And I've certainly never felt any loss of authority from it."

Within two years of his European debut, DePreist had appeared with most of the top European orchestras, and he had accompanied such top-ranked soloists as Janet Baker, Clifford Curzon, Philippe Entremont, Alicia de Larrocha, Mstislav Rostropovich, and André Watts. In 1970 Antal Dorati, who had recently been named conductor of the National Symphony Orchestra in Washington, D.C., invited DePreist to guest conduct the orchestra. A year later, DePreist accepted Dorati's offer to become the National Symphony's associate conductor, despite some misgivings based upon the prevailing dead-end nature of the number-two job with other orchestras. Dorati upgraded the position, however, making DePreist his principal assistant in areas of musical policy and personnel and giving him three weeks of prized subscription concerts as well as time off for guest-conducting engagements. One of DePreist's first assignments was to plan the National Symphony's series of twenty-four concerts, nine of which he conducted himself, at the John F. Kennedy Center for the Performing Arts in the summer of 1972. DePreist also conducted the orchestra on its annual national tours, invariably winning high praise from the critics for rhythmic precision and gracious phrasing. Under DePreist's baton, Peter G. Davis reported in the *New York Times* (December 18, 1973), the National Symphony played with "unprecedented virtuosity."

During the early 1970s DePreist appeared as a guest conductor with a number of American orchestras, including such major organizations as the Chicago Symphony, the Philadelphia Orchestra, and the New York Philharmonic. At one series of subscription concerts with the New York Philharmonic in December 1972, he directed the orchestra in a program of Gluck's Overture to *Alceste*, Mozart's Symphony no. 19, and the American premiere of Dvořák's Symphony in C Minor (*The Bells* *of Zlonice*). Bob Micklin, who reviewed the concert for *New York Newsday* (December 4, 1972), led the applause: "[DePreist] is a confident director with a broad, romantic concept of Dvořák's lyric rhythms and melodies that is well suited to the Bohemian charm of the work. . . . As with the Dvořák, DePreist led the Philharmonic through Gluck's archaic and rather ethereal music in a lucid, yet affecting, manner. In the Mozart . . . , the precision and section balance absolutely necessary to superior Mozartean interpretation were in evidence, yet there was also a sense of vitality, which too few conductors manage to achieve."

In 1976 DePreist left the National Symphony to become the music director of l'Orchestre Symphonique de Québec, the oldest orchestra in Canada. A relatively small ensemble with only sixty-three players, the orchestra offered just fourteen weeks of subscription concerts each season, with DePreist committed to conducting nine weeks. The short schedule allowed him ample time for guest conducting elsewhere, but he yearned to build the orchestra into a larger, more important body, and he at first believed the board of directors shared his vision. Eventually disabused of that notion, he resigned at the end of the 1982–83 concert season, largely because the orchestra seemed to be content to remain, in his words, "essentially provincial."

Meanwhile, in 1980, DePreist was named music director and conductor of the Oregon Symphony, then a mid-ranked regional ensemble whose musicians were paid so little that they had to take other jobs to make ends meet. With the full support of the board, DePreist immediately instituted an ambitious program to expand and improve the orchestra. Within two years of his arrival, the Oregon Symphony had improved sufficiently to warrant "major-symphony" classification, based on size and expenditure, from the American Symphony Orchestra League. By 1984 the symphony had an annual budget of $3.4 million, a forty-two-week season, and eighty-three full-time musicians.

In September 1984 the Oregon Symphony moved from the Civic Auditorium to Arlene Schnitzer Hall, a renovated, 3,000-seat theatre. The new venue meant that the orchestra could at last rehearse and perform in the same space, but patrons' complaints about inadequate parking, uncomfortable seats, and poor acoustics led to a drop in attendance and, by the end of the 1985–86 season, a deficit of $1.2 million. To raise money, DePreist took the orchestra to parks, fairgrounds, shopping centers, and college campuses. To make sure that support for the orchestra came from the community at large and not just from the corporate elite, he and his wife hawked "Symphony Shares" for one dollar each in local parks. A year later, the deficit was almost gone.

Under DePreist's direction, the Oregon Symphony greatly expanded its repertoire and, in 1987, made its first commercial recording, *Bravura* (Delos), featuring Respighi's tone poem *Roman Festivals*, Richard Strauss's *Don Juan*, and Lutoslawski's Concerto for Orchestra. Rated the best new compact disc of the month by *CD Review*, *Bravura* left the record critic Tom Vernier awestruck. "DePreist summons much more than beautiful sounds from the Oregon ensemble," he wrote in the December 1989 issue. "Coupled with the sparkling solidity of the sonics are penetrating, vivacious readings of three symphonic dazzlers. . . . DePreist's rich and multilayered *Don Juan* rivals versions by top orchestras of the world. This rigorous test of symphonic skill fails to uncover any inadequacies in the capabilities of the Oregon musicians." The conductor's other recordings with the Oregon Symphony—a collection of Tchaikovsky overtures and Rachmaninoff's Symphony no. 2, both for Delos—were also wholeheartedly recommended by record reviewers, as was his reading of Shostakovich's colossally scaled Symphony no. 11 (*The Year 1905*), with the Helsinki Philharmonic. DePreist has also recorded with the Stockholm Philharmonic, the Toronto Symphony, the Los Angeles Chamber Orchestra, and the Royal Philharmonic, among other ensembles.

DePreist's contract with the Oregon Symphony calls for him to conduct twenty-five weeks of the orchestra's forty-two-week season. He spends another four months of the year guest conducting in the United States and abroad. Among his long list of credits are engagements with the St. Louis Symphony, the Los Angeles Philharmonic, the Minnesota Orchestra, the Atlanta Symphony, the New Stockholm Chamber Orchestra, the Bournemouth Symphony Orchestra, the BBC Scottish Symphony, the Israel Philharmonic, and the Malmö Symphony, whose principal conductor he will become in 1991. A regular guest of the New York Philharmonic, he has conducted special outreach programs of contemporary and semiclassical music as well as summer parks concerts and regular subscription series.

In 1990 DePreist appeared for the first time as a guest conductor of a Chicago Symphony Orchestra subscription series, choosing for his debut performance an offbeat but perfectly balanced program of John Adams's minimalist fanfare "Short Ride on a Fast Machine," Bartók's *Five Hungarian Sketches*, Lutoslawski's Concerto for Orchestra, and Rachmaninoff's Third Piano Concerto, with Jeffrey Siegel as the soloist. Reviewing the concert for the *Chicago Tribune* (May 19, 1990), John von Rhein declared, "It is time to stop describing James DePreist as one of the finest black American conductors now before the public. The description patronizes him. Surely he is one of the finest conductors this nation has produced—period."

DePreist brings a distinctly informal approach to conducting (he has been known to take homemade cookies to rehearsals), and his temperament is such that his musicians usually call him by his first name rather than by the traditional "Maestro." His infectious warmth, energy, and the obvious joy he takes in making music have won over even the most jaded players. "There are few orchestras in America who have the same affection for their maestro as we have for Jimmy . . . ," Michael Foxman, the

Oregon Symphony's concertmaster, told John M. Glionna of the San Diego (California) *Tribune* (June 24, 1988). "A lot of conductors forget that they're dealing with people. Jimmy never forgets that. As a result, we'd do just about anything for him."

An imposing figure both on and off the podium, James DePreist stands six feet three inches tall and weighs about 250 pounds. Despite his hectic schedule, he occasionally finds the time to compose or arrange music (at the request of his former schoolmate Bill Cosby, he arranged and conducted the opening theme for *The Cosby Show*, one of the most highly rated series in the history of television), and he recently began writing poetry—an experience he values because it is "totally creative," as opposed to conducting, which, in his view, is largely "re-creative." Some of his poems have been published by Willamette University Press under the titles *This Precipice Garden* (1986) and *The Distant Siren* (1989). DePreist and his wife, the former Ginette Grenier, whom he married on July 19, 1980, live in a spacious condominium apartment in downtown Portland, where they frequently entertain members of the Oregon Symphony and local business and civic leaders. He has two daughters, Tracy Elizabeth and Jennifer Anne, from an earlier marriage to Betty Louise Childress that ended in divorce.

References: Ebony 28:127+ D '72 pors; N Y Herald Tribune p30 Ja 3 '65 por; N Y Times C p13 Jl 24 '84, C p3 Je 5 '87 por; Symphony p52+ Ja-F '89 pors; Washington Post C p1+ D 17 '71 pors, mag p14+ Jl 21 '74 pors; New Grove Dictionary of American Music (1986); Who's Who in America, 1988–89

---

de Waart, Edo

(də värt´ ā´ dō)

June 1, 1941– Dutch conductor; oboist. Address: c/o Minnesota Orchestra, 1111 Nicollet Mall, Minneapolis, Minn. 55403; c/o Harrison/Parrott Ltd., 12 Penzance Place, London W11 4PA, England

For over twenty years Edo de Waart has been in the forefront of the world's younger generation of conductors. A consummate musician, he has shaped a succession of respectable but undervalued orchestras, from the Rotterdam Philharmonic in the late 1960s to the Minnesota Orchestra, where he currently holds the post of music director, into world-class ensembles, recognized and recorded on two continents. Embracing elements of both iconoclasm and traditionalism, de Waart has established a reputation as an ambitious and notably successful conductor and music director, with a special talent for bringing out the best in his players, whether they are essaying a Mozart divertimento or a Mahler symphony.

The younger of the two children of Marinus de Waart and his wife, the former Jacoba Rose, Edo de Waart was born on June 1, 1941 in Amsterdam, the Netherlands, during the Nazi occupation. Edo and his sister, Manja, who became a violin teacher, grew up in a home filled with music. Their father was a baritone in the Netherlands Opera chorus; their mother sang in a number of amateur choirs. Marinus de Waart was especially fond of lieder and French art songs, and the walls of the family's tiny flat—a third-floor apartment in a row house near the Amstel River—resonated to the songs of Schumann, Schubert, Duparc, and Hugo Wolf. Not every aspect of the older de Waart's music making, however, manifested itself in such a positive light. "[My father] made me sick of opera when I was a child," Edo de Waart admitted to Dorle J. Soria in an interview for *High Fidelity and Musical America* (April 1972). "I used to pass the opera house and see the posters, and in the photographs of the big scenes I could spot my father. He was always wearing such silly things. I was ashamed for him. I never dreamed that one day I would see him in front of me on the stage and that I would be in the pit conducting."

Encouraged by his father, Edo de Waart began his musical training with piano lessons when he was eight years old. "I loved making music," he told Nadia Christensen, as quoted in her profile of the conductor for *Twin Cities* magazine (November 1986). "But, like most children of that age, I did not terribly enjoy practicing. I much preferred playing soccer in the street." Because he lacked the discipline to practice the six to eight hours a day needed to build virtuoso technique, de Waart was eventually advised to choose another instrument if he intended to pursue a career as a performer. Through the process of elimination, he settled on the oboe. "I was already too old for a string instrument, but they said a woodwind instrument would be fine," he explained to Nadia Christensen. "I didn't want to play the flute, so it was a choice between the oboe and the bassoon. A bassoon was too expensive, so it had to be the oboe."

Following his graduation from the Montessori Middle School in 1958, de Waart received a government grant that enabled him to enroll at the Muzieklyceum, a professional conservatory in Amsterdam. He spent the next four years there, studying oboe with Haakon Stotijn, then the principal oboist of the Royal Concertgebouw Orchestra of Amsterdam. De Waart's curriculum also included playing in a woodwind quintet, under the direction of Thom de Klerk, the school's ensemble instructor and the Concertgebouw's first bassoon, and in the student orchestra, conducted by Jaap Spaanderman.

While de Waart was a student at the Muzieklyceum, his longtime interest in conducting, which began in his childhood, grew, in his words, "stronger and stronger." As a young boy, he had frequently accompanied his father to Concertgebouw concerts, where he had the opportunity to observe such legendary conductors as Otto Klemperer and Eduard van Beinum at work. One concert in particular has remained in his memory—a performance of Richard Strauss's *Till Eulenspiegel's Merry Pranks* conducted by Josef Krips that he witnessed from a seat directly behind the podium. "To me [Krips] seemed to be Till himself," de Waart recalled to Dorle J. Soria. "That moment I knew I wanted to conduct." His interest in conducting was further fed by his experience as an auditor in a conducting class taught by the American conductor Dean Dixon during the summer of 1960 in Salzburg, Austria, as part of that year's music festival. "Dean Dixon took conducting very much from the psychological point of view," de Waart observed, as quoted in Philip Hart's book *Conductors; A New Generation* (1979). "He was always talking about the psychological side of it and how a conductor himself should not be excited but should get his players excited and things like that."

On his return to the Muzieklyceum in the autumn, de Waart began attending Jaap Spaanderman's conducting classes. Recognizing that a knowledge of string instruments is indispensable for a conductor, he also signed up for cello lessons. After graduating from the conservatory at the top of his class in June 1962, de Waart continued to study conducting for two years. At the same time, he played oboe professionally—first, with the Amsterdam Philharmonic, a small orchestra comprising mainly young musicians, and then, beginning in 1963, with the Concertgebouw. Under a special arrangement with the Concertgebouw, de Waart spent a third of his time as an oboist with the orchestra, a third as an assistant to the conducting staff, and a third studying conducting with Spaanderman. Eventually named coprincipal oboe, de Waart remained with the Concertgebouw until 1965, playing under, in his words, "the best conductors alive," among them Rudolph Kempe, Bernard Haitink, Eugen Jochum, Pierre Boulez, and George Szell.

Another important figure in de Waart's training as a conductor was Franco Ferrara, from whom he took the annual six-week seminar in conducting organized by the Netherlands Radio Union at Hilversum in the spring of 1964. "He opened a whole world of music, a whole world of speaking with your hands," de Waart recalled to Shirley Fleming, who interviewed him for *High Fidelity and Musical America* (March 1976). After completing Ferrara's course, he made his professional conducting debut in June 1964, with the Netherlands Radio Philharmonic Orchestra. Five months later de Waart, with the help of a subsidy from the Dutch government, traveled to New York City to enter the Dimitri Mitropoulos International Competition for young conductors, which was sponsored by the New York Philharmonic. "I had come to a point where I had to make a choice about my career," he explained to Nadia Christensen. "So I told myself that only if I made it through the first round would I continue to study conducting. If they threw me out in the first round, it would mean I had no talent." To his surprise, he was one of the six winners. With his gold medal came the chance to spend a year with the Philharmonic as an assistant to Leonard Bernstein, the orchestra's music director.

De Waart returned to the Netherlands an instant celebrity ("I think people regarded me as a second Mengelberg," he told one interviewer). In the months that followed, he conducted several performances—most of them "both immature and insecure," in his view—of the Amsterdam Philharmonic and, at the invitation of Gian Carlo Menotti, then the artistic director of the annual Festival of Two Worlds in Spoleto, Italy, a double bill of Stravinsky's *L'histoire du soldat* and Vieri Tosatti's *La partita a pugni* (*Fist Fight*) during the festival's 1965 summer season.

In the autumn of 1965, de Waart took up his appointment as Leonard Bernstein's assistant, but his year with the New York Philharmonic turned out to be less than satisfying, both professionally and musically, and fraught with frustrations. Aside from conducting Charles Ives's Symphony no. 3 and part of a Young People's Concert, de Waart, by his own account, spent most of his time "sitting around watching." "It was cruel," he told Shirley Fleming. "You do nothing. There were three [assistants to Bernstein], and we were simply part of an entourage. Nobody pays any attention to you, you don't conduct, you don't do anything." Nevertheless, de Waart came away from the experience with a deep and abiding respect for Bernstein. "I learned a great deal from him," he said years later, as quoted in *Keynote* (March 1981), "in the sense that every performance he tried to make interesting and special." The most fulfilling part of de Waart's tenure with the New York Philharmonic came in December 1965, when he was granted a short leave of absence so that he could conduct a pair of guest concerts with the Rotterdam Philharmonic.

Returning to Amsterdam in May 1966, de Waart was hired by Bernard Haitink, the artistic director of the Concertgebouw, as an assistant conductor for the upcoming 1966–67 season. The following year he was named permanent conductor and, with Jean Fournet, codirector of the Rotterdam Philharmonic. In 1973 he became the orchestra's sole music director, a post he held until 1979. During his tenure with the Rotterdam Philharmonic, de Waart molded the orchestra, which in his estimation had been badly neglected since World War II, into a first-class ensemble with a wide-ranging repertoire. Under his leadership, the orchestra moved into a new home, the Doelen Concert Hall, and embarked on a series of international tours, including several visits to the United States.

After hearing de Waart conduct the Rotterdam Philharmonic in an all-Beethoven program at Carnegie Hall in New York City in 1977, Harold C. Schonberg wrote in the *New York Times* (November 23, 1977), "From the first notes of the "Leonore" [Overture no. 3], it was clear that the Rotterdam is one of the better orchestras. As the performance went on, it was also clear that Mr. de Waart is a conductor with skill and temperament . . . in the line of Willem Mengelberg." Schonberg especially liked the way de Waart animated the music "with a springy, tensile rhythm."

In addition to giving its own concerts, throughout the 1970s the Rotterdam Philharmonic frequently joined the Netherlands Opera for a series of performances, most of them conducted by de Waart. He made his debut with the Netherlands Opera in 1970, conducting Menotti's *The Saint of Bleecker Street*, in a production that included Marinus de Waart in the chorus. De Waart's other credits for the Netherlands Opera during the 1970s included *Carmen*, *Fidelio*, *The Rake's Progress*, *Lohengrin*, *Bluebeard's Castle*, *Gianni Schicchi*, *Il tabarro*, *Erwartung*, *La traviata*, *Der Rosenkavalier*, *Aïda*, and *Tannhäuser*.

De Waart's first opera assignment outside the Netherlands came in 1971, when, on the recommendation of Gian Carlo Menotti, he was engaged by the Santa Fe Opera to conduct its new production of *The Flying Dutchman*. "As the horns boomed out the Dutchman's theme," Winthrop Sargeant wrote in his review for the *New Yorker* (September 4, 1971), "it was obvious that the young blond Dutch conductor was capable of rousing his orchestra to all the fury of the North Sea." So successful was *The Flying Dutchman* that de Waart was reengaged by the Santa Fe Opera to conduct *Don Giovanni*, in 1972, and *Falstaff*, in 1975 and 1977. He also conducted a Houston Grand Opera production of *Der Rosenkavalier*, with Evelyn Lear and Frederica von Stade, in 1975. In Europe, his opera work was limited to a 1976 production of *Ariadne auf Naxos* at the Royal Opera House in London until 1979, when he made his Bayreuth debut, conducting Götz Friedrich's new production of *Lohengrin*.

Edo de Waart's accomplishments as the music director of the Rotterdam Philharmonic and as an opera conductor were rivaled by his achievements as the founding conductor of the Netherlands Wind Ensemble. Originally formed as a chamber group by students (including de Waart) from the Muzieklyceum under the direction of Thom de Klerk, the group had, in de Waart's words, "deteriorated, almost collapsed," since de Klerk's death, in 1966. Asked to take charge during his term as assistant conductor of the Concertgebouw, de Waart reorganized the group around a nucleus of about twenty players, commissioned a new work from the young Dutch composer Peter Schat, and, on April 13, 1967, led the Netherlands Wind Ensemble in its "re-debut" performance, as he put it, in a small recital hall at the Concertgebouw.

With its eclectic repertoire and spirited approach to performing, the Netherlands Wind Ensemble was an immediate success. Contributing to the group's unusual popularity among young listeners was de Waart's willingness to schedule informal performances at midnight, after the players had completed their evening's work with the Concertgebouw and other orchestras. Lionized in the Dutch press, which tagged him "Mozart in blue jeans" because of his preference for casual attire onstage, de Waart became something of a pop icon at home. His reputation abroad soared, too, as he led the Netherlands Wind Ensemble on tours of Great Britain, Europe, and Asia and in a series of well-received recordings on the Philips label. Although de Waart was forced by his burgeoning orchestral and operatic commitments to relinquish his leadership of the group in 1971, the recordings, especially of Mozart divertimentos, have proved perennially popular and have been reissued and repackaged many times.

Among de Waart's many orchestral commitments were his numerous guest appearances with European and American orchestras. In 1969 he made his British debut, as guest conductor of the Royal Philharmonic Orchestra in a concert at Folkestone. Engagements with the London Symphony, Hallé, Royal Liverpool Philharmonic, Scottish National, BBC, and Bournemouth Symphony orchestras followed, and on June 11, 1970 he made his London debut, conducting the Royal Philharmonic at Festival Hall. Two months later, he conducted his first "Proms" concert at the Royal Albert Hall, where he brought "youthful high spirits and youthful expressiveness" to a "rather conventional programme" of Schubert, Dvořák, Beethoven, and Brahms, as Edward Greenfield pointed out in his review for the *Guardian* (August 26, 1970).

By the mid-1970s de Waart was appearing frequently as a guest conductor throughout Europe, most notably with the Berlin Philharmonic. He was also one of the busiest artists on the Philips label, recording with the Concertgebouw, the New Philharmonia, the Rotterdam Philharmonic, and other orchestras. His discography from that period reflects his wide-ranging repertoire, including, among other things, George Gershwin's *Rhapsody in Blue* and Concerto in F, excerpts from Prokofiev's *Romeo and Juliet*, Ravel's *Bolero*, Mozart's Masonic Music, concertos by Bach, Brahms, Bruch, Haydn, Mozart, and Stravinsky, and *Der Rosenkavalier*, featuring Frederica von Stade with the Rotterdam Philharmonic and the Netherlands Opera Chorus. De Waart also recorded all of Rachmaninoff's piano concertos, with Rafael Orozco as the soloist, as well as the composer's three symphonies and major symphonic poems.

During the 1970s de Waart became steadily busier in the United States. In addition to his engagements with the Santa Fe and Houston opera companies, he appeared as a visiting conductor with the Boston, Pittsburgh, San Francisco, and Chicago symphonies, the Philadelphia and Cleveland orchestras, and the New York and Los Angeles philharmonics, among others. In one season, he conducted, by his own count, twenty-seven different orchestras. By the end of the decade, however, he had begun to cut down his guest engagements. "You end up depending on your flair," he explained to Raymond Ericson of the *New York Times* (August 31, 1980). "You don't think about the music, you only make it. I became aware that such performances had nothing to do with why I became a musician."

De Waart found something of a musical home with the San Francisco Symphony in the mid-1970s. Named principal guest conductor in 1975, he succeeded Seiji Ozawa as the orchestra's music director two years later. De Waart's seven-year tenure with the San Francisco Symphony saw the transformation of the orchestra from a struggling regional ensemble into one of the country's most respected musical organizations. Among his first achievements was his successful lobbying for the completion of the city's long-delayed performing-arts center and a new permanent home for the orchestra, Louise M. Davies Symphony Hall, which opened to the public on September 16, 1980 with a gala inaugural concert that was televised live by PBS. A few weeks later de Waart led the San Francisco Symphony on its first major national tour in more than thirty years. His longtime relationship with Philips Records also allowed the orchestra to make its first internationally released recordings, among them Rachmaninoff's piano concertos, with Zoltán Kocsis as the soloist, Grieg's *Peer Gynt*, Mahler's Symphony no. 4, with Margaret Price, and a recital disc of songs by Ravel, Debussy, and Duparc, performed by Elly Ameling and Janice Taylor.

Although de Waart believes that an orchestra's first priority is the classics, he is committed to the performance of contemporary works. As music director of the San Francisco Symphony, he regularly included about a dozen modern works in each twenty-six-week regular-subscription series and instituted an annual five-concert New and Unusual Music series. During his tenure, the orchestra premiered a number of new pieces, among them John Adams's *Harmonielehre*, Andrew Imbrie's *Requiem*, and Charles Wuorinen's *Rhapsody in Black*, and played new works by many other contemporary composers, including Steve Reich, Elliott Carter, Roger Sessions, and Louis Andriessen. De Waart's willingness to experiment earned the San Francisco Symphony four ASCAP Orchestra awards for "adventuresome contemporary programming."

In April 1985 Edo de Waart took his final bow as music director of the San Francisco Symphony to a standing ovation from the audience and a fanfare from the orchestra's horn section. He had resigned his post to assume the directorship of the Netherlands Opera for what was supposed to be a five-year term, but within weeks of his arrival "everything started to crumble," as he put it. Promised a new orchestra to go with the company's new music theatre, he found instead what amounted to a pickup orchestra made up of players from three established ensembles. "The unions and the politicians were going to make it impossible to build an orchestra from scratch on merit and talent rather than connections and regulations, the way it should have been done," he explained to Tim Page in an interview for the *New York Times* (July 25, 1986). Disillusioned, de Waart returned to the United States and, in the summer of 1985, realized a long-cherished dream when he conducted the San Francisco Opera's new staging of Wagner's *Ring* cycle.

In 1986 de Waart succeeded Sir Neville Marriner as music director of the Minnesota Orchestra. Intent on creating a national reputation for the orchestra, which had, in the words of one local critic, grown "lax and flabby" under the globe-trotting Marriner, de Waart made a number of key personnel changes, appointing a new concertmaster and several new first chairs, and restored to his players some of their lost enthusiasm. He broadened the orchestra's repertoire, too, adding concert performances of such operas as *Das Rheingold* and *Boris Godunov*, an ongoing series of Mahler's symphonies, and a number of challenging contemporary works, including the world, American, or subscription-series premieres of pieces by Paul Hindemith, John Adams, Stephen Paulus, and Walter Piston. Within two years of de Waart's arrival, the music critic Michael Fleming reported in the *St. Paul Pioneer Press Dispatch* (May 22, 1988) that the Minnesota Orchestra "sounded fit and alert."

Fleming's assessment was echoed by critics in city after city during the Minnesota Orchestra's national tours. After hearing de Waart and his musicians at the Grand Opera House in Wilmington, Delaware, Daniel Webster, who reviewed the concert for the *Philadelphia Inquirer* (March 31, 1989), pronounced the orchestra "a long stride ahead of the one that performed here in 1985. The drabness that had descended on the ensemble's playing under Neville Marriner's direction has given way to a spirited freshness that typifies the work of . . . Edo de Waart." De Waart's plans for the orchestra's 1989–90 season included performances of Berio's Sinfonia, Reich's *Desert Music*, Strauss's *Don Quixote*, and Mahler's Second and Third symphonies, a third tour of the eastern United States, and a recording of Mahler's Symphony no. 1 for Virgin Classics, with which the orchestra recently signed a long-term contract. Apart from a few guest engagements, most notably with the San Francisco Symphony, the Rotterdam Philharmonic, and the Concertgebouw, de Waart divides his time between the Minnesota Orchestra and the Amsterdam Radio Orchestra, whose music directorship he assumed in 1988.

Tall and slender, the boyish-looking Edo de Waart has blue eyes and thick, curly, reddish hair tinged with gray. Interested in sports since his childhood, he enjoys bicycle riding and ice-skating, and he is an enthusiastic soccer fan. De Waart recently separated from his fifth wife, the former Katherine Hilst, whom he married in 1984. "It's one of the tragedies of my life, I guess, that it's so hard to find someone that you can be with, even though I'm here [in Minnesota] only four and a half months [each year]," he told Michael Anthony in an interview for *Musical America* (May 1990). "How do you juggle those relationships? How do you do it? I'd like someone who has something of her own here, which means that she couldn't up and leave. But that would mean that out of twelve months, I'd have to be by myself seven and a half months. . . . So it is a rock and a hard place. Maybe I'll solve the problem and run into a person who fits." De Waart maintains homes in Minneapolis, Minnesota and Amsterdam. He has a son and daughter from an earlier marriage that ended in divorce.

References: Gramophone 48:295 Ag '70, 50:1303 Ja '73; Music & Musicians 18:28 Je '70; Mus Am 110:42+ My '90 pors; Ewen, David, ed. Musicians since 1900 (1978); International Who's Who, 1990–91; New Grove Dictionary of Music and Musicians (1980); Who's Who in America, 1988–89

Dinkins, David (Norman)

July 10, 1927– Mayor of New York City.
Address: b. City Hall, New York, N.Y. 10007;
h. Gracie Mansion, New York, N.Y. 10028

On January 1, 1990 David Dinkins was sworn in as the 106th mayor of New York City and as the first African-American ever to hold that office. Generally regarded as the most liberal politician to be elected mayor of New York since John V. Lindsay, Dinkins rose to power as a quiet champion of the poor. As president of the borough of Manhattan since 1986, he won high marks for fostering the construction of low- and moderate-income housing. His manner of dignified reserve, cautious speech, and behind-the-scenes diplomacy contrasted sharply with the often raucous and abrasive style of his predecessor, Edward I. Koch, and was a principal factor in his victory over Koch in the democratic primary in the fall of 1989.

Indeed, it was the perception that Dinkins's abilities as a conciliator would enable him to reduce the racial tensions then besieging the city that led nearly all black as well as about 30 percent of white voters to elect Dinkins, rather than his Republican opponent, Rudolph Giuliani, who came across as a hard-nosed disciplinarian, to the top post at City Hall. But by the end of the first year of his term, many observers had grown concerned that the methodical and cautious mayor was being swept away by the wave of racial violence and crime, and the ominous fiscal crisis gripping the city. Todd S. Purdum seemed to capture the collective fears and concerns of New Yorkers in a recent *New York Times* article, when he asked: "Can the calm and cautious clubhouse politician who waited and worked so long to lead New York City now shake the swirl of problems that has swamped him, and seize the city's helm?"

David Norman Dinkins was born on July 10, 1927 in Trenton, New Jersey, the older of the two children of William H. Dinkins and his wife, Sally. His father was a barber who in 1962 became a real-estate agent. His sister, Joyce, lives in the Trenton suburb of Pennington. David Dinkins was six years old when his parents divorced. He and his sister lived briefly with their mother in the Harlem section of New York City, where Mrs. Dinkins worked as a domestic and later as a manicurist, but they grew up mostly in a predominantly black middle-class neighborhood in Trenton with their father and stepmother, the former Lottie Hartgell, a high school English teacher who encouraged them in their studies. Ambitious and responsible even in his boyhood, "Dink," as he was known, earned spare cash by delivering newspapers and doing odd jobs around the neighborhood. "He was working from the time he was a boy, always organizing something or other," Leslie Hayling, a childhood friend, recalled for an article in *New York Newsday* (October 29, 1989).

After graduating from a segregated junior high school in Trenton, Dinkins attended the predominantly white Trenton High School, where, at the time, blacks were barred from the swimming pool. He savored his first taste of political success during his sophomore year there, when he edged out a white classmate for the presidency of his homeroom class. On graduating in 1945, during the closing months of World War II, he tried to enlist in the United States Marine Corps but was rejected because its "Negro quota" was already filled. Although he was drafted into the United States Army, he soon was transferred to the marines. Dinkins spent much of his thirteen-month military service at Camp Lejeune, North Carolina, serving at one point as a colonel's chauffeur. He has recalled bitterly that once, while returning from leave, he was denied one of two remaining seats on a bus. "The driver said, 'Two more white seats,'" Dinkins noted with fresh anger in an interview with Howard Kurtz of the *Washington Post* (October 15, 1989). "I'm in uniform! Imagine that."

Mustered out of the service in August 1946, Dinkins made use of the GI Bill by majoring in mathematics at Howard University in Washington, D.C. In the summers, he operated a jackhammer for the Main Line Railroad and worked at an insulation plant in Trenton. It was during that period that he began to challenge long-established discriminatory practices in his hometown. As a result of complaints he filed with New Jersey's new civil rights commission, his employer desegregated the factory's washrooms, and a local tavern that had denied him service was forced to open its doors to all comers. After graduating cum laude in 1950, Dinkins was awarded a mathematics fellowship to Rutgers University, but he grew restless and dropped out after only one semester. He then sold insurance for a time, becoming the top salesman for a firm in Red Bank, New Jersey. In 1953 he entered Brooklyn Law School.

On August 30 of that year, Dinkins married Joyce Burroughs, the daughter of Daniel Burroughs, the state assemblyman from Harlem, who introduced him to politics. While studying law, he worked nights in his father-in-law's liquor store in Harlem and ran errands for local politicians. On taking his law degree in 1956, he joined the firm of Dyett and Phipps, which the following year was reconstituted as Dyett, Alexander, and Dinkins. He remained there until 1971, when he went into law practice with Basil Paterson, then the vice-chairman of the Democratic National Committee, and Ivan Michael, a member of the New York City Planning Commission. At the Dyett firm, Dinkins established a modest neighborhood practice, handling banking, probate, and real-estate matters and developing a reputation as a skilled mediator. To seek out new clients, he joined the Carver Democratic Club, whose leader, J. Raymond Jones, nicknamed "the Harlem Fox," recognized his ambition and made him his protégé. Soon, Dinkins's red Volkswagen was a familiar sight in Harlem, as he scurried about in search of unregistered voters and otherwise performed as a loyal Democratic foot soldier.

With Jones's support, Dinkins was elected to the New York State Assembly in 1965. There, he opposed state subsidies for volunteer firemen on the ground that racial minorities were denied equal opportunities in many local fire departments, and he challenged the YWCA for its refusal to recognize its employees' union, going so far as to take a turn on the picket line himself. His career in the statehouse was too brief to accomplish much else, for his district was reapportioned out from under him a year later. In 1967 he succeded his mentor, J. Raymond Jones, as district leader for the Carver Democratic Club, a position that he held for the next two decades.

In 1970, after having declined an appointment as deputy commissioner of the New York City Human Resource Administration, Dinkins was named counsel to the city board of elections, a part-time position that enabled him to retain his law practice. Two years later he was appointed to the board itself by the city council and was promptly elected its first black president. During his term, he quietly pressed for less stringent voter-registration rules and other election reforms but opposed a set of reforms put forward by Louis Lefkowitz, who was then the state attorney general. He found the work so frustrating that he resigned in June 1973. Later that year his career nearly ended in an embarrassing scandal that has dogged him ever since.

In recognition of his support for the city comptroller Abraham D. Beame in his successful bid for mayor of New York in 1973, Dinkins was rewarded with the post of deputy mayor for planning. In responding to questions for a routine background investigation before his official appointment, however, Dinkins revealed that he had not filed federal, state, or local income taxes for the previous four years, prompting Mayor-elect Beame to withdraw his support. At a news conference on December 28, 1973, Dinkins, his voice breaking with emotion, announced that he was withdrawing from the nomination. As to why he failed to file, he explained simply, "I was busy taking care of other people's business." Although the matter has haunted his rise in politics ever since, receiving fresh attention during the 1989 mayoral campaign, he has never elaborated on that statement. He promptly paid as much as $25,000 in back taxes, interest, and penalties, a portion of which he had to borrow, and resumed his law practice.

After languishing for two years in political exile, Dinkins was redeemed by Mayor Beame, who in September 1975 appointed him city clerk to succeed Herman Katz, who had resigned amid charges, never proved, of corruption. The city clerk does little besides process marriage licenses and the financial-disclosure forms of public officials, but the plum patronage post afforded Dinkins an opportunity to rehabilitate his jeopardized reputation and establish political ties that would later prove useful. "Every night he wore a tuxedo and went to four events," Mark Green, a liberal Democrat and Dinkins supporter, told Howard Kurtz for the *Washington Post* interview. "He attended more things than humanly possible. He would ask to see pictures of your kids, and he wouldn't just glance at the pictures, he would stop and talk about your kids." During that time, he also headed the Coalition of Black Elected Democrats and, despite his reputation for caution, occasionally staked out a bold position. In 1984, for example, he endorsed Jesse Jackson for president at a time when most mainstream black politicos were supporting former vice-president Walter F. Mondale. The next year he came out for Assemblyman Herman ("Denny") Farrell for mayor while other black leaders in the city withheld their support.

Perhaps what surprised observers most, however, was Dinkins's decision in 1985 to challenge Louis Farrakhan, the controversial leader of the Nation of Islam, for his public denunciation of Israel and the Jews. In openly criticizing Farrakhan for what Dinkins called his "blatantly antisemitic remarks," the soft-spoken city clerk incurred the wrath of the Islamic leader and his congregation of hard-core zealots. After Farrakhan denounced him as a "traitor" before a crowd of 25,000 at Madison Square Garden, Dinkins was assigned special police protection.

Meanwhile, Dinkins embarked on an eight-year quest for the presidency of the borough of Manhattan. In 1977 he ran to succeed Percy Sutton, who stepped down to become the first black to run for mayor of New York, but Dinkins was outspent by Robert F. Wagner Jr. and Andrew Stein, the eventual winner, and came in third with 16 percent of the vote in the Democratic primary. In 1981 he received 47 percent of the primary vote in what had been perceived as a quixotic campaign to unseat Stein. When Stein resigned to become president of the city council in 1985, Dinkins was the clear favorite to succeed him as borough president. His most formidable opponent that year, Assemblyman Jerrold Nadler, an antiestablishment Democrat, sought to portray Dinkins as too friendly with the borough's megadevelopers (both Donald Trump and Peter S. Kalikow supported Dinkins), but Nadler's strategy backfired, and he was buried in a two-to-one landslide.

The primary power of a borough president derived from his ex-officio seat on the board of estimate, New York City's governing body (until 1990, when the board was abolished), which reviewed the city budget and major contracts with the city. During his four-year term, Dinkins earned a reputation as a friend of the poor, the homeless, and the victims of AIDS, and as a voice of reason in a racially tense city. In 1986 he derailed a proposal by the administration of Mayor Edward I. Koch for the city to subsidize a large luxury-housing development and held up approval of the construction of similar apartment buildings on the old Madison Square Garden site until developers agreed to add 132 low- and moderate-income units. To suggestions that money earmarked for homeless shelters could be better spent expanding an overcrowded prison system, Dinkins spoke out with uncharacteristic fervor. "Are we to believe," he asked sharply, as reported in the *Village Voice* (May 26, 1987), "that the homeless are nothing more than criminals and that building jails can be equated to sheltering homeless men, women, and children? I find this ludicrous and unconscionable."

Although gay activists were skeptical of Dinkins's commitment to their concerns, he pressed for increased funding for AIDS prevention and spousal benefits for gay couples. While many politicians were expressing outrage at Mayor Koch's comment during the 1988 New York presidential primary campaign that a Jew would have to be "crazy" to vote for Jesse Jackson, Dinkins, the state chairman of the Jackson effort, said only that the mayor's remarks caused him "concern" and "distress." Similarly, amid the furor over the sensational Tawana Brawley affair, Dinkins refused to join other black leaders in denouncing Governor Mario Cuomo and state Attorney General Robert Abrams as "racists" for their handling of the case. He even criticized the tactics of Brawley's advisers.

In his gravest clash with the other borough presidents, Dinkins cast the deciding vote in favor of a 1987 Koch plan to build eleven shelters for the homeless. Critics charged that Dinkins had reneged on an agreement to oppose the plan unless the location of the shelters was changed, but he claimed that no such agreement existed and that he switched sides at the last minute because Koch agreed to add 1,000 new low-income apartments to the project. The most frequently heard criticism of Dinkins's performance as borough president was of his deliberative pace. He farmed out authority piecemeal to a variety of aides instead of delegating it to a single deputy, and he often let board of estimate meetings drag on well past midnight.

Coming under increasing pressure to challenge Koch in his bid for an unprecedented fourth term as mayor, Dinkins agreed to commission a poll to determine his chances and, bolstered by its findings, announced his candidacy in February 1989. Because of the lackluster performance of the other contenders in the primary, Comptroller Harrison J. Goldin and Richard Ravitch, a real-estate developer, the anti-Koch forces quickly coalesced around

Dinkins, who ran a front runner's campaign. Even as the race intensified in the closing days, Dinkins rejected advice that he attack Koch personally and refused to respond to goading by the Koch forces that his close relationship with Jesse Jackson should give Jewish voters pause. Instead, Dinkins hammered away on the need to do more about drugs, housing, education, and crime. He proposed making random drug testing a condition for parole and probation and recommended the creation of drug-free zones around schools. He called on real-estate developers to build more low- and moderate-income housing, and he promised to create a school-improvement task force to target and turn around failing schools. On September 12, 1989 Dinkins defeated Koch by about 50 to 42 percent, garnering nearly all the black vote and about 30 percent of the white, including about 25 percent of the Jewish voters.

Dinkins entered the general election with a commanding lead over the Republican contender, Rudolph Giuliani, the former United States attorney for the Southern District of New York, who was viewed as the strongest GOP mayoral candidate since John V. Lindsay. Aided by the media wizard Roger E. Ailes, Giuliani set out to contrast his record as a crime-busting prosecutor with that of Dinkins, whose record of income tax avoidance was resurrected once again. Compounding Dinkins's problems was the disclosure that he had sold stock in a privately held firm to his son for $58,000, even though he had valued the stock at more than $1 million on state financial-disclosure forms just two years before the sale. Although Dinkins contended that the discrepancy was the difference between the breakup value of the firm listed on the disclosure forms and the fair market value for which he sold it to his son, Republicans denounced it as a stock-parking scheme and part of the pattern of a clubhouse politician who has little regard for financial propriety until he gets caught.

Giuliani, bruised in the Republican primary and inexperienced as a campaigner, stepped off to a rocky start himself. His themes of competence and integrity became blurred in September, when the Jewish comedian Jackie Mason, a Giuliani supporter, lapsed into his ethnically charged act on the campaign trail, calling Dinkins "a fancy *schvartze* with a mustache." But in the final days, Giuliani regained his stride and planted enough doubts about Dinkins to cut deeply into his lead, despite the Democrats' five-to-one registration advantage in the city. On November 7 Dinkins held on to a two-point lead, again with about 30 percent of the white vote but only 40 percent of those who had voted for Koch in the primary, to be elected the first black mayor of New York City. In his inaugural address on January 1, 1990, Mayor David Dinkins pronounced his often racially polarized city "a gorgeous mosaic of race and religious faith" and vowed that his "administration will never lead by dividing, by setting some of us against the rest of us."

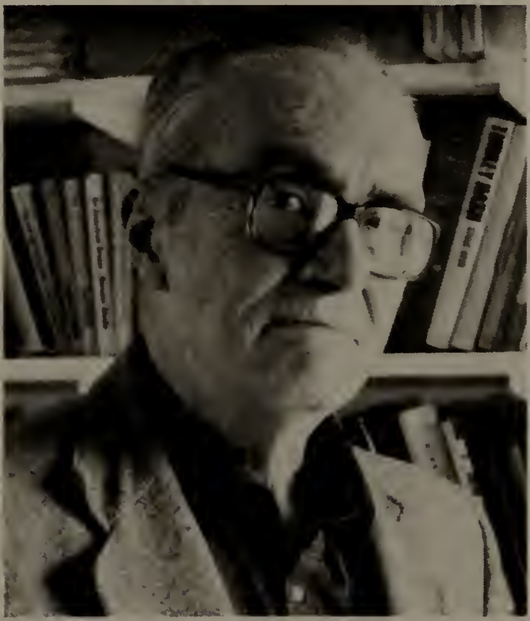
Although Dinkins's priorities were the construction of more housing for the poor and homeless, better health care, particularly for children, and a crackdown on drugs and crime, on assuming office Dinkins was confronted with a projected budget deficit of $400 million for the current fiscal year (which subsequently rose to over $1 billion) and a gap of more than $1 billion for the fiscal year beginning July 1, leaving few resources for programs that he cherished. (Reasons cited for the deficit included a shortfall in tax receipts as a result of slow growth in the economy.) Adopting a pragmatic response, in February Dinkins reluctantly but authoritatively announced that his administration was committed to a fiscally prudent policy: "Let me be very plain: service reductions are inevitable; higher taxes are necessary; sacrifices will be required—on this we have no choice." Consistent with those views, in May the Dinkins administration announced that its $28 billion 1991 budget would include $800 million in new taxes (representing the largest tax increase in the city's history), in addition to cuts in spending in nearly all social services.

But if Dinkins seemed to have taken the city by its horns, by mid-summer the mayor seemed increasingly on the defensive, with his critics accusing him of reacting haphazardly to events rather than shaping them. When a wave of random shootings claimed the lives of more than a dozen children, for example, Dinkins hurriedly decided to hire an additional 1,000 police officers by the following spring, reversing his earlier pledge to delay hiring more officers in order to keep spending under control. Similarly, when the press began to criticize Dinkins for his failure to actively seek a resolution to a dispute between a number of blacks and a Korean grocery-store owner in Brooklyn that had escalated into a prolonged and racially charged boycott of the store, the mayor lurched from a policy of behind-the-scenes diplomacy to an apparently hastily conceived strategy of appealing directly to New Yorkers, in a speech broadcast live on local television, for racial calm.

At a time when the mayor was increasingly coming under attack, Dinkins made several other politically risky decisions, including his acquiescence to the financial demands of the teachers' union for salary increases, which many say the city cannot afford, while at the same time calling for new taxes to pay for a billion-dollar anticrime program and announcing that his administration may be forced to lay off up to 15,000 city workers. Although it would be difficult, if not impossible, to find a single voter opposed to improved education or more peaceful New York City streets, the sense that his initiatives were hastily, and perhaps poorly, conceived led many political observers to suspect that Dinkins lacked a well-formulated program. "The people are ahead of the politicians," former governor Hugh L. Carey recently said, "and they sense something going wrong."

David Dinkins has been described as neat, affable, and well-mannered. He is notoriously tardy for appointments, but when he finally appears, he is invariably impeccably groomed, usually in custom-made pinstripe suits. An avid tennis player with a strong forehand but a weak serve, he maintains a collection of tennis books and magazines. He and his wife, Joyce, who from 1978 until Dinkins's election as mayor was coordinator of metropolitan affairs for the New York State Division of Taxation and Finance, have two children: David Jr., who works for a boxing promotion firm in Manhattan, and Donna Dinkins-Hoggard, a nurse-midwife who lives in Connecticut. Dinkins was the first male member of the Manhattan Women's Political Caucus.

References: Ebony p28 F '90 por; N Y Newsday p8+ N 8 '89 por, p2+ N 10 '89 pors; N Y Times B p7 N 8 '89 pors; U S News 107:54+ N 20 '89; Village Voice p18 My 18 '87 pors; Who's Who among Black Americans, 1988; Who's Who in American Politics, 1989



Dugan, Alan

Feb. 12, 1923- Poet. Address: Box 97, Truro, Mass. 02666

In a poem entitled "Speech for Auden," Alan Dugan wrote: "You American poets die/of alcohol, America, and lies;/of self-parody, bad sex,/ Academia, and crankiness,/so do try to be pure/in your functional insanity." Dugan has written many poems about survival—surviving a rough childhood, surviving World War II when so many others perished, and surviving as a poet in the United States, where so many poets have begun brilliantly and quickly faded, into alcohol or into the academies. Perhaps Alan Dugan has survived because he was never a promising young poet with the burdensome expectations of a voracious literary world thrust upon him. He worked for years in obscurity before he appeared upon the scene as a major poet in his early middle-age, old enough and wise enough to avoid the usual pitfalls. Already in his first book he had found a poetic style uniquely his own—terse, witty, blunt, and unsentimental—that has served as a talisman to ward off lies, self-parody, and crankiness. If, in the eyes of the world of the philistines, being a poet is a functional insanity, Dugan has been pure and uncompromising in that vocation.

Alan Dugan was born on February 12, 1923 in Brooklyn, New York, the only child of Irish-American parents. One of his grandfathers had been a New York policeman, the other an engineer on the Metropolitan Transit. His father was a salesman, and his mother, when she finally won the right to take a job outside the home, worked for fifteen happy years as an information clerk at Stern's department store in Manhattan. "We were a lower-middle-class, upwardly mobile Irish family, trying as hard as we could to get out of the slums," Dugan told Edward Nobles in an interview for the *American Poetry Review* (May-June 1983). "It was an unhappy family. Just like most families. . . . But that has nothing to do with what goes into the making of a poet." It was in the context of the family, however, that Dugan began to write poetry. "I started off because of a typical Oedipal conflict," Dugan told Edward Nobles. "I was in competition with my father. He used to recite bad poetry at family parties, so I resolved to better him."

His poor eyesight made Dugan a solitary and bookish child. In high school he joined the staff of the school newspaper and began writing. His first efforts were prose imitations of Thomas Wolfe, and he would walk through the streets of his neighborhood at night declaiming like him. "I didn't know I was making poetry," he told Edward Nobles. "I thought I was making prose. I rejected the notion that I was writing poetry, because that was strictly fairy stuff from where I came from. . . . Until I found out in my first year of college that there were actually poets, I thought I was going to be a prose writer."

For the Dugans, upward mobility involved a move from Brooklyn to the neighboring borough of Queens. Alan Dugan went to school in both boroughs and began his university work in 1941 at Queens College, which has since become part of the City University of New York. In 1943 he won the Queens College Poetry Prize. After two years of college, he was drafted into the United States Army, where he served for three and a half years as an aircraft-engine mechanic in the Air Force. "I wanted to go to war," he told Nobles. "I wanted to be in the army because I was an anti-fascist. . . . Then I quickly learned that the major enemy wasn't the Nazis, but my officers!" Nonetheless, he added, "I had an easy war. During the war I spent most of the time in the Pacific on the Marianas Islands, Guam. I was there when they sent over the bombs for Hiroshima and Nagasaki. We were in a B-29 squadron, and we were there when the things got loaded. . . . I've written a number of poems on army life. There's something about armies, they never change. They're always 150 years behind."

When he got out of the army in 1946, Dugan spent some time bumming around, attempting to hitchhike across the country. He continued to write poems, and some of the poems that he wrote in 1946 and 1947 he rediscovered and reworked many years later. A poet that Dugan had greatly admired and imitated during the war years was Karl Shapiro, who after the war became the editor of *Poetry* magazine in Chicago. Dugan sent him a group of twenty or thirty poems, "out of desperation," he said, so discouraged had he become from rejection slips, and Shapiro chose to publish some of them. In 1946 Dugan also received an award from *Poetry* magazine. Before long, he returned to college on the GI Bill, this time at Olivet College in Michigan. It was there that he met the painter Judith Shahn, whom he married in 1955. Because of the failure of a strike prompted by an academic-freedom dispute at the college, Dugan and Shahn left Olivet. They then enrolled at Mexico City University, where Dugan took his bachelor's degree in history in 1949.

The economic penalties of being a poet have always weighed heavily upon Alan Dugan, and the hard necessities of life figure prominently in his poetry. Since his youth he has considered himself a Marxist, and he has identified not with the class of his origins but with the declassed intellectuals. "I'm absolutely declassed as an intellectual, as an educated person, and as a poet," he told Edward Nobles. "My parents wanted me to get an education, I got one. And I moved away from their class entirely. They never forgave me, which is absolutely normal." In high school, in the army, in college, and in Mexico, he was always among the "outcasts and intellectuals." He elaborated on that position in an interview with J. C. Ellefson and Belle Waring for the *American Poetry Review* (May–June 1990): "And from all the intellectual and artistic groups I was part of, I am the only one who ever became a poet and who survived. There were some who committed suicide or drank themselves to death and some who took a job someplace. It's only after I won a prize and started moving around in literary circles that I met other poets. Nobody from my own background . . . of all the would-be writers and intellectuals that I knew, ever became a poet and survived."

For a number of years, Dugan survived at a variety of jobs without giving up the poet's vocation and without surrendering that distance from the Establishment that being a poet involves for him. "A young writer has to beware of staying out of the lumpen, or else it's an early death," he told Ellefson and Waring. "In the old days, when I was young, you could get a job as a waiter, or a bartender, a dishwasher, anytime. You can't do that anymore." Dugan worked for a time at an advertising agency and then for the *New York Enquirer*, before it became the *National Enquirer*. He then ran his own business, together with his wife and another couple, producing greeting cards. "If you run your own business," he told Ellefson and Waring, "you take it home with you at night and then you can't work. . . . So people criticize poets for becoming teachers, but . . . if a poet gets offered a job as a teacher, he's a fool not to take it, because you get time off to write." The last job that Dugan had before he became known as a poet was with Butler & Doerfler, as a maker of plastic botanical and biological models used as teaching aids. "I kept at it," he said. "I kept working and finally I got a couple of prizes and retired to making a living as a poet. You can't make a living out of poetry, but you can make a living as a poet, by winning prizes, by being a poet in residence, by giving readings." As he "kept at it," he was publishing poems in the *New Yorker*, *Accent*, *Poetry*, and the *Saturday Review*.

The turning point in Dugan's fortunes and the beginning of his career of "making a living as a poet" came in 1961 with the publication of his first book, *Poems*, which, when submitted in manuscript form, had been chosen by Dudley Fitts as the 1960 winner of the prestigious Yale Series of Younger Poets. In the Boston-based *Christian Science Monitor* (April 27, 1961), Philip Booth heralded the arrival of an important new poet by calling Dugan's *Poems* "the most original first book that has appeared on any publisher's poetry list in a sad long time." In another review emanating from New England, Peter Davison wrote in the *Atlantic* (November 1961): "So many of the controlling images in Dugan's first book emerge from the knowledge of the squalor and confusion of war, from the self-absorption of the captive, from the inner suffering of the tortured prisoner, that it is not, perhaps, surprising that the poems dealing with other themes often lapse into wordiness and contrivance. When Dugan is at work in his favorite role, the language simplifies itself, the verse takes on a crestfallen irony, and the lines speak in a straightforward earthy rhythm." The book was widely reviewed, for the most part favorably, and in 1962 it won three major literary honors: the National Book Award, the Pulitzer Prize, and the Prix de Rome from the American Academy of Arts and Letters. At the age of thirty-nine, Alan Dugan found himself famous.

The National Book Award brought Dugan $1,000, the Pulitzer Prize, $500, and the Prix de Rome, $3,500, in addition to a one-year fellowship in Rome with the American Academy. After his Italian sojourn, he spent a year in Paris (1963–64) on the first of two Guggenheim fellowships. "In retrospect, I'm kind of sorry, artistically speaking, that I left the United States," Dugan told Edward Nobles. "Because, in a sense, I left my roots at a time when I was working very well. . . . It's extremely difficult to make a poem about a culture you don't understand. It's difficult to make a tourist poem that comes out of the dream, the unconscious. . . . As a poet, it might have been a mistake for me to get away from the sound of my own spoken language of actual people, of hearing it all around me."

In the following year Dugan embarked on poetry readings throughout the United States. In the 1965–66 academic year he was a visiting lecturer in poetry at Connecticut College, and in the next year a Rockefeller Foundation Grant enabled him to travel through Mexico and Central America. A second Guggenheim Fellowship took him back to Mexico in 1972–73. He has been a poet in residence at Sarah Lawrence College in Bronxville, New York and at the University of Colorado at Boulder, and he has given lectures and poetry readings and supervised workshops in many universities throughout the United States. Since 1969 he has been associated with the Fine Arts Work Center in Provincetown, Massachusetts. He is now a trustee of that institution and a member of its writing committee.

Over the years Dugan has continued to publish his poems in journals such as *Poetry*, *Partisan Review*, the *Saturday Review*, and the *American Scholar*. When they appear in book form, they usually receive mixed reviews from critics. After reading Dugan's second volume, entitled *Poems 2* (1963), Gilbert Sorrentino in *Book Week* (March 1, 1964) called it "a book of clever poems by a woefully clever poet. To anyone not familiar with the currents and achievements of contemporary poetry as exemplified by Olson, Duncan, Dorn, Creeley, and Ginsberg, to name a few, this work will stand as avant-garde, daring, fresh, and virile. It is, unfortunately, as was his first book, *Poems*, a slick and dexterous handling of materials hammered out in sweat and obscurity by his betters." X. J. Kennedy, however, gave the book a favorable review in the *New York Times Book Review* (December 22, 1963): "There may be chaff in this new collection, but I hope [Dugan] will maintain his stepped-up rate of production. . . . It is a pleasure to report that *Poems 2* adds substantially to the body of work that ought to endure. . . . It is as if the shade of Lucretius had been reincarnated, secular and skeptical, speaking a plain stodgy no-nonsense American prose, like that of your nearest bartender. Dugan, by the way, has a sharp eye for the sights and sounds of New York, its winos and beggars."

Dugan's *Poems 3* was published in 1967, and in 1969 the Yale University Press brought out *Collected Poems*, incorporating work from the first three volumes, all published by Yale. The publication of *Collected Poems* gave readers an opportunity to sample Dugan's work to date in one volume, and it enabled critics to assess Dugan's career. In the *New Statesman* (January 1, 1971), Alan Brownjohn defined Dugan's chosen role as "that of the poet as fantastic. . . . His way with reality is to extract from it exuberantly whimsical images in this fashion (he has a bright, smart, ingenious eye), then manipulate them in a furiously artificial way through the course of a poem until they begin to take on their own kind of fantastic logic. . . . If in this process a point is achieved, . . . it is often interesting and touching, in a sardonic, self-deprecating way. But more often you feel you are reading poems which suspend themselves from elaborate, cryptic titles and dance a routine of metaphysical ingenuity around nothing in particular." An anonymous reviewer in the *Times Literary Supplement* (January 22, 1971), acknowledging that only a few of Dugan's poems were as good as his best, praised *Collected Poems*: "Dugan's characteristic form is an extended conceit presented in a simple, nursery-rhyme pattern. . . . Within this he produces exuberant themes and variations in a tone of loud despair. His rages for order bulge with furious, funny life; and to read them is to feel in touch with one of the least hackneyed minds of American poetry."

Dugan's next volume of poems, published in 1974, was entitled *Poems 4*. It has often been observed that the stripped-down titles of his books are emblematic of the spareness and severity of the poems they contain. Reviewing *Poems 4*, Victor Howes observed in the *Christian Science Monitor* (May 1, 1974) that Dugan's "poems are terse, ironic, stripped of rhetoric, false emotion, pretense, with an honesty that cuts to the quick. . . . These are the poems of a hardbitten, hard-biting master who has earned his medals in the fields of love, work, war, and politics, and who returns to caution us to forbear, to endure, to be bold, be bold, but not too bold."

Poems 5 appeared in 1983 as a section of Dugan's next volume, *New and Collected Poems, 1961–1983*. Appraising the book in the magazine *Poetry* (February 1985), J. D. McClatchy was grateful that it brought "back into print some marvelous poems—after twenty years still bright with bitterness—and [put] into perspective [Dugan's] peculiar career." But that perspective, McClatchy found, was not flattering to Dugan's later work: "By his third book it was apparent, and by the fourth and fifth too obvious, that Dugan was plowing a very narrow field. It is not just that his misanthropic tone had hardened into a mannerism, but that it prevented access to larger, more complex areas of experience. The new poems, his fifth installment, are tired rant, merely whines and grudges." In *World Literature Today* (Autumn 1984), Ashley Brown speculated that the new collection might finally generate the critical commentary on Dugan's work that was surprisingly lacking. Brown suggested that Dugan might be compared to several other American poets who were also born in 1923: Anthony Hecht, James Dickey, Louis Simpson, Denise Levertov, and Daniel Hoffman. "Dugan never had the foreign experience that Simpson and Levertov had in their childhood or the regional experience that Dickey had in his," Brown wrote. "He is the completely urban poet who, unlike the others, makes no appeal to history or 'culture' or to a transcendent view of life."

In the *Dictionary of Literary Biography*, Thomas McClanahan characterized Dugan's poetic personality as one of rebelliousness tempered by reason: "Because of his many ironic poses, it is difficult to get close to a poet like Dugan. He faces the world precariously, unwilling to flatter his own ego at the expense of accurate description or truthful insight. He is honest, and although he presents life in all its rawness and negativity, he is also proud. Dugan's experience, as he posits it in poem after poem, is saturated in doubt and is certainly touched by nihilism." Dugan's rebelliousness and his Marxism have so colored the position he takes as a poet in relation to the world that he often writes from a declared Marxist perspective, usually with a humorous or ironic twist. His most recent volume, *Poems 6* (1989), includes such poems as "Marxist Analysis of the Fifth Labor of Hercules" (cleaning the "horseshit" out of the Augean stables) and "Why There Is No Class Solidarity in America: I Read It in *The Times* Aug. 2, 1978." Dugan has always taken a critical view of the Establishment. In his life, as in his poems, he has been concerned with the nitty-gritty of economic realities, in the difficult art of getting by and staying alive in a world that is hostile, if not entirely inimical, to poetry. As he told Ellefson and Waring, "You have to stay afloat somehow, so that means fooling with the Establishment somehow: taking the money and running. Or going along with the Establishment, getting grants and awards, getting into the university system, getting money that way. . . . You might have to pretend to obey the rules in the capitalist bourgeois system, but you have to become a unique rebel within the system. Somehow. Because there's plenty of cracks and niches in the system where a shrewd amoral artist can survive."

Death is another major theme in Dugan's recent poetry. In *Poems 6* there are two poems—on facing pages—that are characteristic of Dugan's subject matter and of his cool, sinewy style. The first is entitled "On the Death of Norman Dukes," and it begins: "When the poet was dying of cancer/he had to get rid of his airplane./He couldn't fly anymore/and couldn't keep up with the payments:/it would be a burden on Nellie/so he had to get rid of his airplane." The second, which adds a touch of the macabre to the theme of death, is entitled "Lament for Cellists and Jacqueline DuPré": "When the beautiful cellist Jacqueline DuPré/died of multiple sclerosis at forty-two/all the cellists grieved, and one/fell on her instrument, not/as a sacrifice, but as an accident,/if there are such accidents."

When Belle Waring pointed out to him that there were no fewer than twelve poems on death in *Poems 6*, Dugan replied that he had not realized that there were so many but that there was no doubt a reason: "It's because when I had this operation on my hip two years ago, I died on the operating table. . . . They told me I had technically died. My heart had stopped and they had to start it going again, so I started joking—my soul didn't fly around the operating room; I didn't see anything, so I found out the nature of death: it's an absolute nothing. I knew now I had always been correct. There's none of this baloney about heaven or hell or purgatory." Although Dugan was brought up as a Roman Catholic and feels strongly influenced by Christianity and the Bible as well as by Zen and other religious movements, in his life as in his work, he remains an ironist and a skeptic. "I'm still as puzzled and despairing as I was when I was thirteen and a half years old," he told Edward Nobles. "I've been speculating on political systems and religious systems all my life. I remain a skeptic in all matters. Let's say I'm appalled by the human condition, and so I make fun of it." While he aims at commitment and engagement in the political and aesthetic problems of his time, Dugan does not consider his poetry didactic, nor does he think poetry ought to be.

Dugan and his wife, Judith Shahn, the daughter of the artist Ben Shahn, live in a small house in the sand in Truro, Massachusetts, on Cape Cod. Her studio, crowded with paintings and prints, is separated from his book-lined study by a revolving wall—blank on one side and a bookcase on the other. The Dugans also keep an apartment in New York's Greenwich Village, for even though he spends a majority of his time on Cape Cod, the poet feels rooted in New York. "I have to spend quite a bit of time in New York because I'm a New Yorker," he told Edward Nobles. "I get cabin fever, I want to get back to New York. Just for the smell."

Alan Dugan is a tall, thin man with a high forehead and gray hair. He wears thick glasses and walks with a cane as a result of his hip operation. He smokes cigarettes and speaks in a rhythmic monotone with a Brooklyn accent. In his typical matter-of-fact way, Dugan summarized his life and art in his conversation with Ellefson and Waring: "There's nothing romantic about it. If you have the *duende* ["it"], you do it by application, by revision, by work. And if you make some poems out of it—you're lucky—you survive, but it's not easy. You become a poet. The lives of the poets do not make pleasant reading, do they?. . . . When I was younger I used to be fearful of death, and now I'm not. I'm going all the way down—looking."

References: American Poetry R p3+ My-Je '83 por, p43+ My-Je '90 por; N Y Post p60 Je 19 '63 por; Contemporary Authors vols 81–84 (1979); Dictionary of Literary Biography vol 5 (1980)

Dumas, Roland
(dü mä´ rō läN)

Aug. 23, 1922- Foreign minister of France. Address: Ministry of Foreign Affairs, 37 Quai d'Orsay, 75007 Paris, France

As a longtime personal friend of President François Mitterrand of France, the foreign minister

Roland Dumas

Roland Dumas enjoys a place of paramount influence within the councils of the French government. A loyal supporter of Mitterrand throughout his erratic political career, he is said to be the most trusted confidant of the aloof French president, prompting one French magazine to dub him "Monsieur le Vice-Président." Dumas is not regarded as a traditional French politician, for although he has served in the General Assembly sporadically since he was first elected, in 1956, he has never enjoyed very popular support and has had to switch his constituencies from time to time.

Dumas has attracted far greater national attention as a lawyer with a long list of celebrity clients, including many artists. He represented Pablo Picasso for many years, for example, and, after the artist died intestate in 1973, dominated the protracted legal battle that ensued. As foreign minister, Dumas has gotten on well with his counterparts in other Western capitals, but even those closest to him, while appreciating his intelligence and command of world affairs, concede that he is as distant and enigmatic as the president he serves. "I've known him a long time," a close friend was quoted as saying by John Newhouse in an in-depth profile of Dumas for the *New Yorker* (December 30, 1985), "but don't ask me what he thinks about anything—relations with the United States, the Soviet Union, or anything else, really—because I simply don't know. No one knows. There is an air of mystery about him."

The son of Georges Dumas and his wife, the former Elisabeth Lecanuet, Roland Dumas was born on August 23, 1922 in Limoges, the capital of the Haute-Vienne Department of France. Georges Dumas, a hero in the French Resistance who sheltered Jews in his home during the Nazi occupation, was executed by a Gestapo firing squad on March 24, 1944, along with other Resistance fighters from the area. "He was the model for me in life," Roland Dumas said of his father in an interview for the *New Yorker* profile. For many years Dumas has attended the annual memorial ceremony for those shot that day, and in 1989 he planted a tree in Israel in honor of his father. Roland Dumas's sister, Georgette, is a painter in Paris.

Dumas was educated at the Lycée de Limoges and, later, at a Roman Catholic college in Lyons, where in 1941 he, too, joined the French Resistance, distributing Free French literature and helping Jews escape to Switzerland. In March 1942 he was jailed for helping to organize a boycott of a performance by the Berlin Philharmonic in Lyons. He escaped three weeks later and eventually made his way to Paris. Enrolling at the University of Paris, he studied law, sang in student opera productions, and continued to work with the Resistance. After the war he received a degree from the London School of Economics, to which he had been admitted on a grant established by Great Britain for the children of slain French Resistance fighters. He also attended the School of Oriental Languages in Paris.

In the late 1940s Dumas seriously considered a career in opera but settled on the law instead. Admitted to the French bar in 1950, he set up practice in Paris, but he attracted so few clients in the early years that he began moonlighting as a journalist for a financial-news service. "I liked journalism," he told John Newhouse, "but I knew I couldn't make it my profession. As a journalist, I wasn't my own master. I wanted to be free—free to do politics." In a major scoop, Dumas secured the first interview granted by Major General Mohammed Naguib after he overthrew Egypt's King Farouk in a military coup in 1952 and an interview of Iranian nationalist leader Mossadegh.

In his first important legal case, in 1953, Dumas successfully defended Georges Guingouin, a former Resistance leader and later the mayor of Limoges, who had been arrested for summarily executing those who had collaborated with the Nazis during the war. The next year Dumas received additional attention as the defense counsel in the celebrated "Affair of the Leaks," representing Jean Mons, a high-ranking defense-ministry official accused of passing classified information to French Communists. Dumas persuaded the court that Mons was an unwitting accomplice whose only mistake had been to leave sensitive information carelessly lying about the office, where two other civil servants charged in the case were able to exploit it.

In 1969 *Le canard enchaîné*, the satirical weekly, retained Roland Dumas in defense of a libel suit that had been brought by Jacques Foccart, a senior French diplomat. The magazine had published a story charging that Foccart had placed listening devices in the offices of President Charles de Gaulle. Although the weekly's reporters believed the story to be true, they could furnish Dumas with no hard evidence to support it. Armed with such a flimsy brief, Dumas proceeded to argue the case with the same lightheartedness and sardonic humor for which *Le canard enchaîné* itself is famous, and the suit eventually was dismissed. Dumas also represented the weekly in several subsequent actions, most notably as plaintiff in a suit charging that the French government had bugged its editorial offices in 1973. Although the suit was dismissed, the terms of the agreement required the government to reimburse *Le canard* for its legal costs.

Dumas pioneered the practice of legal specialization in France, a country where attorneys traditionally offer a full range of legal services. It was through Pablo Picasso that he became famous as a counsel to artists and other celebrities, among them Marc Chagall, Georges Braque, Alberto Giacometti, Jean-Paul Sartre, Simone de Beauvoir, and Roger Vadim. Dumas's association with Picasso began in 1966. Upset with his attorney for failing to suppress the serialization of a biography about him by a former lover, Picasso transferred his business to Dumas, whom he remembered for his work in representing an art gallery in litigation involving a fake Picasso. The artist so enjoyed Dumas's company that he often invited the lawyer to dine or to pose for him. (A Picasso portrait of him hangs in Dumas's home.)

In 1969 Dumas resolved a dispute between Picasso and another former lover, Marie-Thérèse Walter. For thirty years Picasso had sent her money each month; when he suddenly stopped, Walter was so unnerved at losing what had been her principal means of support that she wrote him a scathing letter that he interpreted as a threat on his life. Dumas dispelled the artist's paranoia but explained that, by contributing to her support for such a long time, Picasso had incurred a "natural obligation," according to French law, for her welfare. Dumas persuaded Picasso to resume the support payments in exchange for certain assurances from Walter.

When, in 1973, Picasso died without leaving a will, Dumas represented his widow, Jacqueline, against five other relatives claiming a share of an estate valued conservatively at $260 million. For seven years the Picasso estate was stalled in the courts while experts debated the valuation and equitable disposition of some 17,000 prints, 9,000 paintings and drawings, 6,000 lithographs, and 6,000 ceramics, plates, and pieces of sculpture. Dumas was widely credited with persuading Picasso's widow to settle for a third of the estate (instead of the 50 percent to which she was entitled under French law) and with making the French government agree to accept a portion of the art in lieu of taxes. Without a settlement along those lines, Dumas believed, the case would have dragged on indefinitely and ended in a mass liquidation of much of the estate, driving down the price of Picasso's works on the world art market.

"With all the antagonistic interests, Dumas could have exploited the situation and made himself even richer," a French government representative observed, as reported in the *New Yorker* article. "But his line was, 'If you all agree quickly, you can all benefit quickly. Otherwise, you might not benefit at all.' He reasoned that all those contesting personalities were linked by a single interest—benefiting from the enormous estate. It was very much in the family's interests to keep these works off the market. And the family's interests coincided precisely with those of the government. Dumas was the key influence. And, thanks to him, we got the pick of Pablo's estate."

Meanwhile, Dumas also was charged with deciding the fate of Picasso's celebrated painting of the destruction by bombing of the town of Guernica in the Spanish civil war. Since 1939 *Guernica* had been on loan to the Museum of Modern Art in New York City, where it was to remain, at Picasso's insistence, until the end of the dictatorship of Francisco Franco and the restoration of Spanish democracy. In the event of his death, Picasso left to Dumas's discretion the time and place of its return to Spain. After considering applications from several Spanish sites that had played important roles in the development of Picasso as an artist, Dumas delivered the painting to the Prado Museum in Madrid in 1981. For that achievement, he was awarded the Order of Isabel la Católica, Spain's highest honor, in 1982.

While his association with Picasso afforded Dumas an entrée to the art world, it was his friendship with François Mitterrand that introduced him to politics. As a young lawyer in the mid-1950s, Dumas opened an office on the rue de Bièvre on the Left Bank of Paris, next door to the residence that Mitterrand occupied until he moved into the Elysée Palace as president in 1981. Their friendship was sealed in 1959, when Mitterrand was entrapped in an embarrassing hoax that nearly ended his career and cost him the support of all but a few loyal followers. Mitterrand had been set up by a shadowy figure named Robert Pesquet, who told the politician that he had been hired by Algerian rebels to assassinate him for his opposition to Algerian independence. He did not want to kill him, Pesquet protested, but would be killed himself if he did not fulfill the contract.

Playing on Mitterrand's sympathies, Pesquet persuaded him to take part in a fake shooting, in which Mitterrand was to hide safely in the bushes while gunmen sprayed his abandoned car with bullets. The incident went off as planned, and for a brief time Mitterrand was heralded in the press for his narrow brush with death. But when Pesquet came forward to charge that Mitterrand had staged the shooting to boost his public standing and produced letters describing the incident in detail with postal markings that proved that he had mailed them before the incident took place, Mitterrand, who was serving in the French Senate at the time, became a laughingstock. Dumas was among the few in the Assembly who publicly defended Mitterrand at the nadir of his career—an act of loyalty that Mitterrand never forgot.

A confidant of Mitterrand's ever since, Dumas has served as his go-between with other political figures both at home and abroad. In 1965, for example, while Mitterrand was putting together the leftist coalition that later forced de Gaulle into a humiliating runoff election, Dumas was entrusted with the task of persuading Waldeck Rochet, the leader of the French Communist party, to join the effort. After more than three decades of intimate association with the often inscrutable Mitterrand, Dumas is regarded as a reliable barometer of his moods and thoughts. "I have come to know him well enough," Dumas was quoted as saying in the *Washington Post* (February 4, 1985), "to be able to grasp the nuance of what he says, to understand his words or even his silences, which can be more difficult to understand but just as important."

Dumas's own political career has had its vicissitudes. He was first elected to the National Assembly in 1956 from his native department, Haute-Vienne, on the Democratic and Socialist Union of the Resistance ticket, only to be defeated for reelection two years later amid the collapse of the Fourth Republic and de Gaulle's return to public life. In 1967 he was again elected to the National Assembly, this time from the Corrèze Department, on the Federation of the Democratic and Socialist Left ticket. The following year he was swept from office by the Gaullist tide that nearly cost Mitterrand his seat in the Assembly. Dumas joined the Socialist party in 1971, the year in which Mitterrand was elected party leader, and it was at Mitterrand's urging that he ran for the National Assembly for a third time in 1981, for the seat from the Dordogne Department. Although elected, he was ousted two years later, and he did not regain the seat until 1986. Dumas has often been perceived by his critics as a dilettante who is unwilling to undertake the tedious effort of cultivating a loyal constituency.

When Mitterrand was elected president of France in 1981, many observers were surprised that he did not find a place in the government for his old friend, and Dumas himself reportedly felt betrayed. Finally, on December 18, 1983, Dumas was appointed minister of European affairs, a newly created post within the Ministry of Foreign Affairs. (From July to December 1984 he served concurrently as government spokesman.) Although on paper he was to report to the foreign minister, Claude Cheysson, he had direct access to the president.

Within months of taking office, Dumas impressed observers by mastering the byzantine intricacies of continental politics. In negotiations with the British foreign minister, Sir Geoffrey Howe, in June 1984, he resolved the nettlesome question of Great Britain's contribution to the budget of the European Economic Community. During that period he also served as Mitterrand's envoy to African capitals, in which post he made a blunder in negotiations with Libya over a resolution of the conflict in Chad. In 1984 he helped to persuade Mitterrand to accept a deal with the Libyan leader, Muammar el-Qaddafi, that provided for the mutual withdrawal of Libyan and French forces from Chad. Although Mitterrand pulled out the French forces as promised, he later learned from United States intelligence that Qaddafi had reneged on the agreement.

On December 7, 1984 Dumas was promoted to the post of foreign minister, succeeding Cheysson, who resumed his seat on the European Commission, the executive body of the European Economic Community. Dumas served until 1986 and was reappointed foreign minister following Mitterrand's reelection as president in May 1988, though he took office amid some skepticism because of his role in the Chad fiasco and his lack of foreign-policy experience, for the post of French foreign minister traditionally has been reserved for career diplomats. In appointing Dumas, his most trusted adviser, Mitterrand signaled his intention to be his own foreign minister, while for his part, Dumas distanced himself from the foreign-service bureaucracy. At times he disappeared for days without leaving word where he could be reached, and he otherwise made it clear that his agenda was that of the president, not that of the career diplomats.

Although Dumas has never been popular within the Foreign Ministry, he has forged unusually close ties with his counterparts abroad, especially Sir Geoffrey Howe, the British foreign minister from 1983 to 1989, and Hans-Dietrich Genscher, Germany's minister of foreign affairs. In 1989 he served as cochairman of the international conference on Cambodia, which drew up a blueprint for peace in that troubled Asian country, and in 1990 he represented France in the so-called Two Plus Four talks, in which the four victorious powers of World War II supervised preparations for the reunification of the two Germanys. Dumas has tried to use his country's closer ties with Israel to promote a dialogue between Tel Aviv and the Palestinians. Although he improved relations with the Soviet Union, he supported the placement of United States Pershing and cruise missiles in Western Europe in the early 1980s.

In addresses to the United Nations in 1985, Dumas urged the United States and the Soviet Union to abandon plans for a space-based nuclear defense system and declared that France would maintain its nuclear capability until the superpowers agreed to disarm. In 1990 he was again criticized for his dealings with Libya, this time over a controversial agreement in which three French hostages were released by a Libyan-backed terrorist group barely a month after France had returned to Libya three Mirage jet fighters that had been withheld as part of an international arms embargo imposed against Tripoli. Although the Mitterrand government denied any connection between the two transfers, many observers were skeptical and were particularly incensed by Dumas's effusive expression of gratitude to Qaddafi for his "noble and humanitarian gesture." Dumas also helped to coordinate his government's response to the Persian Gulf crisis following Iraq's invasion of Kuwait in August 1990. (France had been a principal supplier of arms to Iraq.)

Roland Dumas is a ruggedly handsome man of medium build with a narrow nose, prominent chin, and graying brown hair that he combs straight back. He has been described as intelligent, soft-spoken, and secretive, especially about personal matters. Dumas works long hours and is notoriously late for appointments. His recreations include playing tennis and browsing in antiquarian bookshops and art galleries. Although he reportedly has a substantial art collection, its exact contents are unknown. He divides his time between an apartment in Paris and a rambling country home in the wine region of Bordeaux. On April 22, 1964 he married Anne-Marie Lillet, with whom he has a daughter, Delphine, and two sons, David and Damien. An earlier marriage to Theodora Voultepsis ended in divorce. In addition to his native tongue, Dumas speaks English, German, Spanish, and Russian. He has written several books on French law.

References: New Yorker 61:33+ D 30 '85 por; International Authors and Writers Who's Who, 1989; International Who's Who, 1990-91; Who's Who, 1990; Who's Who in France, 1985-86

Ellis, John Tracy

July 30, 1905- Roman Catholic priest; historian.
Address: Catholic University of America, Washington, D.C. 20064

"Perhaps more than any other man—save Pope John [XXIII] himself—Monsignor Ellis inspired the cleansing climate of self-scrutiny now beginning to infiltrate every level of American Catholicism." Thus wrote Francis R. F. Sheehan a quarter of a century ago in the *Saturday Evening Post* regarding John Tracy Ellis, whose reformist voice compelled attention in his church because it was grounded in preeminent scholarship. Ellis is a priest and historian long associated with the Catholic University of America, a pontifical institution, more directly accountable to the Vatican than most Catholic colleges and universities. He has written a score of books, including *American Catholicism*, an historical survey, and *American Catholics and the Intellectual Life*, his landmark indictment of the American Catholic "ghetto mentality" and its deleterious effects, especially in Catholic higher education. Among his more recent books is *Catholic Bishops: A Memoir.*

One of the two sons of Elmer Lucian Ellis, a retail-hardware merchant of modest means, and Ida Cecilia (Murphy) Ellis, John Tracy Ellis was born in the town of Seneca, Illinois on July 30, 1905. His mother was Catholic; his father was not. "We paid little heed to religious differences," Ellis wrote in "Fragments from My Autobiography, 1905-1942," published in the October 1974 issue of the *Review of Politics*, "and a family of Norwegian Lutheran background was as much a part of us as were the Catholic families of German descent who lived in the same block."

Like his brother, Ellis was reared in his mother's Catholicism. His early education took place in the four-room parochial elementary-high school in Seneca. In 1921, when he was sixteen, he entered a boarding school run by the Viatorian Fathers in Bourbonnais, Illinois—Saint Viator Academy and College, where he finished the last two years of secondary school and did his four years of undergraduate college study, working part-time to help pay tuition and board. Although he loved "the warm and friendly atmosphere of this country college," he later realized that he and the other students there were "still firmly held captive by the siege mentality of the Council of Trent in which our grandparents had been reared" and "were quite oblivious of developments in the Protestant world." Aside from "several distinguished teachers," the faculty displayed a "lack of ability," an "absence of proper training," or "intellectual sloth" and "indifference," especially in the teaching of religion, or theology—a phenomenon then "unfortunately . . . all too common in Catholic institutions."

Ellis, who remembers "playing priest around the age of ten," made the decision actually to become a priest when he was at Saint Viator's. It was a tentative decision, about which he would vacillate for years. More resolute at first was his aspiration to be an historian and a teacher of history with which he left Saint Viator's after receiving his B.A. degree in 1927. With the help of a Knights of Columbus scholarship, he went on to graduate work in history at the Catholic University of America in Washington, D.C. While earning his M.A. (1928) and Ph.D. (1930) degrees at Catholic University, he helped to pay his way by working as a teacher of speech at the Sulpician Seminary in Washington and as secretary to Fulton J. Sheen, the theology popularizer who, as an orator, would become an electronic-media star. "I was an excellent typist, an accomplishment which everyone should acquire, and all my life I have been tempted to a career in public speaking, where I felt I had some talent," Ellis wrote in the *Review of Politics* memoir. "Consequently I found these jobs both financially rewarding and congenial as well. In fact, I felt positively rich, and my theatregoing quickened as well." Among his favorite leisure activities were attending productions at the National Theatre and sessions of Congress.

As a layman, Ellis taught history to undergraduates at Saint Viator College (1930–32) and the College of Saint Teresa in Winona, Minnesota (1932–34). Regarding Saint Viator's, he wrote in his 1974 memoir that he suffered "with all Viatorians sad pangs when our college had to close because of financial difficulties in 1938." He thought that Saint Viator's, "with all its faults of provincialism and intellectual complacency, . . . still had a great deal of charm about it, a great deal of simple goodness in it." Looking back on the general Catholic college situation of that time from the vantage point of 1974, Ellis observed: "Individual dioceses and religious congregations continued to open new colleges when it was perfectly clear that they had neither the financial endowment nor the trained personnel to carry out their ambitious undertakings with anything approaching the educational standards for first-rate instruction. . . . Most of these people had not the faintest notion of what constituted the requirements for a superior institution of higher learning. And the consequences of their heedless pursuit were compounded by their frenetic efforts to offer instruction in as many fields as possible with little or no consideration given to the thought that a modest program in the liberal arts was their natural milieu." A basic common problem was that orders and congregations staffed their schools with administrators and teachers drawn from the cheap labor pool of their own membership, offering to outsiders salaries too low to attract the best lay talent.

While teaching at the College of Saint Teresa, Ellis decided definitively to enter the priesthood, and he successfully requested the Bishop of Winona to incardinate him. Concurrently with his work as an assistant in history at the Catholic University of America (1935–38), he pursued theological studies for the priesthood at the Sulpician Seminary in Washington (1934–38). He was ordained on June 5, 1938 in the Chapel of the Angels at the College of Saint Teresa by Bishop Francis M. Kelly of Winona. Following his ordination, he was appointed an instructor in history at the Catholic University of America. Recalling his early years on the university faculty, he has said that Vatican surveillance was much less a problem than "the interference in academic affairs of well-intentioned [American] churchmen who had no knowledge of academics and who confused them with matters essentially pastoral in nature."

Father Ellis was the executive secretary of the American Catholic Historical Association and the managing editor of its publication, the *Catholic Historical Review*, for twenty-one years, beginning in 1941. Promoted to assistant professor of history at the Catholic University of America in 1941, he was given a year's leave of absence to prepare himself for taking over graduate courses in American Catholic history. He spent most of that year studying and doing research at Harvard University. After his return to the Catholic University of America, he became an associate professor of history, in 1943, and a professor of church history, in 1947. Made a domestic prelate of Pope Pius XII in 1955, he thus acquired the title monsignor.

Anti-Papal Legislation in Medieval England, 1066–1377, Ellis's doctoral dissertation, became his first book, which was published in 1930. Subsequently, he wrote *Cardinal Consalvi and Anglo-Papal Relations, 1814–1824* (1942); *The Formative Years of the Catholic University of America* (1946); *A Select Bibliography of the History of the Catholic Church in the United States* (1947); and *The Life of James Cardinal Gibbons, Archbishop of Baltimore, 1834–1921* (1952).

Meanwhile, Ellis was looking beyond surface history and pondering the ethos of American Catholicism. Beginning in the mid-nineteenth century, the Catholic church in the United States was dominated by a tradition, largely Irish, that carried within it both Jansenistic puritanism and the defensive and die-hard "sub-Alpine" Counter Reformation mindset, closed to "trans-Alpine" pluralism. (The "Alpine" terminology was coined by the Protestant theologian Reinhold Neibuhr.) Catholic immigrants, facing an unfriendly reception when they arrived in such cities as New York and Boston, retreated into a cultural ghetto centered in a parish and parochial school system where they were subservient to a clergy trained in a narrow, apologetics-centered theology and world view. The consequence, as Ellis saw it, was "a frame of mind that represented a curious blend of Catholic superiority, arising out of the belief that our religion was the only true one, and an inferiority bred in social and cultural exclusion." That frame of mind "left no room for seeing ourselves through the eyes of others, for the technique of self-criticism, and for trying to learn something about the religious beliefs and practices of others."

Monsignor Ellis's explosive essay "American Catholics and the Intellectual Life" made its entrance into the public forum with disarming modesty, as an article in the limited-circulation Jesuit scholarly journal *Thought* in the autumn of 1955. In that essay, Ellis deplored "the impoverishment of Catholic scholarship in this country, as well as the low state of Catholic leadership in most walks of national life." In exploring the causes of that condition, he took into consideration the often inimical climate in which American Catholicism developed, but he was not satisfied with the traditional line of Catholic self-analysis, which explained Catholic deficiencies solely in terms of adverse external factors. If "the church's enemies" constitute such a decisive factor, he asked, how does one explain the intellectual vibrancy of Saint Augustine (A.D. 354–430), who virtually founded Christian theology at a time when Christendom was under siege, or of Caesar Baronius (1538–1607) and Saint Robert Bellarmine (1512–1621), both of whom maintained the highest standards of scholarly honesty and lucidity when engaged in polemics with Protestant reformers?

Ellis concluded that "anti-Catholic bias should not be advanced as the prime factor" in the barrenness of American Catholic intellectual life. "The chief blame, I firmly believe, lies with Catholics themselves," he wrote. "It lies in their frequently self-imposed ghetto mentality, which prevents them from mingling as they should with their non-Catholic colleagues, and in their lack of industry. . . . It lies in their failure to have measured up to the incomparable tradition of Catholic learning of which they are the direct heirs."

In reviewing *American Catholics and the Intellectual Life* (1956), the book version of the essay, the Lutheran clergyman and church historian Martin E. Marty, writing in the *Christian Century* (January 2, 1957), described Ellis's argument as "moving." In *Commonweal* (December 7, 1956), the venerable Catholic priest and philosopher Leo R. Ward wrote, "Father Ellis succeeds in a tiny book which, though simple, is the liveliest and most germinal yet written on education by an American Catholic." In retrospect, Edward R. F. Sheehan, surveying the broad spectrum of new currents and conflicts in American Catholicism in an article in the *Saturday Evening Post* (November 28, 1964), wrote, "Monsignor Ellis's historic study prefigured in the American Catholic intellectual community the aggiornamento [modernization] which Pope John was to urge upon the Church Universal six years later." Sheehan quoted the Catholic lay scholar Daniel Callahan regarding the impact of Ellis's essay: "With one blow, the direction and tone of Catholic self-criticism were changed. While considerable respect was still paid to sociological conditions, the real culprit was rapidly accepted to be the American Catholic mentality."

Ellis traced the development of the Catholic church in the United States from colonial times to the present in *American Catholicism* (1956), in which, in his words, "some of the emphases come from commitment." Carl Wittke, who reviewed the book for the *American Historical Review* (January 1957), found Ellis's account to be "straightforward, well-documented, calm, and reasonable even where controversy exists." In the *Christian Century* (January 2, 1957), Martin E. Marty wrote, "This volume . . . is fairly detailed, is brisk, readable; in every respect it commends itself as a first purchase on American Catholic history for any library."

Documents of American Catholic History (1956), edited by Ellis, contained 142 documents, including James Cardinal Gibbons's defense of the Knights of Labor, the poetry of John Bannister Tabb, the liberal archbishop John Ireland's thoughts on socialism, an historiographical essay by John Gilmary Shea, and selections from Junipero Serra, Isaac Jogues, Charles and John Carroll, Louis Hennepin, and Mother Seton. Reviewing the book in the *Catholic World* (April 1957), Joseph McSorley called it "a model of its kind." The reviewer for the *Library Journal* (November 1, 1956) pointed out that it was "the only anthology of important documents relating to Catholicism in America ever published." There have been several revised editions of *Documents of American Catholic History*, the most recent of which was published in three volumes in 1987.

Ellis's *Guide to American Catholic History* was published in 1959. A second edition, revised and enlarged and coedited by Robert Trisco, was issued in 1982. The second edition was a bibliography comprising 1,258 annotated items, including books, periodicals (with many specific article references), diocesan and parish histories, personal memoirs, and correspondence. The reviewer for *Booklist* (October 1, 1983) wrote of the revised edition, "With the qualification that insufficient effort seems to have been made to represent the more radical movements of the 1960s and 1970s, [*A Guide to American Catholic History*] can continue to be considered the most complete and authoritative work in its field."

Ellis's *John Lancaster Spalding, First Bishop of Peoria, American Educator* was published in 1962 and his *Perspectives in American Catholicism* in 1963. Reviewing the latter collection of essays in the *Washington Post* (October 12, 1963), the Protestant theologian Robert O. Kevin wrote: "It would be difficult to read these thoughtful and incisive articles (written over a number of years) without being aware of their larger context in the seventy schemata now coming before the Second Vatican Council for consideration. If some of those proposals are for enlarging the role of the laity, for emphasizing religious liberty, permitting parts of the liturgy in the language of the people, and to open doors for church reunion, who can say these did not receive much of their importance for Catholics from Monsignor Ellis's doughty championing? The fact that this church historian has contributed so largely to the thinking of many taking part in the council makes reading his book a stimulating and profitable experience."

In public addresses and contributions to such publications as *Commonweal* and the *Critic* in the 1960s, Ellis expressed his concern over "symptoms that suggest an anticlerical sentiment hitherto unknown to American Catholics"; urged the clergy to relax "some of the power and authority they have been accustomed to" exerting over the laity; pressed for inclusion of the voice of local clergy in the selection of bishops (who have often been chosen by the Vatican without even consulting sitting American bishops); and called attention to the lack of "sufficient intensity" in the American Catholic church's "Negro apostolate."

Continuing to address the problem of Catholic learning and its low turnout of widely respected leaders, Ellis counseled Catholic higher educators against "pathetic duplication of effort," the temptation to direct fund-raising into buildings at the expense of professorial chairs, and the "built-in danger" of conducting their colleges and universities as though the chief purpose were "the preservation or protection of the faith and not . . . the cultivation of the intellect." On the positive side of his historical assessment of the American church was the church's "tradition of friendliness [with] the working classes" and "the sustained teaching of Christian charity in parochial schools," the effectiveness of which is reflected, for example, in Catholic Relief Services, the largest of the American voluntary overseas agencies. While taking pride in the contribution that American Catholics "have made from the outset of the Republic to the doctrine of religious freedom," he pointed out that the Catholic church has not always been religiously tolerant and "if the ecumenical movement is to succeed . . . we must reassure Protestants and candidly admit that unhappy pages in history do exist."

In 1964 Ellis left the Catholic University of America to become professor of church history at the University of San Francisco, where he remained for twelve years. During those years he published the books *Catholics in Colonial America* (1965), *A Commitment to Truth* (1966), and *Essays in Seminary Education* (1967). He edited and contributed to the monograph *The Catholic Priest in the United States* (1971), and he contributed to numerous reference works, including *An American Primer* (1966), the *New Catholic Encyclopedia* (1967), the *Encyclopedia of Notable Americans* (1972), and several volumes of the McGraw-Hill series *The Christian Centuries*, one of the many projects on which he served as a consultant (1962–72).

On leave from the University of San Francisco, Ellis was visiting professor of Roman Catholic studies at Brown University in 1967 and visiting professor of church history at the University of Notre Dame in 1970. He spent the years 1974–76 in Rome, as scholar in residence at the North American College and visiting professor of American church history at Gregorian and Angelicum universities. In 1977 he returned to the Catholic University of America as professorial lecturer in church history, his current position there. In 1983 he published his *Catholic Bishops: A Memoir*, and the Ellis festschrift *Studies in Catholic History*, edited by Michael Glazier, appeared in 1985. His two latest books were published in 1988: *Faith and Learning: A Church Historian's Story* and *Competition Dialogue*.

The Reverend Monsignor John Tracy Ellis lives on the Catholic University of America campus. Theatregoing still ranks high among his extracurricular enjoyments, although the condition of his health has recently limited his activities. The self-criticism he encourages within his church and its educational institutions should not be interpreted in any way secularistic, for, as he wrote in his memoir in the *Review of Politics*, he is "one of those who believe with George Washington that religion and morality are 'indispensable supports' to the national welfare." He views the decline in national influence of American Protestantism that began in the 1930s as the "seed that fostered a corrosion of morals in both the public and private forum," and he feels that "the pervading malaise that has overtaken the United States should suggest a drastic remedy" in the form of a return of our leaders, "especially in higher education, the communications media, and the theatre," to a sense of "responsibility relating to religion and morality" and "owing to society." Ellis's myriad honors include the University of Notre Dame's Laetare Medal and sixteen honorary degrees.

References: R of Politics 36:565+ O '74; Contemporary Authors new rev vol 5 (1982); Ellis, John Tracy. Faith and Learning: A Church Historian's Story (1988); Hoehn, Matthew A., ed. Catholic Authors (1957); Romig, Walter, ed. Book of Catholic Authors (1948); Who's Who in America, 1988–89

Elway, John

June 28, 1960– Football player. Address: c/o Denver Broncos, 13655 E. Dove Valley Parkway, Englewood, Colo. 80112

Perhaps the most physically gifted athlete ever to play quarterback in the National Football League, John Elway is tall, strong, extremely mobile when scrambling out of the pocket, and capable of exceptional spin and thrust on his cannonlike throws. From the time he was an all-American at Stanford University, greatness was predicted for Elway, and, since he became Denver's regular starting quarterback in 1984, the Broncos have been the premier team of the American Football Conference (AFC). Only Joe Montana, San Francisco's great quarterback, has won more games than he. Elway has led Denver to the AFC championship three times, but in his team's three Super Bowl appearances the Broncos have folded, losing those games by an aggregate score of 136 to 40. The Broncos, however, have not become sport's beautiful losers. It is fashionable to ridicule the entire team, and Elway's maturity has been publicly questioned by Hall of Fame quarterbacks like Terry Bradshaw and Johnny Unitas. The acknowledged leader of his team and one of the most exciting players in pro

John Elway

football, Elway is determined to erase bitter memories of Super Bowls past by winning the big game for Denver before he retires.

The only son of Jack Elway and his wife, Janet, John Elway was born on June 28, 1960 in Port Angeles, Washington. He has an older sister, Lee Ann, and a twin sister, Jana. The Elways, a close-knit family, moved frequently when John was young while his father moved up in the ranks of college football coaching. John's paternal grandfather was the quarterback of an Altoona, Pennsylvania team that played against the Carlisle Indians teams led by the legendary Jim Thorpe. Jack Elway was a promising quarterback at Washington State University until he was cut down by an injury in his sophomore year. He told Ralph Wiley of *Sports Illustrated* (April 11, 1983) that his celebrated son inherited Janet Elway's athletic prowess. "He's like his mother more than me," he said. "I'm very thankful that he's built like his mother." When he talked to Vito Stellino of the *Sporting News* (April 25, 1983), the senior Elway elaborated on that statement: "He has her height, the big hands and long legs."

When John Elway was three, he picked up a toy baseball bat and assumed a natural-for-him right-handed hitting stance, but his father immediately taught him to learn to bat from the left side of the plate as well. Although he encouraged and instructed his son in football, baseball, and basketball, he did not insist that the boy excel at sports. "I was always the first to quit, in whatever we played," Jack Elway recalled. "God, he was fun." "I was just one of the kids," John Elway told Vito Stellino. "My family treated me like that. I was the typical kid who never took the garbage out on time. My father helped me keep things in perspective. His motto to live by is, 'Do the best you can, and have fun.'"

When John was about to start high school, his father found a head-coaching position in southern California, at Cal State Northbridge. Before settling into a home, Jack Elway used to scout high schools in the Los Angeles area for John's benefit, looking for a football team with a sophisticated passing attack. On finding one, he bought a house in that school district. At Granada Hills High School, John was a straight A student and a star in three sports. As the quarterback of the football team, he often threw as many as forty passes a game. "In my first two years of high school," he recalled in an interview with Jay Stuller of *Sport* (October 1981), "I got more experience than most guys after two years of college."

According to Jack Elway, it was his son's exceptional vision that set him apart as an athlete. "I first saw that vision when he was young, playing basketball," he told *Sports Illustrated*'s Ralph Wiley. "He could see everything on the court." Jack Neumeier, Elway's football coach at Granada Hills, told Jay Stuller that John had that "great ability to see the whole field and not focus only on a primary receiver." "In his junior year," Neumeier recalled, "he threw for something like 3,000 yards in twelve games, and I knew he could be a pro quarterback."

At about that time, Jack Elway became the coach at San Jose State in the San Francisco Bay Area, where, as Jay Stuller noted, "John Elway could have been part of the hottest father-son act since Pistol Pete and Press Maravich." But Jack Elway was unable to recruit his son. In his senior year John narrowed his choice of schools to the University of Southern California, a perennial contender for the national championship, where football is virtually an unofficial campus religion, and to Stanford, an academically prestigious university where football is merely a passion. In the late 1970s, however, Southern Cal was known for producing great runners like Marcus Allen, whereas Stanford was known for its pro-style passing offense and for quarterbacks like Jim Plunkett. Moreover, as John Elway explained to Jay Stuller, "Stanford was the only school that actively encouraged me to play baseball."

John Elway became Stanford's starting quarterback at the beginning of his sophomore year, and he quickly gained national prominence by directing Stanford to an upset victory over mighty Oklahoma, completing twenty of thirty-four passes for three touchdowns. By the end of the season, Terry Donohue, the head coach at UCLA, had declared Elway to be a "can't-miss" eventual Heisman Trophy winner, and Southern California's John Robinson rhapsodized, "John Elway is one of the all-time greats. I compare him to Roger Staubach." For the season, Elway compiled a phenomenal completion percentage of 65.4, completing 248 of 379 attempted passes for 2,884 yards. He threw for twenty-seven touchdowns while giving up just four interceptions, and he became the first sophomore in eighteen seasons to be selected to first team all-America lists at the quarterback position.

Because he played with an injured ankle in a "revamped" offense that placed an increased emphasis on the run, Elway was less productive in 1981, and so was Stanford, which won just four of eleven games. Nevertheless, he completed 214 of 366 passes, a percentage of 58.4, for 2,674 yards and twenty touchdowns with thirteen interceptions. In addition to football, Elway managed to maintain a B average while studying economics at his demanding school, and each spring he was a star right fielder on the Stanford baseball team. In the summer before his senior year, George Steinbrenner, who was then the deep-pocketed owner of the New York Yankees, signed Elway to a $140,000 contract to play baseball for six weeks for the Yankee farm team at Oneonta, a Class-A division minor-league team in upstate New York. After making a slow start, Elway finished his forty-two-game summer with a respectable batting average of .318, though he managed only four home runs and just twenty-five RBIs.

In 1982 Elway regained the all-American form of his sophomore season, despite playing for a team that won just five games, though two of those victories were Elway-engineered upsets of Purdue and the University of Washington. He completed 64.7 percent of his passes—262 completions in 405 attempts—for 3,242 yards, twenty-four touchdowns, and twelve interceptions, and he finished second in the balloting for the coveted Heisman Trophy, behind Herschel Walker of the University of Georgia. Elway's four-year collegiate totals, including the nine games he appeared in briefly as a freshman, were 774 completions in 1,246 attempts, a percentage of 62.1, for 9,349 yards. He threw seventy-seven touchdown passes and gave up just thirty-nine interceptions, though Stanford compiled a poor record of twenty wins, twenty-three losses, and one tie in that same period. In Stanford's annual slugfest with San Jose State, Elway *fils* recorded two wins, and Elway père coached his teams to two upsets.

The National Football League's draft of college players in the spring of 1983 was to be known as the "year of the quarterback." Of the record six quarterbacks selected in the first round, Elway was the first to be taken—he was also the first player drafted overall—and the University of Pittsburgh's Danny Marino was the last. Elway threatened to become a baseball player rather than a football quarterback when he was drafted by the Baltimore Colts, a franchise in disarray with a coach, Frank Kush, whose reputation for being a brutal disciplinarian made him anathema to both Jack and John Elway. Demanding that the Colts trade him to a team on the West Coast, Elway held the upper hand, because George Steinbrenner had offered him a multimillion-dollar baseball contract. Elway's intransigence earned him the label "spoiled brat" in some quarters, but after a Mexican standoff that lasted several days, the owner of the Colts, Robert Irsay, traded the rights to Elway to the Denver Broncos, for whom the rookie agreed to play.

John Elway entered professional football as the most ballyhooed rookie quarterback since Joe Namath left Alabama in 1966 to sign a $400,000 contract with the New York Jets. Indeed, even before playing a down of NFL football, Elway was acclaimed as a kind of "cybernetic quarterback," a prototype for future quarterbacks who was also in possession of skills so vast that his potential was to become the greatest ever at his position. His arrival at training camp in 1983 touched off a season-long media circus in the city of Denver, where the fortunes of the beloved Broncos are rabidly followed by local fans even in normal circumstances.

When Elway was tabbed by third-year head coach Dan Reeves to open the season as the starting quarterback ahead of veteran Steve DeBerg, Denver fans began to entertain deliriously high expectations of their team and their fair-haired but untested young hero, but after seven games the Broncos had enjoyed victory on just two occasions. Elway was relegated to the bench and would have remained there, had an injury not ended DeBerg's season. Denver made it to the playoffs but suffered an embarrassing loss in the first round. Shouldering a burden of impossible expectations, Elway completed just 47.5 percent of his 259 passes for 1,663 yards; he also threw twice as many interceptions, fourteen, as touchdown passes.

Adding insult to injury for Elway was his awareness that when Dan Marino stepped in as starting quarterback for the Miami Dolphins, he performed sensationally in his rookie season, though Marino was brought along slowly by his coach, Don Shula, and Miami at that time was a much stronger all-around team than Denver, which was rebuilding around Elway. He was hampered primarily by his inexperience in "reading" pro defenses, of vast complexity compared with what he had seen in college, and he later pointed out that he was also unprepared for the speed at which the pro game is played. Elway explained in an interview with Frank Cooney of the *Sporting News* (December 5, 1983), "Linemen are as quick as linebackers were in college. Linebackers are as quick as [running] backs."

In the aftermath of his lamentable rookie campaign, Elway felt so miserable that he even considered quitting football. He balked when Reeves asked him to spend the off-season in Denver, opting instead to seek refuge in northern California, spending time with his family and his fiancée, Janet Buchan, whom he had dated at Stanford, where she was a member of the swimming team. "I felt it was me against the world," Elway recalled when he spoke to Paul Attner of the *Sporting News* (October 20, 1986). But as he pointed out to Bob Diddlebock of *Inside Sports* (July 1987), "One of my strengths is my competitiveness. I wouldn't trade that for anything—the will to win and never give up. I can say that, to this day, I've given 110 percent on every play. I always want to win, no matter what it takes." And in 1984 Elway improved markedly in all phases of the game, though he often performed erratically. Denver won thirteen of sixteen games before losing to Pittsburgh in the playoffs, and Elway posted respectable numbers for the season. He completed 56.3 percent of his 380 passes for 2,598 yards and eighteen touchdowns while throwing fifteen interceptions.

No longer in doubt that he "could ever play in this league," as he told Paul Attner, Elway stayed in Denver in the off-season, throwing the ball with his receivers, studying films, and working out with weights, which allowed him to bulk up from 202 to about 217 pounds. In 1985 Denver again mounted a winning campaign, and Elway led the NFL in total offense with 4,144 yards, 3,891 through the air and 253 yards rushing. He completed 54 percent of his 605 passes and threw for twenty-two touchdowns, though his twenty-three interceptions diminished his otherwise exceptional statistics for the season. There were flashes of brilliance in 1985 but moments of perfect horror for Elway as well, such as the game against Kansas City when he threw five interceptions.

"I kept telling people all along," Dan Reeves said in an interview with Michael Wilbon of the *Washington Post* (January 24, 1988), "that John was seeing more, he was maturing, that he was putting all phases of the thing together." "Early in my career," Elway himself told Wilbon, "I had a problem with trying to do too much, taking too much on my shoulders." He explained the meaning of trying to do "too much" when he spoke to *Inside Sports*'s Bob Diddlebock: "Forcing the football instead of trying to put the football someplace where it shouldn't go. Trying to make the great plays all the time instead of being smart and taking what the defense gives you."

Elway's maturity was on display throughout the 1986 season. For the year, he posted impressive numbers, completing 280 of 504 passes (55.6 percent) for 3,485 yards, nineteen touchdowns, and just thirteen interceptions, but it was in Cleveland against the hometown Browns in the game that was to decide the championship of the AFC that Elway mounted the drive that staked a claim to the greatness that had always been predicted for him. With just 5:32 remaining in the fourth quarter and Denver trailing by seven points, Elway, hampered by a bad left ankle, got the ball on the Bronco two-yard line, ninety-eight yards from the touchdown that would tie the game. In bitter cold and with the game on the line, he completed a short pass, then scrambled eleven yards for a first down. Then he completed another pass for a twenty-two-yard gain. A few plays later Elway's back was against the wall as he found himself confronted with a third-and-eighteen situation. He coolly responded with a twenty-yard completion. Then a fourteen-yarder put the ball on the fourteen, and Elway ran for nine yards to the five, where, on third down and with thirty-nine seconds to go, he threw the touchdown pass that sent the game into overtime. In the extra period Denver's winning field goal was set up by two long Elway passes.

Going into Super Bowl XXI against the intimidating New York Giants, Elway was regarded as an eventual Hall of Famer whose greatness was soon to be realized. His flaw was said to be his reliance on athletic instinct and improvisation that derived from his stubborn belief that his mighty arm and quick feet could make good things happen when he so desired. As a defensive coordinator for the Seattle Seahawks told Greg Logan of *New York Newsday* (January 25, 1987), "He still depends on the strength of his arm to stick the ball in a spot he shouldn't, or he takes off running to stay alive. It's not something he thinks out. He knows he should read defenses a little better and a little longer." On paper, Denver appeared to be mismatched against the Giants, a great defensive team led by linebacker Lawrence Taylor. The Broncos had a so-so offensive line, good but not great receivers, and a weak running game, but Elway was the so-called X factor who was capable of engineering an upset. And indeed, Elway performed capably in the game, and at the midway point Denver led, 10-9. But in the second half Elway was outplayed by Phil Simms, the Giants quarterback, and New York prevailed by the score of 39-20, despite Elway's overall outstanding performance.

Midway through the 1987 season, the Denver Broncos had won just four of eight games, and in most of the contests that the team failed to win Elway had played poorly. But in the season's second half Elway went on a roll, leading the team to seven victories. For the year he completed 224 of 410 passes (54.6 percent) for 3,198 yards and nineteen touchdowns against only twelve interceptions. Obviously, the Broncos now were Elway's team. His teammates affectionately called him the "Duke of Denver" because of his John Wayne swagger on the field and because of the idolatry of local fans. Moreover, it was in 1987 that Elway and Dan Reeves seemed to transcend their rocky relationship of past seasons. "I'm not going to say we're not like anybody else, and we don't get mad at each other," Elway revealed in an interview with Joseph Sanchez of the *Sporting News* (February 1, 1988), "but we have a great relationship. . . . We're a lot alike in some ways, and we're a lot different in some ways. So you've got that, plus the atmosphere we're both working in—with all the pressure on both of us—can cause us to get upset with each other and other people. That was something that, before we knew each other, we didn't handle very well."

After the Broncos defeated the Cleveland Browns yet again to win the AFC championship, it was acknowledged that Denver would be appearing in a second consecutive Super Bowl largely because of the presence of Elway. Al Saunders, the former coach of the San Diego Chargers, told Bryan Burwell of the New York *Daily News* (January 31, 1988), "There's absolutely no way in the world that Denver would be here if John wasn't their quarterback. A one-man team? Yes, I couldn't agree more." Denver was favored to beat the Washington Redskins in Super Bowl XXII, but once again the game turned into a super blowout, with Denver on the deficit of a 42-10 score. And Elway was again upstaged by a journeyman quarterback, this time by thirty-two-year-old Doug Williams, the winner of the game's award for most valuable player and the first black quarterback ever to start in a Super Bowl contest.

In 1988 Elway completed a higher percentage of his passes than in the previous season, hitting on 274 of 496 throws for a completion percentage of 55.2 and 3,309 yards. Because the Denver offense was still hampered by a weak running game, the team often found itself in obvious passing situations, with the result that Elway threw nineteen interceptions against only seventeen touchdown tosses. Moreover, the Broncos were dethroned as champions of the AFC by the Cincinnati Bengals. Elway's most difficult season, however, came in 1989. Subjected to preposterously close media scrutiny when he played poorly early in the season, he was accused of being a stingy tipper in restaurants and was reported to have a drinking problem. Although his career won-lost record as a starting quarterback was sixty wins against just thirty losses and one tie midway through the 1989 season—only Joe Montana had won more games among active quarterbacks—he was nitpicked in one Denver newspaper for the kind of candy his family distributed at Halloween. At midseason he told Rick Reilly of *Sports Illustrated* (November 6, 1989) that he felt like a very large fish in a small pond. "And I'm running out of water," he said. "I'm about to suffocate."

Fortunately, Elway rebounded with a strong second-half finish. For the year he completed 223 of 416 passes for a completion percentage of 53.6 and 3,051 yards. Once again he had a poor touchdown-to-interception ratio, throwing eighteen of each, but in the AFC championship game he performed brilliantly, completing twenty of thirty-six for 385 yards and three touchdowns. He also ran five times for thirty-nine yards in leading Denver to a decisive 37-21 win over the Cleveland Browns. That victory set up a confrontation between the Broncos and the dynastic San Francisco 49ers, and hoopla before the game focused on the possibilities of a quarterbacking duel between Elway and Joe Montana. In the week before the game, Elway was criticized by Terry Bradshaw, the Hall of Fame quarterback who led Pittsburgh to four Super Bowl triumphs in the 1970s, on the grounds that he had never fulfilled his potential because he was coddled throughout his career, first by his family when he was younger and then by the Denver organization. For his part, Elway simply acknowledged that he could never be considered a great quarterback until his team won the Super Bowl.

Super Bowl XXIV was a nightmare for Elway and the entire Denver team, for San Francisco humiliated them by the score of 55-10, the most lopsided rout in Super Bowl history. Elway completed just ten of twenty-six passes for 108 yards and suffered two interceptions, while Joe Montana walked away with most-valuable-player honors for the game. Indeed, the loss was so crushing that the Broncos became the butt of jokes like, "How many Broncos does it take to fix a flat? Only one, unless it's a blowout. Then they all get involved." As Paul Attner observed in the *Sporting News* (August 27, 1990), "The . . . Broncos find themselves in the most frustrating of all athletic predicaments. They are perennial winners who have become the punch line of cruel jokes about losers." As Elway noted when he spoke to Attner, "All it's going to take is one Super Bowl win, and everything that happened in the past will be wiped out. Just one win."

In the 1990 off-season Elway spent much of his time concentrating on his golf game—he has an eight handicap—rather than on football. Nevertheless, he reported to training in the best physical condition of his career. At six feet three inches and 215 pounds, he has the build of a streamlined linebacker. His body fat is a low 10 percent, and, with his ability to power-lift 330 pounds, he is probably the strongest quarterback in the NFL. Only Randall Cunningham of the Philadelphia Eagles has an arm that can match the power of Elway's or feet as quick as the Denver quarterback's. John Elway and his wife, the former Janet Buchan, make their home in Aurora, Colorado. They have two daughters, Jessica and Jordan.

References: N Y Times V p1+ S 27 '81 por, V p1+ Ja 25 '87 pors, VIII p1+ Ja 28 '90 pors; Sport 76:62+ S '85 pors; Sporting N p10+ Ja 28 '87 pors, p12+ F 1 '88 pors; Sports Illus 65:70+ N 10 '86 pors, 68:30+ F 8 '88 pors, 71:34+ N 6 '89 pors, 72:56+ Ja 29 '90 pors

---

Englund, Robert

June 6, 1949– Actor. Address: c/o Abrams Artists & Associates Ltd., 9200 Sunset Blvd., Suite 625, Los Angeles, Calif. 90069

Although he has amassed professional credits that include thirty movies and two television series, the actor Robert Englund is best known for his "fright-night" role as a horripilating screen menace—Freddy Krueger, a killer of children and adolescents—in the *Nightmare on Elm Street* series. That series, of which there have been five films so far, has broken box-office records throughout the world and has spawned a cottage industry of "Freddy" products, including a board game, a popular bubble gum, costumes, and makeup kits.

Anthony Timpone, the knowledgeable editor of *Fangoria* magazine, told Richard C. Firstman of *New York Newsday* in mid-August 1989 that "Freddy is definitely king of the horror scene," an observation that was borne out by a New York *Daily News* poll taken at about the same time, in which almost half of the callers crowned Freddy Krueger number-one king of the horror movie. (His closest competitor, Michael Myers of the *Halloween* horror series, received only 21 percent

Robert Englund

of the votes.) "Freddy Krueger's popularity just keeps growing and growing," Englund has remarked. "The audiences really like Freddy's personality, his meanness and, at the same time, his humorous wisecracks. Every film seems to attract a larger audience than the last one."

Englund rejects the contention by some critics that the *Nightmare on Elm Street* films are no more than expertly crafted "slasher" spectacles, in which gore and mayhem are the key attractions around which revolve peripherally characters and plot. "In a way," Englund told Mikal Gilmore of *Rolling Stone* (October 6, 1988), "I understand why we get lumped in with all these bad stalk-and-slash movies. After all, Freddy does wear a claw, and it is featured prominently in the advertising and film trailers. If you were ever going to think of a single word to go with that hand, it would be *slash*. At the same time, there is something more going on with these films. Like film noir, which was one generation's way of addressing the devastation and nihilism that they brought back from World War II, the *Nightmare* movies are an attempt to purge modern demons. Aside from the threat of the bomb, we all live today with a constant sense of vulnerability, with an awareness that, at any moment, something horrible and unexpected can occur in your life and change everything, immediately and dramatically. Films like *Nightmare* can give you a way of vicariously facing that fear down. In doing so, they make you feel more alive."

An only child, Robert Englund was born on June 6, 1949 in Glendale, California, just outside Los Angeles. His father was an engineer who helped to develop the U-2 spy plane. Englund became interested in acting at the age of twelve, when he enrolled in a children's theatre program at one of the campuses of California State University. After appearing in numerous productions of childhood classics, including *Peter Pan*, *Hansel and Gretel*, and *Pinocchio*, Englund knew that he wanted to be an actor. Continuing to take every drama class available, by the ninth grade he had been made a teacher's assistant. When he entered high school, he had to his credit ten acting awards in the teenage drama workshop at California State.

After graduating from high school, Englund continued to study acting at California State University at Northridge and at the University of California at Los Angeles (UCLA), which he attended as a full-time student. He dropped out of UCLA in 1968, after three years there—a decision that he told Cheryl Lavin of the *Chicago Tribune* (August 20, 1989) was his "most irrational act, but also the smartest." Accepted by the Royal Academy of Dramatic Art, he enrolled in their American school in Rochester, Michigan on a scholarship. He studied acting during the day, and at night he performed in various productions at the Meadowbrook Theatre in Rochester, one of the oldest and most prestigious repertory theatres in the United States.

From 1969 to 1972 Englund remained as a resident actor at the Meadowbrook; he was, as well, a resident actor at the Great Lakes Shakespeare Festival in Cleveland, Ohio for its 1970 and 1971 seasons. He received what he considers his first big break in 1972, when he won a part in the Cleveland company's production of the popular musical *Godspell*. He followed that up with more appearances in other regional theatre productions around the country, including many roles in classical and Shakespearean plays. By the time he was twenty-five, he had played all of Shakespeare's clowns.

Soon, Englund appeared in his first feature film, *Buster and Billie* (1973), in which he played the sidekick, Whitey, of Jan-Michael Vincent and Pamela Sue Martin. In 1976 he was cast with Arnold Schwarzenegger, Jeff Bridges, and Sally Field in *Stay Hungry*, and with Henry Fonda in *The Last of the Cowboys*, also released as *The Great Smokey Roadblock* (1976), establishing himself as one of Hollywood's better character actors. His other film credits from this period include *Hustle* (1975), *Big Wednesday* (1978), and *Bloodbrothers* (1978). He also appeared in many critically acclaimed television films, including the 1977 production *Young Joe, the Forgotten Kennedy* on ABC and the 1983 television remake of the 1953 British theatrical film *Hobson's Choice*, to which Charles Laughton contributed one of his more memorable starring performances.

Englund's first encounter with stardom came in 1983, when he was featured in the hit NBC miniseries *V*, an allegorical science fiction thriller. *V* was about some extraterrestrial planetary invaders who came to Earth professing peace and friendship when what they really wanted was to steal its supply of water. The space aliens were also plotting to package human beings in suspended animation to ship them back home as part of their food supply. *V* was conceived as a parable, dedicated at the outset "to the heroism of the Resistance Fighters—past, present, and future." John Corry, reviewing it for the *New York Times* (May 1, 1983), called it "the rise of the Nazis, done as a cautionary science fiction fable. For television, this is probably a first."

Although the aliens disguised themselves as human beings, behind their façades they were revealed to be ugly, greenish reptiles. Englund played a rather cuddly lizard named Willie, and *V*—NBC's most popular miniseries since its blockbuster *Shogun*—won for Englund an adoring following of female fans, who besieged him wherever he went, demanding autographs and photos. The huge success of *V* generated a miniseries sequel, *V: The Final Battle*, which was telecast in May 1984. The "final battle" turned out not to have been so final after all, since NBC's lineup for the fall of 1984 showed *V* returning as a regular sci-fi adventure serial, but by that time Englund, in an effort to escape the typecasting that developed after his appearance in *V*, had moved on to another, not so cuddly character: Freddy Krueger.

Englund was undergoing severe stress in his personal life, because of the breakup of his first marriage, when he auditioned for the part of the monstrous killer Freddy Krueger. He greased his hair back, penciled circles under his eyes, and stared down the writer-director Wes Craven, whose original concept of the human demon was of a much larger man. In the *Nightmare* series, Krueger appears only in the dreams of teenagers in the middle-class suburban town of Springwood, USA. He had once been an actual town resident, born as the result of the gang rape of a young nun by a group of criminally insane asylum inmates. As an adult, Krueger worked as a school janitor, with the loathsome hobby of kidnapping and killing teenagers and incinerating them in the boiler room of the school basement. Although Freddy was arrested after some two dozen murders, the police were forced to release him on a legal technicality. The town parents then took justice in their own hands, vigilante-style, and burned him alive in the same furnace where he had disposed of his young victims.

The leitmotif of the *Nightmare* series is the spectral Krueger's search for vengeance, which he metes out to the children of his vigilante killers by murdering them in their dreams. The fact that he had been burned alive accounts for his trademark—a grotesquely wrinkled and scarred face. During periods of filming, Englund has to put on a fresh mask daily, in a tedious process of application that took four hours for the first *Nightmare* film but had been reduced to a "mere" two hours and fifteen minutes by the time that *A Nightmare on Elm Street 5* was produced. Englund recounted to Mikal Gilmore an anecdote that illustrated his own reaction to Krueger's hideous countenance: one night, during the filming of the original *Nightmare on Elm Street*, he took a nap on a bunk in his trailer. He awoke, very groggily, in dim light, and the first thing he saw was the distorted face of Freddy Krueger, reflected back from a nearby makeup mirror. He screamed in fright.

The first *Nightmare on Elm Street*, which was released in November 1984, received decidedly mixed reviews. Harry Haun of the New York *Daily News* (November 9, 1984) gave it a grudging one and a half stars and called it "a fair assortment of rude jolts and cheap thrills," whereas Gene Siskel of the *Chicago Tribune* (November 26, 1984) found it "depressing." A reviewer for *Variety* (November 7, 1984), however, pronounced it "highly imaginative," and Paul Attanasio, writing in the *Washington Post* (January 23, 1985), found *A Nightmare on Elm Street* to be "more than a gross-out picture," assessing it as being "halfway between an exploitation flick and classic surrealism." Whatever the judgment of the critics, fans of horror movies loved it, and *A Nightmare on Elm Street*, made on the low budget of $1.8 million, grossed some $26 million.

Freddy Krueger was at first a largely silent, shadowy figure in a moldy black felt hat and a right-hand glove with steel "finger-knives" in place of fingernails. That vaguely defined concept was to keep him mysterious, but, when his popularity with the fans soon became apparent, Englund was given greater flexibility to shape and project the role. He told Richard C. Firstman that from the beginning he had conceived Krueger's character as being motivated by envious hatred of beauty and youth, and he drew upon his own similar, though much milder, emotions to help him in his portrayal. His costars in the first *Nightmare* film were Johnny Depp and Heather Langenkamp, and he told Firstman: "They were smart and beautiful and they had their whole lives ahead of them and [I said to myself] they're being sprayed and poofed and given Evian water. And here I am thirty-four years old and I had hills and valleys and I'm doing a horror movie and geting basted with K-Y jelly. And, as much as I loved them both, there was a little bit of envy there. And four or five days into the shoot . . . I said, 'I can use that.'"

A Nightmare on Elm Street 2: Freddy's Revenge (1985) featured a new writer, David Chaskin, a new director, Jack Sholder, and a somewhat more humanized Freddy Krueger, whom Janet Maslin, in a generally favorable review for the *New York Times* (November 1, 1985), called "a villain so chatty he practically makes this a human-interest story. . . . Freddy is as mean and wily as they come, but he's not averse to talking with Jesse [the main teenage character] now and then, sometimes to taunt him, sometimes just to shoot the breeze." Wes Craven had refused to become involved in the project because he considered the plot twist in *Freddy's Revenge*, with Jesse metamorphosing into the murderous Freddy, too much of a moral jumble. The film's producer, Robert Shaye, told Mikal Gilmore of *Rolling Stone* that he reluctantly agreed with Craven's assessment: "The idea of having Freddy wander around in reality was wrong-minded. It made him too much an interloper into our world, where it should be the other way around. After all, we are much more vulnerable in his world than he should be in ours."

That theme, of the relationship between the "dream world" that Freddy inhabits, in which he inflicts terror and murder on his teenage victims, and the real world of everyday adolescent life, with its school and authoritarian, unsympathetic parents, runs throughout the *Nightmare* series. Wes Craven had long been interested in the study of dreams, and he hit on the idea for Freddy Krueger after reading a series of newspaper stories that reported the unrelated incidents of three young men who first experienced terrible nightmares and later died in their sleep, from no known cause. He thus decided to create a villain who lived only in dreams, with the added dimension that he appeared only in the dreams of teenagers.

"That's what *Nightmare* is all about," Craven told Mikal Gilmore, "staying awake in the face of evil. Staying awake and being with the dangerous and destructive, as opposed to sleeping—whether it's sleeping by getting drunk or . . . watching television, or by pretending that the evil isn't there." Englund defined for Gilmore the significance of Freddy Krueger: "There's a cautionary tale going on here. What the *Nightmare* films are saying is, here is a generation of kids recognizing evil for the first time. . . . The adults are *weary* of evil at the same time that they are also the cause of the evil. Don't forget: they are the ones who made Freddy. They mishandled his evil by murdering him, burning him alive. Like so many of the people who grew up in the 1960s, these parents have grown weary of trying to fix the world, and so they've joined in corrupting it."

A Nightmare on Elm Street 3: Dream Warriors, released in February 1987, with Wes Craven once more as its scriptwriter, elaborated on those themes of dreams and reality, past and future, teenagers and adults, and good and evil more explicitly than its predecessors had done. "In the third film . . . Freddy overcomes each of his opponents by finding their own weaknesses, which is something they already know about themselves," Dr. Stephen LaBerge of Stanford University's Sleep Research Center explained to Mikal Gilmore. "They were always trying to overcome this monster from the id, so they would fail for some reason having to do with failing in themselves. You see, you can't fool Freddy, because he knows what you know. And so Freddy just keeps coming back, no matter what."

The fans kept coming back, too, so that by February 1989 (six months after the release of *A Nightmare on Elm Street 4: The Dream Master*), *Forbes* magazine reported that Freddy Krueger had generated, globally, some $300 million in box-office receipts and videocassette sales, as well as over $3 million in licensing fees for Freddy paraphernalia. The long-overdue recognition that it was, in fact, Englund's portrayal of the Freddy Krueger character that accounted for *Nightmare*'s huge success finally brought Englund star billing in *Nightmare 4*. Englund had refined the role with each successive picture, adding distinctive touches of personality and humor, but by *Nightmare 4* both he and the producers were becoming concerned that Krueger's personality was crossing the line into parody and losing its evil raison d'être.

"After all," Englund reiterated in the *Rolling Stone* interview, "Freddy is a child killer. . . . But in a way he's a symbol of even something more. . . . I think what Freddy *really* stands for is the idea of killing the future. . . . They [teenagers] understand that's what Freddy is truly stalking: their future hopes." Thus in *A Nightmare on Elm Street 5: The Dream Child*, Freddy is returned to his dark roots, with the film "eschewing [its predecessor's] jokey desperation in favor of some authentically disturbing primal nightmare set pieces," in the words of the writer of the New York *Daily News*'s "Phantom of the Movies" (August 11, 1989).

Englund himself has expressed satisfaction with the scope of the Freddy Krueger role, and he denied that he was concerned about the "Boris Karloff syndrome"—that is, the typecasting and stigma associated with repeatedly portraying a horror character. Nonetheless, much of his other recent work has been within the horror genre. He hosted a syndicated TV series, *Freddy's Nightmares*, directed (to mixed reviews) a horror film released in March 1989 called *976-EVIL*, and starred in the 1989 film remake of Gaston Leroux's *Phantom of the Opera*. Reviewers were less than enthusiastic about the remake, with Caryn James of the *New York Times* (November 4, 1989) calling it "the Freddy Krueger version" of the classic novel, "a concept that results in all the terror and suspense of Charlie Brown in *Macbeth*."

Other recent Englund projects have included a costarring assignment in the 1987 ABC-TV film *Infidelity* and a return in 1989 to the stage at the Mark Taper Forum in Los Angeles, in an appearance with John Ritter in a Performing Tree Production. In the comedy-mystery film *Ford Fairlane* (1990), Englund played, in his words, a "bisexual Ninja–Billy Idol hit man who works for Wayne Newton." *Nightmare 6* is also in the works, along with a "Phantom" sequel, "The Phantom of Manhattan." Englund has admitted that he loves attending horror-film conventions and meeting his fans. He has rapped with the Fat Boys in their video "Are You Ready for Freddy?" and is delighted that another rock band, the Stormtroopers of Death, has recorded a song about Freddy Krueger.

In October 1989 Robert Englund married Nancy Booth. They maintain homes in Hollywood Hills and in Laguna Beach, California. Englund has said that his most prized possession is his English Staffordshire terrier, Sport. His idea of a ideal evening is to "have some takeout Chinese food, get a foot massage, and watch David Letterman." Totally unlike Freddy Krueger, Englund is mild-mannered, though energetic and nervous. He has described his own dreams as banal. "My nightmares are usually about what I missed on my shopping list, that extra roll of toilet paper I forgot to buy," he told Paul Freeman of the *Chicago Tribune* (November 6, 1988).

References: Chicago Tribune p31 N 6 '88 pors, p6 Ag 20 '89 por; People 27:47 Mr 23 '87 por; Rolling Stone p91+ O 6 '88 pors

---

© 1983 Thomas Victor

Ephron, Nora

(ef′ ron)

May 19, 1941- Writer. Address: c/o Janklow & Nesbit Associates, 598 Madison Ave., New York, N.Y. 10022

Writing and living are tightly interwoven for Nora Ephron, who writes about her life—her vicissitudes, observations, and opinions—and writes because of the difference that writing makes to her life, enabling her, like the heroine of her novel, *Heartburn*, to deal with her experiences and get on with living. "I don't think I'm a great writer," she once said, as quoted in the *Washington Post* (April 25, 1983). "I think that I have a voice and that that is not nothing. I think I have a way of writing that, whatever it is, is very clearly *me* writing it." As first heard in her journalistic essays, three collections of which were published during the 1970s, Nora Ephron's voice is funny, irreverent, crisp, direct, chatty, confidential, and much else. Her humor, frequently offhand, ranges from slapstick to subtle wit.

"She is that peculiar phenomenon," the critic John Leonard summed up in his review of one of Nora Ephron's books of essays, "the blithe moralist, the mistress of the steely clause, a brilliant scourge." The voice that emerged in journalism retained its identity while adapting to the requirements of the short stories that she writes for magazines and of her novel, *Heartburn*, which is generally believed to be partly a disguised account of her marriage to Carl Bernstein, the journalist. More recently, the concerns of her life and of her earlier work as a journalist, such as mass culture and the rights and status of women, have permeated her screenplays, which include the biographical drama *Silkwood* and the sparkling comedies *When Harry Met Sally* and *Cookie*.

Nora Ephron is a native New Yorker, the firstborn of the four daughters of Henry Ephron and Phoebe (Wolkind) Ephron. A few years after her birth, on May 19, 1941, the family moved to California, where her parents prospered as screenwriters whose credits included *Carousel* (1956) and *The Desk Set* (1957). In his memoir, *We Thought We Could Do Anything* (1977), Henry Ephron wrote about his happy life in Hollywood and his enjoyment of the work he shared with his wife.

"I grew up in Beverly Hills loving the smell of mink, the smell of the pavement after it rained, and the smell of dollar bills," Nora Ephron has joked of her early years. The younger girls of the upper-middle-class Jewish Ephron family were Delia, Hallie, and Amy. Like Nora, Delia and Amy became writers. Phoebe Ephron, who liked to cook, imparted her enthusiasm for cooking to her children. Along with her husband she saw to it that dinner was a special nightly occasion in the home, a time when the children around the table vied with each other for their parents' attention by telling what had happened to them during the day in the form of a funny story. "Take notes," their mother used to urge them. "Everything is copy." Perhaps besides steering her daughters toward a career in writing, Mrs. Ephron encouraged in them a perspective that would make it easier to move ahead from a difficult experience. "It gave you this kind of terrific ability, not to avoid pain but to turn it over and recycle it as soon as possible," Nora Ephron explained in an interview for *New York Newsday* (December 5, 1976).

As a student at Beverly Hills High School, Ephron dreamed of someday going to New York City to become another Dorothy Parker, the mordantly humorous writer of satiric verse and short stories. Meanwhile, she filed news and sports items for publication in the *Los Angeles Times*. After enrolling in Wellesley College in Massachusetts, she wrote letters home that inspired her parents' hit comedy *Take Her, She's Mine*, which opened on Broadway in December 1961 with Elizabeth Ashley in the role of the effervescent nubile daughter. Nora Ephron graduated from Wellesley in 1962.

During a summer vacation from college, Nora Ephron had worked as a copy girl for CBS in New York. *Newsweek* magazine later hired her for a similar job and then promoted her to "articles clipper." In 1963 she joined the staff of the *New York Post* as a general-assignment reporter. Her 1975 essay, or column, for *Esquire*, "Dorothy Schiff and the *New York Post*," told about low morale and unsatisfactory working conditions at the *Post* and drew an unsparing portrait of its publisher, editor, and owner, who, she asserted, "changed the focus of the paper from hard-hitting, investigative, and left-wing to frothy, gossipy, and women-oriented." At the *New York Post*, nevertheless, the fledgling journalist had the opportunity to acquire the craft of reporting and the art of interviewing.

Among the many varied and usually brief articles under Nora Ephron's byline in the *New York Post* during her five years there were profiles of celebrities and lesser-known persons in the news. Turning to freelance work in 1968, she wrote sketches on Carol Burnett, Virginia Graham, and Barbra Streisand for *Good Housekeeping*. Her interviews, research, and observations on other notable figures and on topics relating to show business, the media, and the world of leisure, fashion, and dining led to pieces in other national magazines.

In 1970 Nora Ephron published a miscellany of her articles, *Wallflower at the Orgy*, whose title refers to her stance of staying back and taking notes while those around her revel. The essays, however, are less objective than the title would suggest. Describing most of the pieces in *Wallflower at the Orgy* as "highly personal and devastating," Albert Johnston maintained in *Publishers Weekly* (September 14, 1970), "Nora Ephron swings the funniest journalistic wrecker's ball this side of Rex Reed." Henry S. Resnik found in the *Saturday Review* (November 21, 1980) that "Nora Ephron is at her best when probing and exposing the masscult sensibility, for she brings to the subject just the right combination of camp playfulness and shrewd intelligence." Other reviewers also commented on her grasp of "popular culture," a term, however, to which she objects as giving too much dignity to "trash"—the books of meager literary merit and no redeeming social value that she read in abundance and enjoyed long before the arrival of the cult of "camp."

Of the many, wide-ranging subjects that Nora Ephron considered or explored, the one that seemed the most interesting to her was the women's movement, which became her topic on television talk shows and in speeches before groups across the country. In 1972–73 she wrote a column on women for *Esquire*, the predominantly male magazine, of which she was then a contributing editor. Women also became the general subject of her monthly column in *New York* magazine beginning in October 1973, when she was made a contributing editor of that publication. What Nora Ephron has called her "voice" has an essential element of humor, which required special skill in application to the women's movement at a time when, many observers felt, feminists and their leaders lacked a sense of humor. "I was interested when I started writing about women that a lot of people didn't seem to understand that you could be very funny on the subject and be fundamentally serious about it . . . ," she herself observed during her interview for *New York Newsday* (December 5, 1976). "I have always thought it was a terrible shame that the women's movement didn't realize how much easier it was to reach people by making them laugh than by shaking a fist and saying don't you see how oppressed you are."

Twenty-five of the pieces that Nora Ephron wrote for *Esquire*, *New York*, and a few other magazines between 1972 and 1974 make up her *Crazy Salad: Some Things about Women* (1975), which owes its title to Yeats's "It's certain that fine women eat/A crazy salad with their meat." Without toeing the official line of the feminist movement, she tackles many of the frustrations that both impel and thwart women in their pursuit of liberation. The best-known of the articles in the collection, "A Few Words about Breasts," in which she tells of the anguish of growing up flat-chested, is regarded as "the classic statement on large-breast fetishism," Anatole Broyard noted in his comments for the *New York Times* (June 27, 1975). He preferred, however, "Dealing with the, Uh, Problem," her examination of the feminine-hygiene-spray industry, praising it as "a fine piece of reporting, full of splendid deadpan ironies."

The Pillsbury Bake-Off contest, the reunion of the 1962 Wellesley class, and infighting among sisterhood leaders are the subjects of other articles in *Crazy Salad*, along with such women featured in the media as Martha Mitchell, Julie Nixon Eisenhower, Jan Morris, the transsexual travel writer, and Linda Lovelace, the porno film star. While not always agreeing with the author's assessment of individuals and situations, many reviewers acknowledged *Crazy Salad* to be honest social criticism and admired her balance—between the objective and the subjective, the particular and the general, the serious and the comic. "She is tender and tough," Broyard wrote, "sentimental and cynical, old-fashioned and modern in just about the right proportions." A dissenting opinion on the book came from Harriet Kriegel, who deplored in *Commonweal* (June 18, 1976) "its display of feminine self-hatred."

After about a year at *New York* magazine, Nora Ephron returned, in 1974, to *Esquire* as a senior editor and writer of a column on the media, covering newspapers, magazines, books, television, and even an apartment-house mimeographed bulletin. For her third collection, *Scribble, Scribble: Notes on the Media* (1978), she gathered together twenty-five of the columns, with their lively profiles, parodies, anecdotes, and interviews, that had appeared in *Esquire* over a three-year period. Interviewed by Lois Gould for the *New York Times Book Review* (April 16, 1978), Nora Ephron explained why she was attracted to the subject of the media: "It interests me because I have strong feelings about how the profession ought to work, and when it doesn't work that way, I have something to say about it."

Instances of how the profession ought not to work abound in *Scribble, Scribble*, as Ephron turns her merciless wit on Theodore H. White, Dorothy Schiff, the *New Yorker*'s Brendan Gill, Daniel Schorr, H. R. Haldeman and his paid-for CBS interview, *People* and *Gourmet* magazines, and other targets. The *New York Times*'s humorist Russell Baker and the public-television series *Upstairs, Downstairs*, on the other hand, provide two of several instances of how the profession, in her opinion, ought to work. Even some critics who felt Nora Ephron's treatment of the media to be superficial, or too casual, commended the book's final article, in which she decided to discontinue her column on the media because it contributed to two parallel developments—making celebrities of journalists and "a swing from highly impersonal 'objective' reporting to highly personal 'subjective' reporting." She concluded, "Journalists *are* interesting. They just aren't as interesting as the things they cover."

At the time of the publication of *Scribble, Scribble*, Nora Ephron was not only a celebrity journalist herself but also the wife of one of the country's most prominent celebrity journalists, Carl Bernstein, whose investigative reporting with Bob Woodward for the *Washington Post* uncovered the Watergate scandal. She had married Bernstein on April 14, 1976, some years after the breakup of her first marriage, on April 9, 1967, to Dan Greenburg, the humorist and author of *How to Be a Jewish Mother*. Her marriage to Bernstein ended in December 1979, and with her two young sons she left the couple's Washington, D.C., apartment to return to New York, which had earlier been her home. Rumors attributing the collapse of the marriage to Bernstein's involvement with Margaret Jay, wife of the then British ambassador to Washington, Peter Jay, gained support from disclosures in the January 14, 1980 issue of *People* magazine.

The publication in 1983 of Nora Ephron's novel, *Heartburn*, completed her first undertaking in sustained fiction, her earlier fiction having consisted of short stories. Its heroine and narrator, Rachel Samstat, is an author of cookbooks, the wife of the syndicated columnist Mark Feldman, and the mother of a young son. In the seventh month of her second pregnancy, she learns of her husband's affair with the Washington hostess Thelma Rice. Her efforts to cope with marital betrayal make a poignant but humorous tale, seasoned throughout the telling with fifteen short recipes, including those for sorrel soup, vinaigrette dressing, peach pie, and Key lime pie. The recipes are indexed.

A best-selling *roman à clef*, *Heartburn* offered in-the-know readers many resemblances between its fictional characters and actual persons, such as the heroine and the author, and between its invented episodes and events in real life. Referring, for example, to the frequent flights that she and Carl Bernstein made between New York and Washington on the Eastern Airlines shuttle, Nora Ephron recalled in the *Newsday* interview of 1976, "We made the decision to get married while we were on the Eastern shuttle. The Eastern shuttle was the metaphor for our entire thing." The shuttle had a major role in *Heartburn* also, seeming to a disdainful Garrett Epps in his review for the *New Republic* (May 23, 1983) to be "in many ways the most important character in the book."

"Everybody is *not* going to like this book," Nora Ephron told Stephanie Mansfield of the *Washington Post* (April 25, 1983). Commenting on *Heartburn*'s potential for generating much controversy, Jesse Kornbluth noted in *New York* (March 14, 1983), "There are . . . those who say that *Heartburn*, though funny and sad, is a great misuse of talent." Some readers find Nora Ephron's story to be entirely justifiable; others say that "they never thought they'd hear *anything* that would make them sympathetic to Carl Bernstein—until they read *Heartburn*."

The pursuit of correspondence between fiction and reality tended to overshadow consideration of the novel's literary merits. Gene Lyons, however, observed in *Newsweek* (April 11, 1983), "Anybody who has read Ephron has read a lot of *Heartburn* before. And as they accumulate, the asides—on sex, betrayal, jealousy, divorce, therapy, Jewish princes and princesses, the goyim, New York versus Washington—grow predictable, then tiresome." Other critical comments reflected disappointment that Rachel's questions and analyses had not yielded a better understanding of herself and her plight. Many thousands of readers, on the other hand, enjoyed the book: as Stefan Kanfer predicted in *Time* magazine (April 11, 1983), "Long after the chatter has abated, *Heartburn* will be providing insight and laughter."

When Jesse Kornbluth asked Carl Bernstein for his reaction to *Heartburn*, he replied, "Obviously, I wish Nora hadn't written it. But I've always known that Nora writes about everything that happens in her life. And I think the book is just like Nora—it's very clever." At Bernstein's request, in 1985, after she had sold the movie rights to *Heartburn* and had written the screenplay, Nora Ephron pledged in a part of the separation agreement between her and Bernstein, "I will do everything within my power to see that no harm is caused to our children as the result of the publication of the book [*Heartburn*] or a movie based upon the book." She stated that, while certain events in the novel were loosely based on actual occurrences, others were of her own invention: the latter "include any and all scenes . . . from which inference might be drawn that Carl has been less than a caring, loving, and conscientious father."

Mike Nichols directed Nora Ephron's screen adaptation of *Heartburn*, which was released in 1986 and starred Meryl Streep and Jack Nicholson. The movie critic Stanley Kauffmann of the *New Republic* (July 28, 1986) called attention to some differences between the film and the novel, noting, for example, that "practically all the Jewishness is gone" in the movie. "The novel is slightly oppressive in its feverish ambition not to bore . . . ," he went on to say. "The screenplay is more relaxed. By the time Ephron wrote it, she knew the thing was a success. . . . She could go in more for heart, for a troubled woman whose bravery is in her wit rather than a witty woman in trouble." Kauffmann's feelings about *Heartburn* were mixed, partly because of its "lack of character definition"—a reservation shared by some other critics who nevertheless found the film highly entertaining.

The screenwriting phase of Nora Ephron's career had begun in the late 1970s with a television movie called *Perfect Gentleman*, a caper about four women who heist a hotel safe for $1 million. First shown on CBS-TV in March 1978, it was the vehicle of the television-movie debut of Lauren Bacall. More likely because of her work in journalism than her early filmscripts, Robert Bookman, who was then in charge of production for ABC Motion Pictures production, chose Nora Ephron to write the screenplay for *Silkwood*, which brought her first opportunity to work with Mike Nichols. The quasi-documentary drama, on which she collaborated with Alice Arlen, centered on the efforts of the real-life union activist Karen Silkwood to expose hazardous conditions at the plutonium plant where she worked. Her death in a car crash that could have been either an accident or murder was one of many confused and disputed situations that challenged the writers. On its release in 1983, not all viewers sanctioned the inferences drawn in *Silkwood*. But the film received wholehearted praise for its depiction of working-class life in America and for its portrait of the title character, played by Meryl Streep, as a complex, contradictory human being. Their *Silkwood* script won Nora Ephron and Alice Arlen an Academy Award nomination for 1983.

"As a woman screenwriter, my job is not to write some idealized woman," Anne Raver quoted Nora Ephron as explaining in *New York Newsday* (July 19, 1989), "but to write women who are real, whatever they are like, who are complicated, who are interesting, who are lovable or not lovable, but who are at least as comprehensible and as complicated as men are in the movies." She reached her objective most obviously in *Silkwood* and also to a considerable degree in the films of a wholly different genre that followed: the lighthearted and occasionally hilarious 1989 comedies *When Harry Met Sally*, directed by Rob Reiner, and *Cookie*, directed by Susan Seidelman. *When Harry Met Sally* poses the question of whether friendship can exist between a man and woman who are sexually attracted to each other. The evolving attachment of Harry (Billy Crystal) and Sally (Meg Ryan) that answers the question covers a ten-year span saved from tedium largely by Nora Ephron's dialogue, expertly paced, tart but delightful. Mike McGrady of *New York Newsday* (August 30, 1989) called the screenplay the "sharpest" of the year.

Like *When Harry Met Sally*, *Cookie* reconciles colliding personalities, this time those of a Brooklyn Mafia boss (Peter Falk) and his free-spirited, disrespectful daughter Cookie (Emily Lloyd), whose unexpected skill in handling a stretch limo makes her the best getaway driver her father ever had. *Cookie*, which Alice Arlen coscripted, appealed to almost all reviewers as ingratiating, unforced, good-humored summer fare.

Ephron's next feature was *My Blue Heaven* (1990), a comedy about a flamboyant gangster (Steve Martin) who is given a new identity under the government's witness-protection program after testifying against some of his fellow crime bosses. "I felt the witness-protection program had a sort of Brigadoonish quality," Ephron explained to Stephen Farber in an interview for the *New York Times* (February 18, 1990). "It touches a universal fantasy: Can you move to a different place and start all over again? . . . And I thought there were comic possibilities in the story of someone like Vinnie plunked down in a town where you can't get a decent Italian meal." Most critics apparently thought otherwise, and the film disappeared from movie theatres within weeks of its release.

With reference to *Cookie*, and perhaps to her other films, Nora Ephron complained in the *New York Newsday* interview that writers have little control over their screenplays: "If you're working with a nice director, you talk to the costume people and the designer and tell them what you had in mind for this set and that set, but then the movie starts and forget it, it's not your movie." Her protest may well account for the agreement she made in 1989 with Columbia Pictures to direct as well as write two pictures. Her sister Delia Ephron is her cowriter for the first, which is tentatively titled "This Is Your Life."

Nora Ephron's sons by her marriage to Carl Bernstein are Jacob and Max Bernstein. She is now married to the writer Nicholas Pileggi, and she has a home in East Hampton on Long Island and an apartment on Manhattan's Upper West Side. "Pretty. Much prettier than she appears in most of her pictures," one of her interviewers said of Nora Ephron, a slender woman with brown eyes and black hair. "What I love in Nora is her strength, the hardness of mind that makes her such a good, and such an uncomfortable, friend," John Gregory Dunne paid tribute to her in *Esquire* (June 1987). "Nora does not shrink from making judgment. She stands in the face of received wisdom, the accepted theology about people and their actions, and quietly offers a contrary view. Her voice is soft, her manner equable, and the effect of this reasonableness is to make what she has to say even more devastating."

References: Chicago Tribune XII p6 N 4 '79 por, XII p1+ My 29 '83 por; N Y Daily News p52 My 23 '78 por; Newsday L I mag p13+ D 5 '76 por; New York 6:4+ O 15 '73 por, 16:40+ Mr 14 '83 pors; Celebrity Register (1986); Contemporary Authors 1st rev vols 65–68 (1977); Who's Who in America, 1988–89

Epstein, Jason

Aug. 25, 1928- Editor; publishing executive.
Address: b. Random House, Inc., 201 E. 50th St., New York, N.Y. 10022; h. Box 1143, Sag Harbour, N.Y. 11963

"Jason Epstein is a caricature of a New York intellectual. He's a nineteenth-century entrepreneur, a robber baron, only his market is not copper, but intellectuals," his longtime colleague Dwight Macdonald once affectionately said of the one-time *enfant terrible* of the New York publishing world. Ever since he made his mark at Doubleday in 1952 by founding Anchor Books, making Doubleday the first publisher of trade paperbacks, Jason Epstein has continued to impress the publishing world not only with his high literary standards but also with his unerring entrepreneurial instincts. In addition to editing the work of some of America's most celebrated authors, including Edmund Wilson, Vladimir Nabokov, W. H. Auden, and Norman Mailer at both Doubleday and, since 1960, Random House, Jason Epstein has either founded or helped to found nearly half a dozen successful publishing ventures. Most notable among them is the *New York Review of Books*, a literary magazine launched in 1963 that eventually became a forum for the most heated intellectual debates of the 1960s. Then, in the late 1970s, Epstein cofounded the Library of America, the American equivalent of the French Pléiade, and in 1989 his latest venture, *The Reader's Catalog*, made over 40,000 books available to consumers by mail order, telephone, or facsimile machine. For his "extraordinary and permanent impact on American letters," in 1988 Jason Epstein was named the first recipient of the National Book Awards Medal for Distinguished Contribution to American Letters.

Jason Epstein was born on August 25, 1928 in Cambridge, Massachusetts, the son of Robert Epstein, a successful salesman for the family textile business, and Gladys (Shapiro) Epstein. While Jason Epstein was growing up, the family lived in Maine and in Boston in comfortable circumstances. His interest in the world of letters was first sparked in his youth, when he helped his cousin lug Thomas Babington Macaulay's eight-volume *History of England* up a hill on a hot summer day. As he told Dinita Smith in an interview for *New York* magazine (August 7, 1989), the incident "must have impressed [him] with how seriously books could be taken."

Jason Epstein was a student at Columbia College, the undergraduate division of Columbia University, in the late 1940s, when that institution was a center of intellectual ferment. On its faculty were Lionel Trilling, the highly regarded literary critic, and Mark Van Doren, and its student body included Allen Ginsberg, the poet, and Norman Podhoretz, a friend of Epstein's who later became the editor of *Commentary*. Choosing English as his major subject, Epstein found his soul mates in a group of "bookish" young men who, according to one of their professors, "gave the impression that if you hadn't read Proust in French, you might as well go home." After obtaining his B.A. degree in 1949, Epstein entered Columbia's graduate program in English literature and obtained his M.A. degree in the following year.

On graduating from Columbia, Jason Epstein was possessed by "a sense of excitement with the scholastic world," according to Ken McCormick, then the editor in chief of Doubleday. Consequently, despite the entreaties of his parents to join the family business, Epstein entered the world of publishing in 1951. He took a job in a newly developed training program at Doubleday, of which he became the "star graduate," as McCormick recalled to Philip Nobile in an interview for the book *Intellectual Skywriting: Literary Politics and the New York Review of Books* (1974).

In addition to impressing his superiors as a trainee, Epstein was busily exploring the possibility of establishing a new division at Doubleday. "He was convinced that if scholarly books could be purchased for the price of a movie, they'd sell," McCormick told Nobile, and he gradually became committed to the idea that there was a tremendous untapped market, primarily among students, for quality paperback books. (At the time, the distinction between trade and mass-market books was marked: quality, or trade, hardcover books were sold in bookstores; mass-market paperbacks were sold in mass-market outlets, such as drugstores.) After doing research on the potential profitability of such an undertaking, in 1952 Epstein persuaded Ken McCormick to let him establish Anchor Books, the first line of what is now known as trade paperbacks.

Anchor's list, Jason Epstein told Joan Juliet Buck in an interview for *Vogue* (November 1989), "was a continuation of [his] Columbia curriculum." "I guess I always wanted to go on living as an undergraduate with that terrific intellectual excitement," he explained. "I didn't want to stay in academic life, but I wanted to re-create the experience around it." Indeed, the early books published by Anchor were among his favorites, and they included Lionel Trilling's *The Liberal Imagination*, A. E. Taylor's *Socrates*, D. H. Lawrence's *Studies in Classic American Literature*, and William H. Whyte's *The Organization Man*. His revolutionary idea proved to be an immediate success, with Anchor Books selling 10,000 copies each of its first four titles within two weeks, despite the fact that they cost more than most other paperbacks. Epstein seemed to possess an uncanny sense of what would sell. For example, he decided to publish David Reisman's *The Lonely Crowd*, even though it had not done well in hardcover, and the book went on to sell hundreds of thousands of copies in softcover. As one Doubleday insider told Philip Nobile, "Jason has the mind of a scholar and the instincts of a pushcart peddler, and that's what made Anchor Books." In 1955 Anchor Books received the Carey-Thomas Award for creative book publishing.

While Epstein was at Doubleday, he met Barbara Zimmerman, another ambitious intellectual, who had persuaded her skeptical superiors to publish *The Diary of a Young Girl*, by Anne Frank. After they married in December 1953, Doubleday, in appreciation of their talents, gave them first-class tickets aboard a liner headed for Europe as well as the use of a company apartment in Paris for an extended honeymoon. While they were in Europe, the Epsteins cultivated relationships with such major literary figures as Stephen Spender and V. S. Pritchett, whom Epstein would later publish.

On his return to Doubleday, Epstein became increasingly prized as an editor. He recruited Vladimir Nabokov into the company's stable of authors, and he became the preferred editor of Edmund Wilson, the American Sainte-Beuve. His impressive advance at Doubleday began to falter, however, when the company refused to publish Nabokov's *Lolita*, a novel about an obsessive carnal relationship between a middle-aged man and a sexually precocious girl that caused a flurry of scandal when it appeared in France as an Olympia Press edition in 1955. Furthermore, Epstein felt that he was not being fairly compensated. "I had started a highly successful business, and they wouldn't pay me," he explained to Dinita Smith. The differences that he had with his superiors were perhaps inevitable, for, as an associate of Epstein's explained to Philip Nobile, "Jason was too big for Doubleday. He was a publisher chafing under the restrictions of being an editor."

After leaving Doubleday in 1958, Jason Epstein went to London, where he and Barnet Rosset, the publishing maverick who founded Grove Press, intended to acquire Penguin Books, but the deal fell through. When Epstein returned to New York later that year, he joined Alfred A. Knopf as the director of its Vintage Books division. Established in 1954, Vintage Books had adopted Anchor Books' secret for success by reprinting Knopf's quality hardcover books in paperback. Under Epstein's direction, especially following the merger of Knopf and Random House in 1960, Vintage Books was transformed from a publisher of Knopf paperback reprints into a reprint outlet of quality paperback books from a number of other publishers as well as a publisher of original titles.

Like Anchor, Vintage Books met the needs of a huge market. As Epstein explained to an interviewer for *Publishers Weekly* (December 16, 1974), "For the first ten years there were books lying around everywhere that no one knew what to do with. There were lots of books that upperclassmen, graduate students, and others with special interests really needed. . . . Not only were the books around, but you also knew what the audience was and what it was likely to want." Since then, the distinction between mass-market and quality paperbacks has blurred somewhat, and all publishing houses have started their own reprint outlets, intensifying competition for reprint rights. Among the authors published by Vintage are William Faulkner, Albert Camus, Thomas Mann, Eugene O'Neill, Gertrude Stein, Paul Goodman, Jane Jacobs, and Dashiell Hammett, reflecting Epstein's personal preference for both classic-modern and "counterculture" literature.

At the same time that Epstein was enjoying considerable success at Vintage, he was also making a name for himself as a senior editor and vice-president at Random House. Following the merger of Random House and Knopf, Bennett Cerf, the legendary cofounder of Random House, told Epstein that he "could start any business [he] wanted as long as [he] let him know about it so Random House could participate if it wanted to." At the time, Epstein was having difficulty finding first-class editions of the children's classics that he wanted to read to his son, and he was dissatisfied with the children's fiction currently being published. Taking Bennett Cerf up on his offer, Epstein created Looking Glass Library, a division that published children's classics in paperback. The division succeeded in publishing several titles, but it eventually failed. "I didn't pay attention to the details of production," he told Dinita Smith.

Meanwhile, Epstein was also busily editing the works of such established authors as Gore Vidal, Oscar Lewis, Philip Roth, and W. H. Auden and developing a number of his own recruits. In general, he was attracted to books that expressed left-of-center views and were therefore perceived as being somewhat risky. For example, in 1960 he agreed to publish Paul Goodman's *Growing Up Absurd: Problems of Youth in the Organized System*, a book that, because of its harsh criticism of modern society, had already been turned down by nineteen publishers. But the book scored a huge success among the growing ranks of the disaffected youth of the 1960s, and Paul Goodman later became known as one of the leading figures of the New Left. Epstein also encouraged Jane Jacobs, the controversial urbanologist, to write a book about what she considered to be the failures of urban planning. The result was *The Death and Life of Great American Cities* (1961), which has since become a classic. Since 1976 Epstein has served as editorial director of Random House. In the same year he was appointed acting publisher, a post he retained until 1984, when he was replaced by Howard Kaminsky, formerly the publisher of Warner Books.

In the 1950s the nation's literati, particularly those based in New York, had come to the conclusion that the *New York Times Book Review* was too middlebrow to serve as the American equivalent of the London *Times Literary Supplement* and that a periodical devoted to a more sophisticated treatment of books was desperately needed. "There's only one person in the country who could do it," Epstein reportedly told an associate in the late 1950s, "and I'm busy." But by early 1963 the launching of a new literary publication appeared to be feasible.

Galvanized by a four-month-long New York newspaper strike, which had left thousands of readers hungering for their weekly installment of literary news, Epstein decided to found the *New York Review of Books* in collaboration with Barbara Epstein, the poet Robert Lowell and his wife, the novelist Elizabeth Hardwick, and Robert Silvers, then an editor at *Harper's*. Aided by a $4,000 loan from Robert Lowell's trust and by the cooperation of such literary stars as Mary McCarthy, Susan Sontag, William Styron, Gore Vidal, and Robert Penn Warren, all of whom contributed articles free of charge, the group prepared the first issue, reportedly on the Lowells' dining-room table in their Upper East Side apartment. The founders decided that Barbara Epstein and Robert Silvers would serve as the editors and that Elizabeth Hardwick would be an advisory editor. They also succeeded in recruiting A. Whitney Ellsworth to become the publisher. Because of Jason Epstein's responsibilities at Random House, they decided that he would not have a formal editorial role, though he, as well as Robert Lowell and the others, would serve on the board of directors.

Appearing for the first time in February 1963, the *New York Review of Books* was an immediate success. Forty-three thousand copies of the first issue were sold, a remarkable figure for any new magazine and all the more so for a literary one, and it received thousands of laudatory letters. Its success was at least partly due to its irreverent treatment of books by even the most celebrated authors. As Philip Nobile noted in *Intellectual Skywriting*, it must have been extraordinarily "refreshing . . . to watch Macdonald rough up Arthur Schlesinger's *The Politics of Hope* and Jonathan Miller snicker at John Updike's *The Centaur*." But what propelled the *New York Review of Books* to its preeminence within America's intellectual community was its endorsement, especially after 1965, of the nation's growing radicalism, and in particular its outright condemnation of United States involvement in the Vietnam War. By 1971 the publication's circulation had more than doubled, to 95,000, far outstripping that of the *Partisan Review*, one of its prime competitors. In the same year Columbia University's *Public Opinion Quarterly* concluded that the *New York Review of Books* was the most influential publication read by the nation's intelligentsia.

Ever since the *New York Review of Books* was founded, journalists, novelists, and intellectuals in general have contended that Jason Epstein played a key role in shaping the publication's editorial policy, despite Epstein's repeated declarations to the contrary. Richard Kostelanetz, for example, in his book *The End of Intelligent Writing* (1974), pointed out that a substantial number of the *Review*'s contributors were Random House authors and that a large number of the books discussed by the *Review* were published by Random House or one of its divisions. Others, including Philip Nobile, have observed that Epstein contributed a number of articles to the *Review*, all of which expressed views consistent with those of the publication.

Far more important than that debate, however, is the fact that Epstein's opinions represented a major contribution to the political and intellectual climate of America during the 1960s. Among the most significant articles written by Epstein was "The CIA and the Intellectuals," which appeared in an April 1967 issue of the *Review*. In the article, Epstein chastised the so-called liberals for espousing an anticommunist ideology, charging that they had succumbed to the corrupting influence of the CIA and suggesting that their rigid endorsement of anticommunism prevented them from acknowledging the immorality and stupidity of United States involvement in the Vietnam War. The *Review* carried numerous articles that similarly protested the American presence in Southeast Asia throughout the 1960s, and by the end of the decade it was considered to have contributed more to the peace movement than any other publication.

Another source of debate in America during the turbulent 1960s was the trial of the "Chicago Seven," a group of radicals—including the *Review* contributors Abbie Hoffman, Tom Hayden, and Rennie Davis—who were charged with conspiracy for fomenting the riot at the 1968 Democratic National Convention. While the protesters' supporters throughout the country heatedly argued that the men had merely been exercising their constitutional rights, conservatives just as vehemently claimed that they had gone beyond their right to dissent. Epstein covered the trial for the *Review*, and on the basis of his articles he wrote *The Great Conspiracy Trial* (1970), in which he presented an intricate legal defense of the protesters.

The critical response to the book was generally favorable, with *Newsweek*'s Raymond A. Sokolov leading the chorus of praise in his November 16, 1970 review: "[This] book is a model of clear exposition, a grandly objective narration that closely examines all the complexities and places them in context. . . . Most of all, Epstein relates the trial to the American past . . . to show how naturally so bizarre and frightening an event grows out of the American fabric." Some reviewers, while acknowledging that Epstein did a first-rate job of reporting, were disappointed that the motives of the defendants were not more fully explored, and others complained that Epstein unnecessarily laced his report with long, tedious discussions about history and philosophy.

In contrast to those straightforward reviews, the January 1971 issue of *Commentary*, the neoconservative journal editied by Epstein's old friend Norman Podhoretz, ran a nine-page article that lambasted Epstein's book. According to Yale University law professor Alexander Bickel, *Commentary*'s reviewer, "the savant's encyclopedic knowledge comes—though often not quite straight— out of an encyclopedia, and the impartial observer is given to argument by insinuation and sleight of pen. . . . Some of his expressions of contempt for the white middle class seem to amount to no more than social snobbery—cruel and coarse, to be sure, as only a self-righteous humanitarian, secure in the knowledge that he loves his fellow man, would permit himself to be." Although the contentious review was certainly the latest skirmish in the pitched ideological battle that *Commentary* and the *Review* had been waging for years, many familiar with their debate believed that the breach in the friendship between Epstein and Podhoretz was the fundamental reason for the hostile treatment of Epstein's book.

Since the close of the Vietnam War era, Epstein has been less involved with the *New York Review of Books*, while his entrepreneurial instincts have continued to lead him in new directions. In 1979, for example, he cofounded the Library of America, an accessible series of attractive, uniform, and durable volumes of the collected works, and in some cases the complete works, of America's most important writers. In 1982 the first four volumes—the works of Herman Melville, Nathaniel Hawthorne, Walt Whitman, and Harriet Beecher Stowe—were released, and the series was an immediate success. Epstein remained with the Library of America until 1989.

By the late 1980s Jason Epstein was gestating ideas for yet another venture, which in 1989 was realized as *The Reader's Catalog*, a mail-order inventory, published by Random House, of 40,000 books. *The Reader's Catalog* was Epstein's attempt to solve one of the gravest problems within the publishing industry: by the 1980s bookstore chains were stocking massive quantities of best-sellers, at the expense of more serious books. With the aid of $1 million in venture capital, he created a telephone directory-sized catalogue that lists books that can be ordered by mail, toll-free telephone, or facsimile machine. Divided into 208 categories, the catalogue is attractively illustrated, and many of its titles are annotated by experts. So far, *The Reader's Catalog* has met with limited success. While it has been available through several book clubs, including the Book-of-the-Month Club and the History Book Club, many bookstores refuse to stock it because they regard it as a competitor. To placate some bookstore owners, Epstein has tried to arrange for publication of a subsidized edition, without the toll-free number, that would be made available to members of the American Booksellers Association. "As long as people buy books, I'm happy," Epstein has said. "I don't care *where* they buy them."

Jason Epstein has been described as a "moon-faced," bespectacled man with an unruly shock of gray hair. Though he can be, by his own admission, "a very disagreeable presence," Philip Nobile has remarked that "if you happen to be on the receiving end of his affection, he is irresistible." In addition to his literary pursuits, Epstein has long had an interest in architecture, gardening, and gourmet food, and he has contibuted articles on such subjects to *House & Garden* since the early 1980s. He also cowrote *Easthampton, a History and Guide* (1975). Consistent with his interest in fine living, Epstein owns a home in Sag Harbour, Long Island that is beautifully furnished in colonial American style and a spacious, opulently decorated apartment in lower Manhattan that, in the words of Joan Juliet Buck, recalls "a country house of a Baltic aristocrat in 1820."

By his marriage to Barbara Epstein, which ended in divorce in about 1980, Jason Epstein has two children: Jacob, a producer-writer for Universal Pictures, and Helen, a graduate student of biology at Cambridge University. Far from being motivated solely by financial reward, Epstein, according to his ex-wife, has devoted his "whole life . . . to books. There's a consistency in all his projects—from Anchor Books to the *New York Review of Books*—to make available to people what is serious and lasting."

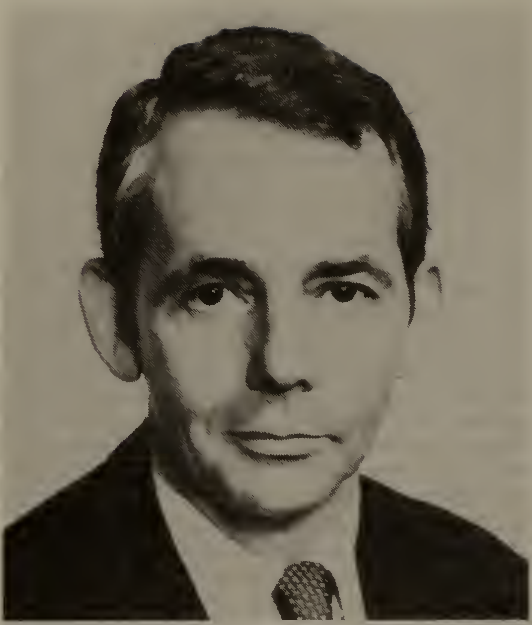
References: N Y Times Mag p34+ Mr 26 '72 por; New York 22:26+ Ag 7 '89 pors; Vogue 179:350+ N '89 por; Nobile, Philip. Intellectual Skywriting: Literary Politics and the New York Review of Books (1974); Tebbel, John. A History of Book Publishing in the United States (1981); Who's Who in America, 1988–89

Epstein, Joseph

(ep´ stīn)

Jan. 9, 1937– Essayist; editor; educator. Address: Dept. of English, Northwestern University, 633 Clark St., Evanston, Ill. 60201; American Scholar, United Chapters of Phi Beta Kappa, 1811 Q St., N.W., Washington, D.C. 20009

As the longtime editor of Phi Beta Kappa's quarterly journal, the *American Scholar*, Joseph Epstein has spent the better part of two decades practicing the literary form to which Hazlitt gave the name "familiar essay." Writing in the tradition of Montaigne, Lamb, Mencken, Orwell, and Beerbohm,



Joseph Epstein

Epstein renders the commonplace interesting, makes original observations on the often unnoticed quotidian aspects of life, and criticizes any instances of what he considers to be poor taste, hypocrisy, or trendiness that present themselves to his discerning eye. To each subject that he addresses, Epstein brings what he has called the "point of view of a literary man: . . . one [who] is above all impressed with the immense variety of life, its multifacetedness, its unpredictability, [and] its extraordinary richness."

Epstein's literary purview extends beyond his three published collections of familiar essays to encompass two collections of his literary criticism, nonfiction books on divorce and ambition, a series of portraits of master teachers commissioned and edited by him, and the courses in literature and writing that he conducts as a visiting lecturer at Northwestern University. Epstein seeks to be an arbiter of taste, to uphold certain traditions, and "to apprehend delinquent writers" who fail to measure up to his standards. Those standards include "gravity," which, in his opinion, "derives from a serious mind, unencumbered by the clichés of the day, at work on serious matters"; and "love of life: . . . the ultimate test of a writer's worth."

One of Epstein's own life-affirming characteristics is the obvious delight he takes in engaging his readers in sustained argument, without fear of creating controversy. In his introduction to one of his collections of literary criticism, *Plausible Prejudices*, Epstein objected to the infusion of liberal politics into contemporary fiction: "Politics is part of the business of literature—it is, that is to say, an altogether proper subject for writers—but literature ought not to be part of the business of politics." Whether Epstein is a liberal, as he classified himself in 1976, or a conservative, as might be inferred from the right-wing bent of the *New Criterion* and *Commentary*—journals to which he is a frequent contributor—his criticism "shoots only to the left," as one reviewer put it. He is nonetheless admired—even by those who disagree with his views—for his "sprightly, idiomatic irreverence" and his "irrepressible wit." In reviewing *Plausible Prejudices* for the *New York Times Book Review* (February 24, 1985), William H. Pritchard wrote: "His adverse judgments on contemporary writers goad a reader like myself into making better arguments for why those contemporaries are worth reading, and why the American novel is still more lively and nourishing than he judges it to be."

Born in Chicago, Illinois on January 9, 1937 to Maurice Epstein and Belle (Abrams) Epstein, Joseph Epstein grew up in suburban Evanston, where he has lived for most of his life. His father was a traveling salesman who had a partnership in a costume-jewelry business. He has at least one sibling, a brother who eventually moved to the San Francisco Bay Area. Epstein has frequently described his childhood and adolescence as having been happy and carefree. He played whatever sport was in season and enjoyed movies, radio shows, comics—everything but books. Children who were avid readers, he later observed, "were often—though not always—lonely or dreamy or unhappy children. I was none of these, and so books were far from being my idea of a good time."

While attending Senn High School, Epstein held a variety of after-school, summer, or weekend jobs, including golf caddy, drugstore clerk, supermarket bagger, busboy in a Chinese restaurant, ball boy at a tennis club, shipping clerk in a factory that manufactured phonograph needles, and costume-jewelry salesman. He spent his first year of college at the University of Illinois, where he joined one of the more elite fraternities. The changes he underwent that year, which resulted in a weakening of his sense of belonging to that (or any) fraternity, were recalled in one of the pieces published in *The Middle of My Tether*, his second collection of familiar essays written for the *American Scholar*. "In that time," Epstein recalled, "I had gone from someone who greatly valued his popularity to someone who had replaced geniality with iconoclasm; from someone fairly secure in his notions about life to someone quite uncertain about the purpose of life; from someone confident about the future to someone who knew only that he felt utterly ill at ease about proceeding down the same track he had been traveling. In that year books and a passion for ideas had interposed themselves between me and my comfortable outlook upon the world."

Epstein completed his B.A. degree in 1959 at the University of Chicago, to which he had transferred after his freshman year. As an undergraduate, he majored in English and edited the university's literary magazine, *Chicago Review*. Over the next several years, he served in the peacetime army, married, became the father of two boys, and worked at "a low-paying job on a political magazine" in New York City, where he lived for about three years. Around the mid-1960s he and his family returned to Illinois "for reasons," in his words, "too complicated and boring to go into." For a time he served as a senior editor of the *Encyclopaedia Britannica*, which was then undergoing a complete revision under the direction of Mortimer J. Adler. He then became an editor at Quadrangle Books publishing company in Chicago.

In 1974 Epstein accepted a teaching position as a visiting lecturer in the English department of Northwestern University, and the following year he assumed the editorship of the *American Scholar*, whose editorial board includes Gertrude Himmelfarb, Hilton Kramer, Charles Krauthammer, Simon Schama, and Edward Shils. In addition to those two positions, which he has held ever since, Epstein has been a freelance contributor of articles, essays, and book reviews to many periodicals, including the *American Scholar* (under the pseudonym Aristides), *Commentary*, the *New Criterion*, the *New Republic*, *Harper's*, the *New Yorker*, the *New York Times Magazine*, the *New York Times Book Review*, *Current History*, *Writer*, and the *Hudson Review*. Since 1984 he has belonged to the twenty-six-member National Council on the Arts, an organization that advises the chairman of the National Endowment for the Arts.

Epstein's first book concerned an intensely personal and increasingly prevalent experience: divorce. Published in 1974, *Divorce in America: Marriage in an Age of Possibility* has at least one element in common with Epstein's later writings—namely, the defense of an embattled institution, in this case, the nuclear family. Interweaving a discussion of his own divorce, which occurred in 1969 after ten years of marriage and in the course of which he was awarded uncontested custody of his two sons, Mark and Burton, with an analysis of the effects of marriage, divorce, and its aftermath on the individual and society, Epstein concluded that divorce, though a necessary option, involves pain, complication, and loss. "If one has the least shred of introspection, the decision to divorce is to own up to one's own dismal failure," he observed. *Divorce in America* was well received by both critics and the public. One reviewer endorsed Epstein's thesis as "a bracing reaffirmation" of traditional marriage, and another described his writing style as "fluent and easy, self-assured without being pretentious, frank without being embarrassing."

In his second book-length work of nonfiction, Epstein addressed another once highly valued but currently beleaguered tradition. *Ambition: The Secret Passion: A Wide-ranging Look at Changing Attitudes about Achievement in America* (1980) evokes the Jimmy Carter–era malaise that blanketed a country reeling from the staggering combination of high rates of unemployment and inflation, foreign-policy failures stemming from a post-Vietnam War reluctance to use military force, and the decline of America as an economic and military superpower. Despite the material blessings of the United States, its citizens felt "impotent and hopeless," Epstein wrote in his introduction. Defining ambition as "the fuel of achievement," he urged his readers to separate that which has given ambition negative connotations, such as single-mindedness, greed, and aggression, from the good generated by a healthy dose of ambition. In his effort to redeem ambition from its disrepute, Epstein illustrated his point with case histories of famous achievers and discussions of the works of writers like F. Scott Fitzgerald and Theodore Dreiser, who often wrote about the corrosive effect of ambition.

Reviews of *Ambition* ranged from enthusiastic ("to have so rich an intellectual fare so pleasurably served is rare") to calls for more hard evidence and fewer sweeping statements. Writing in the *New Republic* (January 24, 1981), James Wolcott agreed with Epstein's contention that "whatever its excesses, ambition has at all times been the passion that best releases the energies that make civilization possible" as well as with his "concern that Americans are becoming half-paralyzed with gloom, lethargy, [and] a lack of belief in the future." But the rest of his argument seemed to Wolcott "as soft and rickety as a termite-ridden rocker. . . . Most Americans never have lost their romance with ambition. . . . [Epstein] confus[es] contempt for success with contempt for philistinism."

In 1981 Epstein published *Masters: Portraits of Great Teachers*, which he edited after having commissioned a series of "critical appreciations" of influential teachers by their former students for the *American Scholar*. Epstein was inspired in that undertaking by Edmund Wilson's reminiscent tribute, in 1952, to Christian Gauss, whose students at Princeton included himself and F. Scott Fitzgerald. That essay is included in *Masters*, along with pieces by Sidney Hook on Morris Cohen, Helen Vendler on I. A. Richards, John Wain on C. S. Lewis, Gerald Graff on Yvor Winters, and others. "Great teachers," Epstein wrote in his introduction, "appear to have in common . . . love of their subject, an obvious satisfaction in arousing this love in their students, and an ability to convince them that what they are being taught is deadly serious." The prevailing sentiment among those who reviewed *Masters* was perhaps best summarized by Josiah Bunting 3d, who noted in his review for the *Washington Post* (May 1, 1981) that the "book's value is as absorbing reminiscence rather than as useful commentary."

Epstein's familiar essays have been collected in three books: *Familiar Territory: Observations on American Life* (1979), *The Middle of My Tether: Familiar Essays* (1983), and *Once More Around the Block* (1987). Although the debasement of literature and language is a predominant theme, many of the essays deal with daily life and its customs and fads. Whether writing about jogging, juggling, food fads, gluttony, keeping a journal, writing letters, clichés, vulgarity, or childhood memories, Epstein interweaves his own subjective interpretations with literary allusions and quotations for an effect that has been widely praised. Reviewing *Familiar Territory* for the *New Republic* (November 10, 1979), Charles Fenyvesi admired Epstein's "exemplary sobriety, understated scholarship, and balanced judgment" as well as his "easygoing, neighborly tone." In analyzing Epstein's method in his review of *The Middle of My Tether* for the *New York Times* (October 20, 1983), Anatole Broyard observed: "He confesses, exhorts, mourns, and celebrates. He's a cross between a *flâneur*, or observant stroller, and a street-corner evangelist. . . . Like any good essayist, he keeps trying to get *beyond* the truth, into that limbo where literature occurs."

The third essay collection, *Once More Around the Block*, fared less well with the critics than the preceding two volumes. Reviewing the book for the *Library Journal* (May 15, 1987), Earl Rovit speculated that Epstein may have run out of essay material: "Epstein's prose succumbs to a kind of flatulence, while a pervasive tone of smug complacency allows for self-indulgence, repetition, premature nostalgia, and a general slackening of wit, bite, and willingness to explore new perspectives." Joel Conarroe, writing in the *New York Times Book Review* (June 7, 1987), remarked that Epstein's main topic of interest was himself: "To read him is to sit in the company of a bookish, witty, abrasive individual with a liberal education and conservative views." Although Conarroe admired Epstein's "willingness to reveal his most private self, wrinkles, pouches, and all," he added that "when Mr. Epstein gets away from his own persona, his prose loses its playfulness and bite."

Some of Epstein's critical essays, which originally appeared in the *New Criterion*, *Commentary*, the London *Times Literary Supplement*, and *Book World*, were collected under a title inspired by H. L. Mencken's dictum that "criticism is prejudice made plausible." Published in 1985, *Plausible Prejudices: Essays on American Writing* comprises nineteen essays originally published between 1971 and 1984. In his introduction to the collection, Epstein sets forth his conviction that "literature is going through a very bad patch at present; . . . There is something second-rate about it, especially in America. . . . I find the case I have to make extremely sad because I believe that literature, considered as an institution, is in important respects a barometer that measures the quality of the culture as a whole." He sees his role as that of a literary "sheriff"—"part of a posse to head writers off at the pass" during a period when too many contemporary novelists are too often proclaimed geniuses. Among those whose reputations he seeks to deflate, in individual essays, are Robert Stone, John Irving, Bernard Malamud, John Updike, Ann Beattie, Gabriel García Márquez, Norman Mailer, Philip Roth, Cynthia Ozick, Renata Adler, and Joan Didion. Those whose reputations he appreciates or defends, in a section called "The Older Crowd," are Van Wyck Brooks, Edmund Wilson, Maxwell Perkins, A. J. Liebling, Willa Cather, John Dos Passos, and James Gould Cozzens, the last-named having been judged by critics to be the subject of the best essay in *Plausible Prejudices*.

Most reviewers welcomed Epstein's witty and informal style and the comprehensive way in which he approached his critical task. According to Stevenson Swanson of the *Chicago Tribune* (February 24, 1985), "Epstein reads an author's works, identifies the common elements and themes, leavens criticism with biography, and tries to place the writer in his time and in the larger tradition of literature." At the same time, reviewers disapproved of Epstein's tendency to introduce his own political views into his criticism while professing to deplore just such an obtrusion in the writers he takes to task. Robert Wilson, who evaluated *Plausible Prejudices* for *USA Today* (March 15, 1985), concluded: "To my mind, Epstein's criticism is political and not aesthetic. Its insidiousness is that he marks his opinions as something else. He comes on as a critic with the longest possible view of literature. In fact, his view is not for the ages, but for the immediate consumption of his ideological audience." While not denying that Epstein has decidedly conservative views, George Sim Johnston contended in the *American Spectator* (June 1985) that "Epstein always makes full disclosure of his political opinions." In his appraisal for the *Los Angeles Times Book Review* (February 24, 1985), Richard Eder maintained that Epstein's affinity for the New Right is tempered by a "disarming wit and [a] sneaky fair-mindedness." If Epstein often devotes more of his energy to politicized literary wars than to literature itself, Eder wrote, there is "an odd and winning disparity between the war cries he broadcasts into the air, as it were, and the sensitivity he demonstrates to the work of those of whom, theoretically speaking, he disapproves."

Partial Payments: Essays Arising from the Pleasures of Reading (1989) elicited a similar division of critical opinion, ranging from those reviewers who took issue with his summary dismissal of contemporary literature to those whose admiration for his style overrode their disagreement with his opinions. Comprising nineteen essays, most of them originally published in *Commentary* and the *New Criterion*, *Partial Payments* contains appraisals of the work of Matthew Arnold, E. M. Forster, E. B. White, S. J. Perelman, Marguerite Yourcenar, Barbara Pym, Philip Larkin, and Tom Wolfe, among others. In his critique for the *New York Times Book Review* (March 12, 1989), James Bloom concluded, "Instead of informing and illuminating—which he often does well—Mr. Epstein frequently wastes time maligning his own Classic Comics images of modern psychology, Saab-driving Marxists, and the Beatles." But Carol Iannone, in her assessment for the conservatively oriented *National Review* (April 21, 1989), wrote: "Epstein is the kind of critic you can agree with even when you don't; the grounds upon which he discusses literature are so fertile that even if you dissent from individual judgments, you can savor what's behind them."

Joseph Epstein was described by Neil Baldwin, who interviewed him for *Publishers Weekly* (March 1, 1985), as "an athletic, compact fellow with close-cropped dark hair and deep brown eyes, and with the disarming habit of looking right at you when he's speaking or listening; he seems incapable of being distracted. . . . With his conservative, dark business suit, white shirt, and natty bright bow tie, Epstein even *looks* the way he writes: neat and utilitarian, with just a hint of flair." In conversation, Baldwin wrote, Epstein "sounds just the way he writes: relaxed, fluent, yet precisely articulate; erudite without a trace of the off-putting highbrow; conversant, in the best sense of the term; and yes, downright funny in a surprising, impromptu way."

Epstein lives in Evanston, Illinois with his second wife, Barbara Maher, an editor whom he married on February 27, 1976. Aside from amateur juggling and indulging in the pleasures of reading, which Epstein has documented extensively in his writing, he enjoys watching sports on television. In addition to writing essays—"a form that's like a pair of baggy pants into which nearly anyone and anything can fit"—he writes short stories for *Commentary*, the *Hudson Review*, and *Harper's*. In 1989 he was awarded a $5,000 Heartland Prize for "distinguished [nonfiction] writing about the places and people of Middle America" by the *Chicago Tribune*. The award, which he received for *Partial Payments*, was his first literary prize.

References: Chicago Tribune V p1+ Jl 31 '89 por; Pub W 227:82+ Mr 1 '85 por; Washington Post C p1+ Ag 14 '74 por; Contemporary Authors vol 119 (1987); Contemporary Literary Criticism vol 39 (1986); Who's Who in America, 1988–89; Who's Who in U.S. Writers, Editors & Poets, 1986–87

Ewing, Maria

Mar. 27, 1950– Soprano. Address: c/o Harold Holt Ltd., 31 Sinclair Rd., London W14 ONS, England; 33 Bramerton St., London SW3, England

More than twenty years ago, the mother of Maria Ewing, the operatic soprano, exclaimed to her during a session at the piano, "But you've got a voice!" Since then, Ewing has been acclaimed in major opera houses and concert halls throughout the United States, Europe, and Japan for her performances in the lyric and mezzo-soprano repertoire. Early in her career, she showed signs of being a consummate actress as well as singer. Throughout the late 1970s and early 1980s, she introduced audiences around the world to her "zany Rosina" in *The Barber of Seville*, her "lovably dopey" but "delicious" Dorabella in *Così fan tutte*, and her "boyish yet passionate" Young Composer in *Ariadne auf Naxos*. Gradually, she became recognized as perhaps "the most interesting singing actress of the stage," to quote the British conductor Simon Rattle. In the mid-1980s she turned to more difficult and dramatic roles, appalling some critics and delighting others with her highly individual and controversial interpretations of Carmen and Salome. In the process, she achieved international notoriety for her daring. Devoted above all to her career, Maria Ewing has long believed that "the purpose of performing is to derive pleasure for yourself as well as give the best you can to the public, the best of what the piece is about."

Maria Louise Ewing was born in Detroit, Michigan on March 27, 1950, the youngest of the four daughters of Norman Ewing and Hermina (Veraar) Ewing. Her fair-skinned, Dutch-born mother filled the Ewing home with music by purchasing recordings of classical music for the family whenever she traveled to the Netherlands. Her father, an electrical engineer of Sioux Indian ancestry, shared his wife's love of music and was himself a talented pianist. Maria Ewing fondly recalls the hot summer evenings of her youth, when her father would play the piano and "people from all around the block would come to hear him through the screen door."

When she was thirteen years old, Maria Ewing began to study the piano. In the evenings she often accompanied her sister Frances, a soprano, on the piano and sometimes sang duets with her. On one such evening her mother declared, "But you've got a voice!" and recommended that she take singing lessons. Although Maria was at first taken aback by her mother's comment, "thinking she was implying that [she] couldn't play the piano," she was soon taking lessons from a local teacher. She also joined the high school chorus, becoming a soloist in the alto section within a short period of time, and eventually found herself winning vocal contests. Her newly discovered talent led to study with the coloratura soprano Marjorie Gordon. "I was immediately attracted to the coloratura repertoire," Ewing recalled to Mel Cooper in an interview for the British publication *Opera Now* (September 1989). In 1968, after her protegée had studied for only one year, Marjorie Gordon suggested that Maria audition for the role of Maddalena in a production of Verdi's *Rigoletto* that the conductor James Levine was organizing for the summer music institute at the University of Oakland, in nearby Meadowbrook. "Jimmy just liked my style and I got the job," she told Cooper, despite the acknowledged flaws in her interpretation. It was at that point that she began to think seriously about singing. As she told Robert Jacobson, who interviewed her for *Opera News* (January 10, 1981), "Suddenly I realized there's something in this, not only because I won but because I love it and feel prepared."

Maria Ewing had graduated from high school several months earlier, and at that time she had intended to continue her education in Detroit, but the gratifying experience of working with Levine that summer induced her to follow him to Cleveland, where he was the assistant conductor of the Cleveland Orchestra and where she had received a two-year scholarship to study at the Cleveland Institute of Music. A postcard that she received from him later that summer confirmed her decision. Levine had written that if she worked hard and sang the right things, she might become one of the best singers around. She explained to Robert Jacobson that meeting Levine was one of the pivotal experiences of her career: "This was one of the dream experiences, to meet somebody like that whose influence on my life, professional and personal, has been invaluable."

In Cleveland, a close relationship developed between Ewing and Levine. "For many years, particularly those integral early years of my musical development," Ewing reminisced in her interview with Mel Cooper, "we had an important friendship and collaboration." In addition to giving Ewing frequent invitations to work with his orchestra, Levine often rehearsed with her until the early morning hours. "At two in the morning Jimmy would have me singing *La cenerentola*," she told Cooper. In addition to working with Levine, Ewing studied with Eleanor Steber at the Cleveland Institute of Music. Although Ewing found Steber's teaching too rigorously mathematical, she feels especially indebted to her for "the emotional freedom she gave [her]," Ewing told Jacobson.

After completing her program at the institute, Ewing continued her studies in New York City, but she decided against applying to music school, since she preferred to study privately. "You learn so much more on your own," she explained to Lee Langley in an interview for the London *Sunday Telegraph Magazine* (May 12, 1985). While living at the Barbizon Hotel and working in clothing stores and offices, she first studied with the late Jennie Tourel. Recalling the celebrated mezzo-soprano, she told Robert Jacobson that she found Tourel's technique "solid and not expressed in abstract terms. . . . She approached things from a stylistic point of view." She also benefited from Tourel's French song repertoire, which was well suited to her own talent. In addition to studying with Jennie Tourel, Maria Ewing worked with the late Otto Guth, who forced her to pay even greater attention to technique, and with Dick Marzolo, whom she has described as being "absolutely phenomenal" in teaching her "true Italian technique."

In the summer of 1973, Maria Ewing made her first important debut. At the Ravinia Festival, near Chicago, with her mentor James Levine conducting the Chicago Symphony, she sang all of Berg's orchestral songs, and she also performed selections from Ravel, Berlioz, and Mahler, with Levine accompanying her on the piano. For the next several years, her growing reputation brought her to the opera houses of Washington, D.C., Boston, Santa Fe, Houston, San Francisco, and Cincinnati, where she impressed audiences with her Rosina, Dorabella, Cherubino, and La Périchole.

Returning to New York City in 1976, Ewing made her Metropolitan Opera debut, as Cherubino in Mozart's *The Marriage of Figaro*, on October 14. Her performance was praised by John Rockwell of the *New York Times* (October 16, 1976), who wrote, "She has a sweetly rich, womanly mezzo . . . [and] is a singer of enormous potential." Ewing made that important debut just days after her first professional appearance with the New York Philharmonic, on October 8 at Carnegie Hall, where she sang selections from Mahler's folklike *Des Knaben Wunderhorn* and the *Rückert* songs, under the baton of James Levine. Reviewing that performance in the *New York Times* (October 9, 1976), the music critic Harold C. Schonberg reported encouragingly that, while her voice was not always "under perfect control, . . . [it] is one with a good deal of color, and of course Miss Ewing will grow into the music."

Maria Ewing's New York debuts were followed closely by her appearance as Blanche in the triumphant Met premiere of Poulenc's *Dialogues of the Carmelites*. Within a year she made her European debut at La Scala in Milan, as Mélisande in Debussy's *Pelléas et Mélisande*, and she was soon performing in cities throughout Europe. During the late 1970s she also worked with the prominent director-designer Jean-Pierre Ponnelle, who asked her to sing Cherubino in his projected film version of *The Marriage of Figaro*.

By the early 1980s Maria Ewing had not only gained recognition for her virtuosity in the lyric mezzo repertoire but had also begun to achieve recognition for her acting ability. Her Blanche in *The Dialogues of the Carmelites*, performed during the winter of 1980 at the Met, delighted Robert Jacobson of *Opera News* (April 4, 1981), who wrote in his review that "Maria Ewing sang and played more compellingly than ever, her voice stronger, her acting having accumulated ever greater detail and range." And the following summer at Glyndebourne, England, her performances of Rosina and the Young Composer made a strong impression on the British critic Edward Greenfield. In his review for *High Fidelity* (November 1981), he asserted, "If there was a singer this season who made her mark more positively than any other . . . it was mezzo-soprano Maria Ewing, [who was] dazzlingly provocative as Rosina. . . . [She] brought not only richness and passion but an irresistible cutting edge to the role of the Composer."

Maria Ewing's Glyndebourne success was duplicated the following season at the Met, where she sang Dorabella in *Così fan tutte*. Of her performance, *New York* magazine's music critic Peter G. Davis maintained in the issue of February 15, 1982 that "volumes could be written about Maria Ewing's delicious Dorabella, from her exquisite singing to her comic brilliance in capturing the dizzy volatility of this lovable creature." Writing for the *New Yorker* (February 22, 1982), Andrew Porter concurred, commenting that Ewing's Dorabella was the "only real character" in the production.

In the midst of their hectic schedules that season, Maria Ewing and Sir Peter Hall, the founder of the Royal Shakespeare Company and the artistic director of the Glyndebourne Festival Opera, managed to slip away to Long Island, where they were married on Valentine's Day in 1982. They had been living together for several years, after Hall's separation from his second wife. The two had met during Ewing's first engagement at Glyndebourne, in 1978, when Hall directed her in *Così fan tutte*. They soon found that they had much in common and that "it was a meeting of minds and sympathies," as she phrased it for Mel Cooper. Hall and Ewing have since worked together on many projects, including the highly publicized productions of *Carmen* and *Salome*, despite their recent separation.

From 1982 until 1985 Maria Ewing repeated the many roles in her repertoire, continuing to receive high marks for her performances. At the Met during the fall of 1982, she sang a Rosina "of breathtaking musical and emotional completeness," according to an *Opera News* (February 26, 1982) review. The following year she appeared as Blanche at the Salle Favart in Paris, and in 1984 she returned to the Met, where her Zerlina in *Don Giovanni* "lighted up the stage." That summer she created a "vibrant" and "gorgeous" Poppea in Monteverdi's *L'incoronazione di Poppea*, and she returned that fall to the Met where, as the Young Composer, she gave "one of the greatest performances the Met stage has ever carried," in the ecstatic opinion of *High Fidelity*'s Maria Mayer (April 1985).

In 1985 Maria Ewing decided to undertake one of the most challenging dramatic roles in all of opera: the title role in Bizet's *Carmen*. The opera was staged by Sir Peter Hall, who possessed a special, and idiosyncratic, vision of Carmen's character. As he explained to Lee Langley, in the past Carmen had been "done either as the tart with the heart of gold, or an apologia for the dignity of Spanish womanhood. I think both those absurd. She's a very contradictory woman, whose mainspring is survival." Hall added that only a great actress could portray Carmen with any conviction, which was why he was happy to have his wife, "an extraordinary actress" in his view, take on the role. In the same interview, Maria Ewing offered her own interpretation of Carmen: "She's witty, she's clever, . . . [and] very dangerous. . . . She just may put a knife in your back if you do the wrong thing."

Peter Hall's production of *Carmen* was first staged at Glyndebourne during the summer of 1985, where it met with an enthusiastic reception. According to Edward Greenfield, who reviewed it for *High Fidelity/Musical America* (October 1985), "the magnetism of [Ewing's] performance was a delight. . . . The provocative defiance of the heroine is never far away." The production was so successful that it was revived at Glyndebourne in each of the following two summers.

The production's éclat—and that of Maria Ewing in particular—was not repeated that winter in New York, however. Hall's *Carmen* had its premiere at the Metropolitan Opera on March 10, 1986, and in the following weeks it was vilified by nearly every important critic covering the event. Although Andrew Porter, in his *New Yorker* (April 7, 1986) review, held that he "had never heard Bizet's music brought to life with so much variety, intensity, and detail," his praise was muffled amid contentions that "the audience was offered *Carmen* without a Carmen" and that only Ewing's "intentionally alienating Carmen" broke the monotony of an otherwise "routine" production. Somewhat more penetratingly—although no less caustically—Peter G. Davis of *New York* magazine (March 24, 1986) wrote, "Ewing has decided that Carmen's often charming but unpredictable behavior arises from the fact that she is stark raving mad. No other explanation seems possible as this frumpy Carmen lurches spastically from one scene to the next, creating a dramatic presence that is utterly without allure, consistency, or credibility."

The following year Maria Ewing made headlines when she severed her longstanding professional relationship with the Metropolitan Opera, contending that James Levine, the Met's artistic director, had reneged on his promise to cast her in future Met productions of *Carmen*. Although Levine flatly denied having made such a promise, complaints similar to Maria Ewing's had been made over the years by other singers, including Beverly Sills. Several months before the imbroglio with the Metropolitan Opera, Maria Ewing had made headlines of a different sort when she performed the title role in the West Coast premiere of Richard Strauss's *Salome*, at the Los Angeles Music Center on October 9, 1986. To that emotionally and vocally taxing role she added—under the direction of Sir Peter Hall—a heightened level of anger and hatred to the Dance of the Seven Veils that culminated in full frontal nudity. The performance was highly praised in Los Angeles. In her review for *Opera News* (January 3, 1987), Donna Perlmutter announced that Maria Ewing displayed "stunning theatricality, born of raw naturalism. Here was a Salome who penetrated the perversity-innocence duality with full obsessive force." In April 1989 Hall's production returned to Los Angeles for four repeat performances, and it was warmly welcomed by John Rockwell of the *New York Times* (April 20, 1989), who found the production commendable in general and who praised Sir Peter Hall for "eliciting . . . powerful theatrical portrayals from all the characters." As for Maria Ewing's Salome, Rockwell reported that musically, her performance was done "with consummate skill." Although he felt her portrayal was lacking somewhat in spontaneity, he concluded that hers was "the most arresting, convincing account of this impossible part that I have ever encountered." The production received similar accolades when it was taken to Chicago in December 1988.

When Sir Peter Hall's *Salome* was staged at the Royal Opera House in London, British critical reaction was mixed. In his review for the *Guardian* (April 24, 1988), Edward Greenfield proclaimed *Salome* a "masterpiece" and singled out Maria Ewing for special commendation, but Peter Conrad, writing in the London *Times Literary Supplement* (April 22–28, 1988), expressed his discomfort with the production in general, especially with Maria Ewing's overheated interpretation of the Dance of the Seven Veils. Conrad complained that because she began the dance, which occurs at the beginning of the opera, at a feverish pitch, Salome's character remained static throughout the entire work. "She is wired from the start, spoiling for a fight, and ends as the victim of her own insane stubbornness," Conrad observed.

In addition to her frequent performances as Salome and Carmen since 1986, Ewing portrayed Susanna, the maid, in *The Marriage of Figaro* at the Lyric Opera of Chicago in November 1987, and she assumed the title role in Puccini's *Tosca* at the Los Angeles Music Center in September 1989. Although she is much better known for her supercharged performances in the opera house, since the mid-1980s Maria Ewing has been doing an increasing amount of concert and recital work. Often working with the conductor Simon Rattle, she has performed with him and the City of Birmingham Symphony Orchestra, the Philharmonia Orchestra, and the Royal Concertgebouw Orchestra of Amsterdam. She has also performed with the London Symphony Orchestra, the Chamber Orchestra of Europe, l'Orchestre de Paris, and the Royal Philharmonic Orchestra. Of the many pieces in her repertoire, she has most often sung Ravel's *Shéhérazade*, Richard Strauss's *Four Last Songs*, and Debussy's *La damoiselle élue*.

Thanks to her native American and European roots, Maria Ewing, with her dark brown hair, fair complexion, slender figure, and sensuously wide eyes and mouth, exudes an "exuberantly physical magnetism." She now makes her home in a country house in East Sussex, England. By her marriage to Sir Peter Hall, she has one daughter, Rebecca. A highly disciplined artist who devotes most of her time to her career, Maria Ewing spends her free hours with her daughter; she also enjoys reading literary classics and philosophy.

References: London Sunday Telegraph Mag p40+ My 12 '85 pors; Opera N 41:24 Mr 5 '77 por, 45:8+ Ja 10 '81 pors; Opera Now p34+ S '89 pors; Ovation 10:24+ My '89 pors; International Who's Who, 1990–1991

Fitzgerald, Ella

Apr. 25, 1918– Singer. Address: c/o Norman Granz, 451 N. Canon Dr., Beverly Hills, Calif. 90210

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1956.

Heralded as "the first lady of song" for more than thirty years, Ella Fitzgerald has been mesmerizing audiences with her unique, jazz-flavored interpretations of American popular music since the heyday of the big bands, when, as the vocalist with Chick Webb's band, she was named in 1937 top female singer of the year by *Down Beat* magazine. She went on to earn that title twenty-one times, including an unprecedented eighteen times in a row, between 1953 and 1970. Over the course of her fifty-five-year career, Fitzgerald has appeared with such jazz giants as Duke Ellington, Louis Armstrong, Count Basie, Dizzy Gillespie, and Oscar Peterson, with major symphony orchestras, and, most often, with her own backup trio in concert halls, nightspots, and jazz clubs around the world.

Among Fitzgerald's more than 200 recordings, twelve of which have won Grammy awards, are the series of "songbooks" in which she left her distinctive imprint on the works of the great American songwriters Cole Porter, Irving Berlin, Rodgers and Hart, and George and Ira Gershwin, among others. "I never knew how good our songs were," Ira Gershwin once remarked, "until I heard Ella Fitzgerald sing them." Fitzgerald is perhaps best known for her flexible, free-form scat singing, but her remarkable stylistic range extends from scat and bop to popular ballads to jazz improvisations, all performed with unimpeachable musicianship and spellbinding ease.

Ella Fitzgerald was born in Newport News, Virginia on April 25, 1918. (Some sources, among them Henry Pleasants's *The Great American Popular Singers* [1974], give 1920 as her year of birth. Pleasants cited as his authority Norman Granz, Fitzgerald's longtime manager, who claimed that the entertainer had provided the earlier birthdate during her first years as a performer in order to circumvent the child-labor laws. When Richard Harrington asked her about this discrepancy in an interview for a *Washington Post* [May 6, 1988] profile, Fitzgerald laughed and said, "I don't even worry about that anymore.") She never knew her biological father nor the town of Newport News, for shortly after her birth she moved with her mother and stepfather to Yonkers, New York, where her mother worked as a cook and, for a time, as the manager of a laundry. The persistent story that she grew up in an orphanage in Yonkers has no basis in fact. "My mother was all mother," Fitzgerald has said, as quoted by Barbaralee Diamonstein in her book *Open Secrets* (1972). "She was interested in raising her child. . . . She always provided when she had to."

Fitzgerald perhaps inherited her love of music from her mother, who was a devoted fan of the many musical shows then on the radio and an avid collector of records by such popular artists of the day as the Boswell Sisters. The two regularly listened to music together, and Ella soon learned to sing along and to dance. An otherwise diligent student, she occasionally played truant from school so that she could catch the afternoon show at the local theatre, especially when Dolly Dawn, the ebullient young soloist with George Hall's band, was on the bill. Although she liked many other singers, Fitzgerald's girlhood idol was Connee Boswell, the lead vocalist of the jazz-influenced Boswell Sisters, whom she has described as her "first singing teacher."

Throughout her youth Ella Fitzgerald dreamed of a career as a performer. "Everybody in Yonkers thought I was a good dancer," she recalled, as quoted by Leonard Feather in his book *From Satchmo to Miles* (1972). "I wanted to be a dancer, not a singer. One day two girlfriends and I made a bet—a dare. We all wanted to get on the stage, and we drew straws to see which of us would go on the amateur hour [at the Apollo Theatre in Harlem]. I drew the short straw." She had intended to dance, but once on stage, she froze, paralyzed by fear. In desperation, she decided instead to sing a song made famous by Connee Boswell, "The Object of My Affection." In the interview with Barbaralee Diamonstein, Fitzgerald called that decision "the turning point" in her life. "Once up there, I felt the acceptance and love from the audience—I knew I wanted to sing before people the rest of my life."

The judges of the Apollo contest awarded Ella Fitzgerald first prize. Among the delighted listeners that night was Benny Carter, the jazz musician and arranger, who introduced the young singer to the bandleader Fletcher Henderson. Henderson, however, failed to recognize Fitzgerald's potential. Undaunted, she continued to enter, and win, amateur talent contests. Eventually, she was granted an audition at CBS Radio. Promising, in her words, a "build-up like Connee Boswell," CBS executives hired her to appear with Arthur Tracy, the sentimental vocalist known as "the Street Singer," on his popular radio show, but before the contract was signed Fitzgerald's mother died. Because the singer was still a minor, and thus unable to sign the contract herself, CBS reneged on their agreement, and Fitzgerald resumed the wearying round of amateur competitions, winning all but one.

In 1935 Fitzgerald landed her first paying job—a week's work at the Harlem Opera House. "Tiny Bradshaw's band was on that show," Fitzgerald recounted to Leonard Feather. "They put me on right at the end, when everybody had on their coats and was getting ready to leave. Tiny said, 'Ladies and gentlemen, here is the young girl that's been winning all the contests,' and they all came back and took their coats off and sat down again." Bradshaw and a few of his colleagues persuaded Chick Webb, the drummer and leader of one of the top "big bands" of the era, to audition Fitzgerald live before a student audience at Yale University. She scored such a hit there that Webb consented to give her a week's tryout with his band at the famed Savoy Ballroom in Harlem.

Adored by Savoy regulars, Fitzgerald soon became Chick Webb's featured vocalist, and under his guidance and direction she quickly grew into a polished performer. "Ella's value to the band was tremendous," George T. Simon, who covered the pop-music scene of the 1930s for the trade magazine *Metronome*, wrote in his *Inside the Big Bands* (1981). "The guys loved her, she loved the guys, and the whole spirit of the band picked up perceptibly. She was . . . dedicated to her music, never fully willing to recognize her own greatness but forever encouraging and even revering the talents of others." When she wasn't singing, Simon recalled, "she would usually stand at the side of the band, and as the various sections blew their ensemble phrases, she'd be up there singing along with all of them, often gesturing with her hands as though she were leading the band."

Fitzgerald's vocal artistry reached a wider audience through late-night radio broadcasts live from the Savoy Ballroom and, beginning in 1936, recordings with Chick Webb's band on the Decca label, among them "Sing Me a Swing Song," "A Little Bit Later On," and "If You Can't Sing It, You'll Have to Swing It." Her "swing" variation on an old nursery rhyme, "A-Tisket, A-Tasket," one of several tunes she cowrote with Webb, propelled her to national stardom in 1938. (The recording has since been enshrined in the Grammy Hall of Fame.) After the death, in 1939, of Chick Webb, who had been her legal guardian as well as her mentor and closest friend, Fitzgerald carried on as the leader of his band until 1942. Her manager then teamed her with the Four Keys, a vocal-instrumental group with whom she made one hit record, "All I Need Is You," before most of its members were drafted for service in World War II.

Fitzgerald herself spent the war years touring with a series of road shows and appearing as a soloist at nightspots and jazz clubs around the country. She also made a number of recordings for Decca, mainly of popular ballads and novelty tunes, as the record company tried to repeat the success of "A-Tisket, A-Tasket." It was during this period that she began to incorporate into her singing the wordless improvised vocalizations known as scat, or bop, singing, a style that she had learned by trying to imitate the harmonic intricacies and complex rhythmic patterns of Dizzy Gillespie's trumpet solos. Gillespie, who had been a member of Fitzgerald's band in 1941, was, along with Charlie ("Bird") Parker, the leader of the bebop movement that revolutionized jazz in the mid-1940s. As Leonard Feather noted, Fitzgerald's bop interpretations of "Flyin' Home" and "Lady Be Good," released by Decca in 1946 and 1947, respectively, "established her reputation among the same cognoscenti who combed the record shops for the latest Diz and Bird recordings."

In 1946 Fitzgerald signed on with the touring concert series Jazz at the Philharmonic, headed by the jazz impresario Norman Granz. As a member of the Jazz at the Philharmonic troupe, which included at various times such top musicians as Oscar Peterson and Duke Ellington, Fitzgerald toured the world, winning a large international following for her dazzling improvisations. From 1948 to 1952 she also sang in a jazz combo led by her husband, the double-bass player Ray Brown, whom she wed in 1949. The marriage ended in divorce in 1953.

Fitzgerald's association with Norman Granz, who eventually became her manager, dramatically changed the focus and direction of her career. According to the veteran British jazz critic Benny Green, as quoted by Henry Pleasants, "Granz used Ella, not as a vocal cherry stuck on top of an iced cake of jazz, but as an artist integrated thoroughly into the jam session context of the performance. When given a jazz background, Ella was able to exhibit much more freely her gifts as an instrumental-type improviser." In 1955 Granz acquired Fitzgerald's recording contract from Decca for his own Verve label and inaugurated for her a series of "songbook" albums, each devoted to a single composer. Fitzgerald had recorded a number of LPs for Decca, the most popular being *Ella—Songs in a Mellow Mood*, *Lullabies of Birdland*, and *Sweet and Hot*, but it was Granz's monumental songbook project that finally earned her the idolatry of the mainstream music audience.

The first album in the series was *The Cole Porter Songbook*, a two-record set of twenty-six hits from Porter's Broadway shows that was issued by Verve in June 1956. Looking back on that groundbreaking release for the March 1980 issue of *High Fidelity*, Benny Green observed that the Porter songbook had "revealed [Ella Fitzgerald's] uniqueness as none of her Decca recordings did." But as "revelatory," to use Green's word, as the Porter collection was, the eight succeeding songbooks, devoted to the music of Harold Arlen, Irving Berlin, Duke Ellington, Jerome Kern, Frank Loesser, Johnny Mercer, Rodgers and Hart, and George and Ira Gershwin, were "increasingly more brilliant." In Green's view, "the prime attribute of the songbooks in toto resides in Ella's ability to put a tight rein on her instincts as an improviser and to give the material readings of classical serenity that are faithful to the intentions of the composer. It should be noted, however, that such faithfulness to the composer's wishes does not mean a slavish refusal to depart from the written notes. Her renditions of Porter's 'Love for Sale' and 'Night and Day' can serve as a lesson in the kind of tasteful embellishment that sharpens the melodic contours without distorting them."

Fitzgerald recorded the five-LP *Gershwin Songbook*, which Benny Green ranked as the "culmination" of Granz's twelve-year project, in 1958. Many years later she again paid homage to the Gershwins when she teamed up with the pianist and conductor André Previn on the album *Nice Work If You Can Get It*. Gershwin songs have been a staple in Fitzgerald's concert programs since the 1940s, though hers is an unusually eclectic repertoire, spanning decades and styles and including works by a variety of contemporary songwriters, among them Burt Bacharach, Carole King, Randy Newman, Paul Williams, Lennon and McCartney, and Stevie Wonder, whom she has called "a young Duke Ellington."

"I try to change," Fitzgerald explained to Hollie I. West in an interview for the *Washington Post* (June 26, 1975). "I don't like to be at a standstill. I love jazz because it's part of me, but I also want to do some other things. I'd probably look silly trying to sing some of these things like some of the younger singers do, but I sing the new material in my way." Although they rarely found fault with Fitzgerald's interpretations of her "new material," some critics in the late 1960s and early 1970s expressed reservations about the singer's "forays into the land of the flower children," as Alastair Lawrie put it in his review of the album *Ella* for the Toronto *Globe and Mail* (November 8, 1969). On that recording, Lawrie complained, Fitzgerald's arranger had come "perilously close" to crushing her "basic swinging sound" under the weight of his "unsubtle, unsophisticated" musical adaptations. Nevertheless, Lawrie concluded, "when it comes to effective delivery of contemporary songs, it is difficult to imagine a superior performance."

Ella Fitzgerald continued to tour nationally and internationally throughout the 1970s and 1980s, appearing at venues ranging from open-air arenas and large concert halls, where she often appeared with major orchestras, to the most intimate jazz clubs, where she was usually accompanied only by a pianist, a bassist, and a drummer. Benny Green, for one, preferred her with a small group, such as Tommy Flanagan's Trio, her backup group for many years. The musical atmosphere created by the trio, Green explained in the London Observer (May 23, 1971), was "ideally suited to the lullaby voice in Ella, the voice which interprets the great standard songs so finely that not even their composers would be able to find the slightest fault." With larger groups, such as Count Basie's orchestra, he continued, "the effect on Ella is to galvanize her into activity so violent that the more subtle nuances of the song readings are swept away in a riot of vocal improvisation."

By the early 1970s the years of constant touring were beginning to take their toll. After undergoing cataract surgery in 1971, Fitzgerald curtailed her concert schedule, but well into the 1980s she was still on the road about forty weeks out of the year. She was hospitalized for treatment of exhaustion in 1985 and again in the summer of 1990, forcing the cancellation of a European tour. In 1986 she underwent a quintuple coronary bypass, and she recently had to have a big toe amputated because of poor circulation. On her doctor's advice, Fitzgerald now performs only a few times each month, and she has adapted her programs to showcase her continuing strengths, such as scat singing, which requires less sustained breath control than the singing of ballads. But as Stuart Troupe observed in his *New York Newsday* (June 27, 1989) review of her appearance at Carnegie Hall in 1989 as part of the annual JVC Jazz Festival, the singer's artistry has remained unimpaired: "From the first phrase of the first song, Ella Fitzgerald reconfirmed . . . that her precious, enduring beauty—the rhythm and range, the vocal invention, the savvy and wit—were all intact. To all of that, age has added a touch of vibrato without diminishing at all her power to hold the audience spellbound."

Over the years music critics have many times attempted to identify the distinctive quality of Ella Fitzgerald's voice. Her acute sense of harmony, pitch, rhythm, and inflection and her highly coveted ability to "slither up or down a chromatic scale," as the *New York Times* music reviewer John Rockwell once put it, belie her lack of formal training. "I've always felt that where I got my education was with the musicians," Fitzgerald told Richard Harrington for the *Washington Post* profile. "When I was with the band I had to learn a *lot*. . . . I've always been fortunate enough to have the kind of musicians who let me know if I'm singing or just skating." In the last analysis it is perhaps Fitzgerald's extraordinary musicianship that separates her from the pack. "She knows *how* to phrase, *how* to invent on the chord changes, *how* to subtly remodel the melody, *how* to trigger your emotions, *how* to break your heart," Stuart Troupe wrote. "Had she less of a vocal instrument, . . . those abilities would be nonetheless effective."

Some of Fitzgerald's concerts have been recorded live for release on Norman Granz's Pablo label, for which the singer has recorded exclusively since 1972. Among those albums are *Jazz at the Santa Monica Civic 1972*, *Ella in London*, and *Ella à Nice*. Her other releases for Pablo include collaborations with the guitarist Joe Pass (*Take Love Easy*, *Easy Living*, *Speak Love*, and *Fitzgerald & Pass . . . Again*), Count Basie (*A Perfect Match* and *A Classy Pair*), Nelson Riddle (*Dream Dancing*), and Oscar Peterson (*Ella and Oscar*). Her most recent recording for the label is *All That Jazz*, a 1989 session produced by Granz, in which she capitalizes to the full on all her vestigial strengths.

Over the course of her career, Fitzgerald has appeared frequently on television, both as a guest artist and in her own television specials, where on one memorable occasion she shared the billing with Duke Ellington. Earlier, she was featured in the films *Ride 'Em Cowboy* (1942), in which she reprised the song "A-Tisket, A-Tasket"; *St. Louis Blues* (1958), the musical biography of W. C. Handy; the melodrama *Let No Man Write My Epitaph* (1960); and perhaps most notably *Pete Kelly's Blues* (1955), about jazz musicians in the 1920s.

The singer is the recipient of countless honors, including ASCAP's Pied Piper Award, the Urban League's esteemed Whitney Young Award, and honorary doctorates from Dartmouth, Washington, Princeton, Harvard, and Yale universities, among others. In 1989 the Society of Singers presented her with its first annual lifetime-achievement award, to be known hereafter as the "Ella." A Kennedy Center honoree in 1979, she was awarded the National Medal of Art in 1987, and in 1990 she was named a commandeur of the Ordre des Arts et des Lettres, France's highest award for excellence in the arts, by the French minister of culture, Jack Lang. In 1974 the University of Maryland dedicated the Ella Fitzgerald School of Performing Arts at the University of Maryland, the first such building in the country to be named for a black performer. A childcare center in Los Angeles also bears her name.

A tall, large-boned woman, Ella Fitzgerald has laughing dark eyes and a round face that seems to be continually creased by a wide smile. She has worn thick, horn-rimmed eyeglasses since her cataract surgery. Shy and retiring, she has from the beginning of her career shunned publicity, and she grants interviews with some reluctance, but on those rare occasions when she has agreed to meet with reporters they have invariably found her warmth and sunny disposition irresistible. Fitzgerald finds pleasure and relaxation in collecting recordings, cooking, watching soap operas on television, and reading. According to a longtime friend, she especially enjoys ballet and opera. She has lived for many years in a large house in Beverly Hills, California, a home she shared with her son from her second marriage, Ray Brown, Jr., and two nieces, whom she reared from childhood. (Her first marriage, to Bennie Kornegay in 1941, was annulled two years later.) Although she has severely restricted her performance schedule, Fitzgerald has no plans to retire. "I think if I ever just had to sit down, I'd say to myself, 'What am I going to do now?'" she told John Rockwell in a conversation for a *New York Times* (June 15, 1986) article celebrating her fiftieth anniversary in the business. "If I ever get to the point where people don't want to hear me, or if I ever just can't do it. . . . But I hope that doesn't happen. I love to sing."

References: Coronet 5:98+ Jl '67 por; Esquire 104:97+ N '85 pors; N Y Times II p1+ Je 15 '86 pors; Washington Post B p1+ My 6 '88 pors; Colin, Sid. Ella; The Life and Times of Ella Fitzgerald (1986); Feather, Leonard. From Satchmo to Miles (1972); International Who's Who, 1990–91; New Grove Dictionary of American Music (1986); Pleasants, Henry. The Great American Popular Singers (1974); Who's Who in America, 1988–89

Florio, James J(oseph)

Aug. 29, 1937– Governor of New Jersey.
Address: Office of the Governor, State House, Trenton, N.J. 08625

An intense, driven workaholic, a demanding perfectionist who thrives on the nuts and bolts of public policy—these are the descriptions most often heard of James J. Florio, the eight-term Democratic congressman who on January 16, 1990 was sworn in as the forty-ninth governor of New Jersey. In the United States House of Representatives, he earned grudging respect—even from those who resented his aloofness—for his unremitting hard work and dedication to the protection of the environment and of consumers. As the chief architect of the so-called Superfund law of 1980, Florio alerted Americans to the dangers of toxic waste and steered the passage of a comprehensive program for cleaning up the most hazardous sites.

Florio's election as governor in 1989 must have seemed sweet vindication to him, for eight years earlier he had lost a bitterly close race for the office to the Republican Thomas H. Kean. In his first weeks in Trenton, he wasted little time asserting his authority. Although critics have charged that his style is too autocratic, few have questioned his commitment and his command of the issues. Indeed, Florio has built his career not on the traditional give-and-take of politics, but by staking out independent positions backed up by detailed research. Perhaps Mrs. Florio summed up the governor best with a remark that she made during the 1989 campaign. "My husband," she said, "is the only man I know who can talk passionately about sludge."

James Joseph Florio was born in Brooklyn, New York on August 29, 1937, the son of Vincenzo Joseph Florio, a painter for the Brooklyn Navy Yard, and Lillian (Hazel) Florio, who is of Irish descent. His paternal grandfather, Giuseppe Florio, was an Italian immigrant who delivered coal and ice seasonally. Raised in the Red Hook and Flatbush sections of Brooklyn, Jim Florio was a scrappy street kid who worked hard to help out the family after his father lost his job at the navy yard because of post–World War II demobilization. At the age of seventeen, he dropped out of Erasmus Hall High School to join the United States Navy. Stationed in Alaska and Florida, he served for four years as a weather technician, and he also boxed as a light middleweight in the service. In one bout his left cheekbone was crushed, leaving his face markedly asymmetrical. Florio was discharged with the rank of ensign in 1958 and over the next sixteen years rose to that of lieutenant commander in the naval reserve.

In his youth Florio considered joining the New York City police force, but, after having earned a high school equivalency diploma, he instead decided to enroll at Trenton State College in New Jersey, where he majored in social studies and was elected president of the student body. He graduated magna cum laude in 1962, having received a memorial scholarship during his senior year. The recipient of a Woodrow Wilson Fellowship, he then spent a year in postgraduate study of law and government at Columbia University, and in 1963 he became the assistant director of the urban-redevelopment program in Glassboro, New Jersey. Meanwhile, he was entering politics as a Democratic district leader in Camden. He soon obtained a patronage job as a night watchman at the Camden County Courthouse, which he used to work his way through Rutgers University Law School. During his final year in law school, where he received a Ralph Donges scholarship award, he served on the Camden County Council on Economic Opportunity. Following his graduation and his admission to the New Jersey bar, in 1967, Florio set up practice in Camden in partnership with James Maloney (who later chaired the state Democratic committee) and provided free legal services to local Democratic politicians. He remained active in the firm until his election to Congress in 1974. He also served as a legislative assistant in the state assembly, from 1967 to 1968, and on the Camden County Council on Aging and as the vice-president of the board of advisers of the county's legal-services program in 1968.

In 1969 Florio was elected to the New Jersey General Assembly with the help of the Camden political machine run by Mayor Angelo J. Errichetti. Remaining aloof from his colleagues, Florio focused on tax, transportation, and environmental matters. He rose to the chairmanship of the State Government and Federal and Interstate Relations Committee, but he is perhaps best remembered for voting twice against a state income tax.

In 1972 Florio challenged Republican congressman John E. Hunt for New Jersey's First Congressional District, comprising Camden and Gloucester counties. Following a divisive campaign, during which Florio derided Hunt as the "elderly statesman" and the Hunt forces sought to undermine Florio's support among the large numbers of Italian-Americans in the district by spreading rumors that he was Puerto Rican, Florio mustered 47 percent of the vote in his losing effort. Two years later he benefited from the Watergate scandal and by Hunt's unwavering support of President Richard M. Nixon long after other Republicans had deserted him. Elected handily, 58 to 39 percent, Florio was reelected biennially seven times after that, never with less than 70 percent of the vote.

In the United States Congress, Florio established a reputation as a loner, distancing himself not only from other members but, increasingly, from Mayor Angelo J. Errichetti. Uncomfortable in the company of political hacks whose faces, he once said, "belong on the post-office wall," he developed support independent of the Errichetti machine, and in 1979 he succeeded in challenging it. (Errichetti was eventually snared in the FBI's Abscam sting operation and was convicted on bribery charges in 1980.) "I saw people who became totally dependent on that cast of characters," he explained to Jane Perlez of the *New York Times* (October 15, 1981). "They were pressured, overtly or less overtly, to do things they didn't want to do. I didn't want to be in that position, so I built my own army of followers in different constituencies."

Assigned to the Energy and Commerce, Aging, and Veterans Affairs committees, Florio characteristically submerged himself in the niggling details of legislation. "If an issue is in his area of interest," observed Democrat Robert G. Torricelli, a New Jersey colleague, in an article in the *New York Times* (November 8, 1989), "he knows it cold." Interested most of all in the environment, as chairman of the Energy and Commerce Subcommittee on Commerce, Transportation and Tourism, Florio emerged as the House's principal authority on toxic waste—an issue of cardinal importance in his district because the Camden area had become a major repository for waste chemicals. He supervised the drafting of the Comprehensive Environmental Response, Compensation and Liability Act of 1980, the so-called Superfund law, which assessed chemical companies and other industrial polluters for part of the cost of a scheduled five-year program in which the Environmental Protection Agency was to assess and clean up the most hazardous toxic waste sites around the country. Although Florio had wanted industry to bear 75 percent of a $1.3 billion program, he settled for a budget half that size to be borne equally between industry and the federal government. Florio was especially concerned about the apparently widespread contamination of the soil by carcinogenic dioxin. "I'm not saying we have to burn down every town in the country that has been exposed to dioxins," he was quoted as saying in the *New York Times* (February 15, 1983), "but this problem deserves close scrutiny."

By the time the Superfund program came up for renewal in 1985, only six of the hundreds of sites on the EPA's "national priority list" had been cleaned up completely. And that list was expected to quadruple as the EPA continued to assess the relative dangers of the 22,000 known chemical dumps around the country. Florio proposed increasing the Superfund to $10 billion and imposing strict guidelines for the EPA to follow, among them the establishment of national standards for the cleanup of sites and a mandatory schedule for the cleanup of priority sites.

Although everyone agreed that more had to be done, the Florio plan seemed too ambitious to the full Commerce Committee, whose chairman, Democrat John D. Dingell of Michigan, enlisted the support of Republicans and moderate Democrats to report out an alternative proposal. Because Florio voted against the Dingell bill in committee, he lost control of the debate on the floor as well as the right to sit on the conference committee that negotiated the terms of the compromise with a stronger version that had passed the Senate. The Superfund renewal package that eventually emerged, however, was strong enough to win Florio's support. In 1986 he helped to draft the legislation that required the inspection and cleanup of asbestos insulation in many of the nation's schools.

Through his work on the Commerce Committee, Florio also emerged as a champion of rail transportation. In 1980 he joined Republican Edward R. Madigan of Illinois in sponsoring legislation to deregulate the railroad industry, and in 1984 he won a three-year extension of federally operated Conrail service over the objection of the Reagan administration. Florio also opposed the Federal Trade Commission, which was dominated by Reagan appointees, in its decision to relax its supervision of deceptive advertising. When in 1984 the FTC proposed dropping a requirement that used-car dealers list any known defects on the automobile's sale sticker because it only confused the public, Florio fired off an angry letter to FTC chairman James C. Miller 3d. "This amounts to a contention," he wrote, according to the *New York Times* (July 6, 1984), "that consumers are so naïve that the less information they have, the better off they are." Although Florio established a relatively liberal voting record, he pleased conservatives with his opposition to gun control, support for capital punishment, and votes against the public funding of abortions, though he consistently supported the legality of abortion.

Florio first ran for governor of New Jersey in 1977, placing fourth of ten candidates for the Democratic nomination. Four years later he topped a thirteen-man field with 26 percent of the vote to win the right to face former assemblyman Thomas H. Kean in the contest to succeed the Democratic governor Brendan T. Byrne. In an election that attracted national attention as a referendum on the year-old Reagan administration, Kean ran on a Reagan-style platform of lower business taxes, and Florio denounced his opponent for trying to "ape Mr. Reagan," whose latest round of national spending cuts, he charged, constituted "another giant leap into the unknown." Ahead in early polls, Florio conducted a classic front runner's campaign, sitting on his lead and taking care not to say or do anything that might give Kean an opening. But his low-profile strategy only underscored Florio's reputation as an aloof technocrat, contrasting sharply with Kean's relaxed stump style. Complicating matters for Florio was the unpopularity of the outgoing governor Byrne. By election day, Kean had closed the gap, edging out Florio, 44.77 to 44.70 percent. The race was so close that it took four weeks for officials to certify Kean's victory by just 1,797 votes out of 2.6 million cast.

By 1985 Governor Kean had become so popular that Florio wisely decided not to challenge his reelection until 1989, when on June 6 he easily won the Democratic gubernatorial nomination over Assemblyman Alan Karcher. The highlight of the otherwise lackluster primary was a cereal box inscribed "Florios—the Breakfast of Special Interests" that the Karcher campaign put out as a gag. Republicans, whose ranks had swelled in New Jersey during the 1980s, at first were confident that their candidate, Congressman Jim Courter, could overcome Florio's early lead in the polls, just as Kean had done eight years earlier. With Florio's relatively liberal voting record and the memory of how quickly the presidential campaign of Governor Michael S. Dukakis had collapsed under George Bush's frontal assault the year before, the Democrat looked vulnerable. "If you liked Michael Dukakis," Courter delighted in warning voters, "you'll love Jim Florio."

But different forces were at work in 1989. Perhaps most significant, abortion had emerged as a cutting issue in the wake of a recent Supreme Court decision giving the states more power to interfere with a woman's right to end an early pregnancy. Although Florio had opposed public funding of abortions in Congress, he otherwise was staunchly pro-choice. Courter, on the other hand, had trouble making up his mind. Having consistently voted against abortion rights in Congress, he now said that as governor he would not impose his views on the women of New Jersey, a compromise that satisfied neither side of the issue. In another flip-flop, Courter suddenly withdrew his support for a proposal that would have barred homosexuals from teaching in the state.

Courter was also plagued by staff problems and by public squabbling with the outgoing governor Kean. Determined not to repeat the mistakes of 1981 and anticipating a Republican assault on the corruption in Camden, Florio launched a preemptive strike with television ads that accused Courter of allowing toxic waste to accumulate on his shoreline property. Courter refuted the charge, but the controversy scrambled his strategy of taking an early offensive. In an exchange of television ads that were later shown nationally on news programs as prime examples of the worst in negative advertising, the candidates depicted each other as lying Pinocchios whose noses grew every time they opened their mouths. Besides abortion, the only other major issue to arise during the campaign was the high cost of auto insurance in the state.

On November 7, 1989 Florio was elected by a landslide of 62 to 38 percent. He swept seventeen of twenty-one counties and, according to exit polls, carried by two to one those who were most concerned about the fate of abortion rights, and he even managed to split the antiabortion vote. He won more than 75 percent of those most upset by high insurance premiums and, despite the corruption in Camden, carried a majority of those for whom honesty and competence were the most important issues. His coattails were broad enough for the Democrats to win back the assembly after four years of Republican dominance, thus ensuring his party's absolute control over the redistricting process following the 1990 census.

In his inaugural address on January 16, 1990, Florio stressed the theme of "new ideas to preserve old ideals." As the state prepared for its first economic crisis after seven years of uninterrupted growth, he pledged his commitment to a safe environment, consumer protection, and equal opportunity. "We simply cannot have two New Jerseys," he declared. "One where towns that flourish with the rewards of prosperity and another with decaying cities, littered with abandoned cars and abandoned hopes." On the eve of the inaugural, he had announced plans to use Camden as a laboratory to test a new government-industry partnership to retrain the unemployed.

After less than a week in office, Governor Florio redeemed a campaign pledge to bring down the high cost of auto insurance by calling a special session of the state legislature to consider a comprehensive proposal that was expected to slash premiums by more than 20 percent. Central to the Florio plan, which was enacted by the legislature on March 8, 1990, was the elimination of the Joint Underwriting Association (JUA), which had been created in 1983 to insure high-risk drivers but which now was writing insurance for nearly half of the state's motorists and running up a $3 billion debt. It was surcharges and fees imposed on drivers to keep the JUA afloat that had inflated New Jersey's auto-insurance premiums. Florio proposed an assessment on insurance companies to pare the JUA debt and an increase in certain licensing fees to help to fund a new high-risk insurance pool limited to no more than 10 percent of the state's drivers. He also called for an end to the exemption of insurance companies from antitrust laws. When the Allstate Insurance Company sued to block the Florio plan, the governor countered, "They call themselves the 'good hands' people. The question is, which part of our anatomy do they have their good hands on?"

With similar directness, in March 1990 Florio challenged the Exxon Corporation over a series of oil spills off the New Jersey coast. His relish for confrontation and the speed with which he removed the directors of the state police, the turnpike authority, and the department of education prompted some critics to claim that he was overreaching his authority. "He is acting more like a ruler than a governor," the Republican assemblyman Rodney P. Frelinghuysen charged, as quoted in the *New York Times* (February 20, 1990). "He is quite autocratic. In my view it reflects his personality."

On March 15, 1990 Florio submitted a package of fifteen bills to the New Jersey legislature, calling for higher taxes on income and sales, a new school-aid formula, and tax relief for homeowners. Passed by the legislature on June 19, the package included a bill that increased the state's sales tax from 6 to 7 percent, as a means of raising $1.3 billion to make up a shortfall in revenues. The sales tax was also extended to telecommunications services, nonprescription drugs, household soap, and paper products. In addition, taxes on alcohol, cigarettes, and other tobacco products were increased. Income taxes on persons earning more than $35,000 a year and on married couples with combined incomes exceeding $70,000 were raised. The top rate for individuals earning over $75,000 and for couples making more than $150,000 was doubled, from 3.5 to 7 percent. The resulting $1.1 billion will be used to provide increased funds to 350 urban school districts, simultaneously slashing funding to 151 suburban districts. New Jersey, like most states, finances its public-school system primarily through local property taxes, which will thus be lowered in poor and middle-class communities. The school-aid bill was tied into a decision by the New Jersey Supreme Court, handed down on June 5, 1990, that ordered that state aid to school districts be equalized.

The tax hike, the largest in the state's history, proved highly unpopular among New Jerseyites. A poll conducted by the Newark *Star-Ledger* and the Eagleton Institute in early July revealed that only 23 percent of New Jerseyites thought Florio was doing a good job. Rallies opposing the tax increase were held at various locations in the state during the summer of 1990; by August over 500,000 voters had signed a petition seeking, among other things, a rollback of the tax boost and an amendment to the state constitution that would provide a mechanism for recalling the governor and state legislators. Believing that the best method for coping with the outcry was to explain to the voters why the tax increases were necessary, Florio, on August 15, delivered a live prime-time television address, which was carried throughout the state. He also began holding "fireside chats" at the homes of voters, attending barbecues and picnics, and broadcasting radio messages.

James J. Florio is ruggedly handsome, despite his boxing injury. Another lasting souvenir from his navy days is a tattoo of the American flag on his upper arm with the inscription "Jim '55." He jogs and enjoys watching boxing matches on television, but few other pastimes distract him from his constant involvement in public policy. In keeping with his spartan lifestyle, he maintained an apartment above a tavern in Washington, D.C., while he was in Congress, and he is said to be a demanding boss who commands loyalty. In 1960, while he was a sophomore in college, he married Maryanne Spaeth. They have three children—Christopher, a music teacher in Boston, Gregory, and Catherine. The couple separated in 1978 and divorced eight years later. Florio's second wife, the former Lucinda Coleman, whom he married in 1988, was a third-grade teacher who is said to be the one responsible for getting him to loosen up on the campaign trail in 1989.

References: N Y Times B p1+ O 15 '81 por, B p9 N 8 '89; Almanac of American Politics, 1988; Politics in America (1988); Who's Who in America, 1988–89; Who's Who in American Politics, 1989–90

Follett, Ken

June 5, 1949– British writer. Address: b. c/o William Morrow & Co., Inc., 105 Madison Ave., New York, N.Y. 10016; h. P.O. Box 708, London SW10 ODH, England

Before the publication, in 1978, of his World War II spy thriller *Eye of the Needle*, Ken Follett was a little-known novelist who wrote only in his spare time, usually under pseudonyms. The critical and popular success of that novel and its two follow-ups, *Triple* and *The Key to Rebecca*, moved Follett into the forefront of the world's espionage novelists, and in 1981 he was hailed by Michael Adams in the *Dictionary of Literary Biography* as "the most popular and most interesting writer of spy thrillers to appear since the generation of [John] Le Carré, [Frederick] Forsyth, Ian Fleming, and Len Deighton." In his uncomplicated, highly readable thrillers, which are usually set against the backdrop of war and often feature an offbeat romantic angle, Follett uses a spare literary style that is long on dialogue and short on narration. Unlike some best-selling authors, he does not object to being labeled a "popular" writer, asserting in an interview with Paul Hendrickson of the *Washington Post* (September 21, 1983), "I think I'm one of the best in the world at what I do." In addition to turning out his many spy thrillers, Follett has written *On Wings of Eagles*, a nonfiction account of the rescue of two American businessmen from an Iranian prison in 1978, and *The Pillars of the Earth*, an historical novel set in twelfth-century England.

Kenneth Martin Follett was born on June 5, 1949 in the coal-mining town of Cardiff, Wales to Martin Follett, a clerk with the British internal revenue department, and Lavinia (Evans) Follett, and he was raised in a row house in a middle-class section of Cardiff. A precocious, inquisitive child who became interested in thrillers almost as soon as he could read, Follett began reading H. G. Wells at the age of seven, and, by the time he turned eleven, he had become a fan of Ian Fleming's James Bond spy novels. Follett was only eighteen and a student at the University of London's University College when he married his girlfriend, Mary Elson, who was pregnant with their first child. While Mrs. Follett worked as a bookkeeper, her husband finished his education and cared for their infant son, Emanuele. It was "a fast way to grow up," Follett told Fred Hauptfuhrer, who interviewed him for *People* magazine (September 25, 1978).

After obtaining a B.A. degree in philosophy from the University of London in 1970, Follett worked as a reporter and rock music columnist for the *South Wales Echo*, a Cardiff newspaper. He remained there until 1973, when he became a crime reporter for the tabloid London *Evening News*, which has since gone out of business, "deservedly so," in the opinion of Follett, who told Connie Lauerman of the *Chicago Tribune* (October 19, 1983): "It was a rotten newspaper. I mean it really stank. . . . I used to do everything. I covered a lot of crime, but quite often I got sent on trials because my shorthand was very fast."

It was while working for the London *Evening News* that Follett, using various noms de plume, began writing novels. His decision to do so was based solely on financial considerations: his car had broken down and he lacked the money for repairs. Adding to his monetary woes were the recent birth of the Folletts' second child and their move into a new house. After learning that a colleague at the London *Evening News* had received a sizable advance for his first novel from Everest Books, a small publisher of paperbacks in London, Follett decided to try his hand at fiction writing. Working under the pseudonym Simon Myles, he quickly wrote his first novel, *The Big Needle* (1974), a mystery story about drug dealers. (It was published in the United States a year later under the title *The Big Apple*.) The advance he was given by Everest Books enabled Follett to pay his car-repair bill, and, shortly after that, he quit his job at the London *Evening News* to become editorial director at Everest, continuing to write in his spare time. "It was a hobby for me," he explained to Connie Lauerman. "You know, some men go home and grow vegetables. I used to go home and write novels."

Follett has said that he decided to accept the position with Everest Books mainly because he wanted "to learn how and why books become bestsellers." He rose to the post of deputy managing editor in 1976, and, by the time he resigned from the publishing house a year later to devote all of his time to writing, he had produced nine more thrillers, most of which were published under various pseudonyms because his agent felt that he might write better books in the future. Again using the pseudonym Simon Myles, Follett produced two sequels to *The Big Needle*: *The Big Black* (1974) and *The Big Hit* (1975). In his first two spy novels, *The Shakeout* (1975) and *The Bear Raid* (1976), Follett used his own name and, in an attempt to distinguish himself from other spy novelists, wrote about an unconventional subject— industrial espionage. *The Power Twins and the Worm Puzzle* (1976), Follett's next novel, was written under the pen name of Martin Martinsen. With the pseudonym of Bernard L. Ross, he wrote *Amok: King of Legend* (1976) and *Capricorn One* (1978), and, as Zachary Stone, he wrote *The Modigliani Scandal* (1976) and *Paper Money* (1977). Follett also wrote a mystery for juveniles entitled *The Secret of Kellerman's Studio* (1976).

In discussing his early novels with Michael Adams, Follett described them (except for *The Secret of Kellerman's Studio*) as "very racy, with a lot of sex." None of the books was a major commercial success, but each earned Follett about $5,000. More important, writing them constituted a literary apprenticeship of sorts for Follett, and he has said that they provided the foundation for his later, more successful books. The topic for what was to become his breakthrough novel was suggested to him during a sales conference held by Futura Publications, the distributor of Everest Books, when Anthony Cheetham, Futura's managing director, recommended that he write a World War II adventure novel. Follett liked the idea and, the following morning, wrote a three-paragraph plot synopsis and gave it to Cheetham.

Eye of the Needle (1978), which took Follett only three months to write, became the author's first bestseller, ultimately racking up sales of more than ten million copies worldwide. The book tells the story of a ruthless Nazi spy, whose code name is "die Nadel" (German for "the Needle"). When die Nadel uncovers the Allied plan to trick the Germans into believing that the D-day invasion will take place at Calais rather than at Normandy, he sets off, with British intelligence agents in pursuit, for the remote north coast of Scotland, where he is to be picked up by a German submarine that will take him back to Germany for a meeting with Hitler. En route, however, his boat gets caught in a gale, and he is shipwrecked on a rocky North Sea island inhabited only by a young couple, their infant son, and an old shepherd. Die Nadel has a passionate love affair with the wife and then kills her husband and the shepherd. She discovers his true identity before the submarine arrives and, in a life-and-death struggle with the spy, thwarts his mission.

Ken Follett resigned from his position at Everest Books as soon as he finished writing *Eye of the Needle*, convinced that the novel would become a bestseller. The day after he quit his job, his agent sold *Eye of the Needle* to Arbor House, the New York publisher, for $20,000—a year's salary for Follett at that time. Donald Fine, the president of Arbor House, orchestrated an extensive marketing campaign on behalf of the novel, sending advance copies to about 150 key booksellers and selling the paperback rights to New American Library for $800,000. He also persuaded the Literary Guild to make the book one of its main dual selections, and he negotiated a deal with Reader's Digest Condensed Books. Follett's agent, Al Zuckerman, sold the movie rights to the film producer Steve Friedman for United Artists. (Follett was not involved in the undistinguished 1981 film version of *Eye of the Needle*, which starred Donald Sutherland and Kate Nelligan.) Fine's marketing campaign was so successful that *Eye of the Needle* began appearing on bestseller lists several weeks before its official publication date, in late July 1978. By the time the ink had dried on all the contracts, Ken Follett had earned $525,000 and was being hailed by the media as a literary rags-to-riches story.

Critical reaction to *Eye of the Needle* was universally favorable, with reviewers praising Follett's plotting skills as well as his creation of well-rounded, believable characters. Richard Freedman of the *New York Times* (July 16, 1978) called the book "a thriller that really thrills on both the visceral and intellectual levels." Even more enthusiastic was Roderick MacLeish of the *Washington Post* (July 2, 1978), who cited *Eye of the Needle* as "the best spy novel to come out of England in years." The Mystery Writers of America concurred with those evaluations, bestowing on *Eye of the Needle* its award for best mystery novel of 1978.

Eager to follow up on the success of *Eye of the Needle*, Follett promptly set to work on another thriller. The result was *Triple* (1979), a novel set amidst the cutthroat world of Middle Eastern espionage. Based loosely on actual events that took place in 1968, *Triple* tells of an Israeli spy's attempt to steal a large amount of uranium ore so that his country can build an atomic bomb and thus neutralize the bomb then being developed by Egypt. Once again, advance publicity created a big demand for the book, with the result that, by early October 1979, *Triple* ranked in fifth place on the bestseller list, though it was not scheduled for publication until October 22. Critical reaction was again largely positive. Writing in *Time* magazine (November 5, 1979), Michael Demarest categorized *Triple* as "one of the liveliest thrillers of the year," and Dan Cryer of *New York Newsday* (September 27, 1979) termed it "a superb thriller that deserves as wide an audience as [Follett's] first [novel]." *Eye of the Needle* and *Triple* earned Ken Follett about $2.5 million.

Before the publication of his next novel, Follett switched publishing houses, leaving Arbor House and signing a three-book, $3 million deal with New American Library, the mass-market paperback publisher, which licensed hardcover rights for the three books to William Morrow and Company. Shortly after signing that contract, Follett became engaged in a heated legal battle with Arbor House, when the company announced that it intended to publish a book entitled *The Gentlemen of 16 July*, listing Follett as its principal author. The book, about a bank robbery in 1976 in Nice, France, had been written by three French journalists and later rewritten by Follett.

Arbor House, still presided over by Donald Fine, contended that Follett's work amounted to authorship and that the company was therefore entitled to identify him on the dust jacket as its main author, but Follett classified his work as "editing" and, together with New American Library and Morrow, brought suit against Arbor House to keep his name off the cover. On July 28, 1980 the United States district judge Robert W. Sweet ruled that Follett had made significant changes in rewriting the book and should be considered an author. Sweet also ruled that Follett and René Louis Maurice (the pseudonym of the three French journalists) should be given equal attribution on the cover.

Ken Follett's third novel under his own name, *The Key to Rebecca* (1980), like his previous two books, immediately jumped onto the bestseller lists with a first printing of 100,000 copies and lucrative book-club and serialization deals. Again delving into World War II espionage, Follett spun a thrilling tale of passion and intrigue in his fictionalized account of the Kondor mission, a German spy operation in Cairo during the desert campaigns of 1942. In his review for *Time* (September 29, 1980), Michael Demarest said *The Key to Rebecca* "combines the authentic tension of the times with breathless high adventure and breathers of low comedy." Equally impressed was a critic for a *Publishers Weekly* (August 8, 1980) forecast, who wrote: "The action is fast, furious, the plotting clever and devious, the excitement mounts and even the minor characters come alive." But in a scathing review that angered Follett, Peter Andrews, writing in the *New York Times* (September 21, 1980), labeled *The Key to Rebecca* "dreadful" and "unremittingly stupid." "His story is so mechanical," Andrews complained, "that just getting through to the end is as much an obstacle course for the reader as it is for the characters."

The British writer Leonard Mosley evoked a different sort of criticism of the book when he applied to a Manhattan court for an injunction to stop distribution of *The Key to Rebecca*, alleging that it had been "largely" copied from his 1958 book *The Cat and the Mice*. In a ruling released on November 5, 1980, the United States district judge Mary Johnson Lowe dismissed Mosley's application, declaring that his book had been substantially a work of nonfiction and that he therefore could not prevent others from using the information he had presented.

Set in London in the months preceding the start of World War I, Follett's next novel, *The Man From St. Petersburg* (1982), concerns the attempt of the British government to persuade Russia, through a young emissary named Aleksey Andreyevich Orlov, who, coincidentally, was a student at Oxford University and a nephew of the Earl of Walden, to join the Allies in the imminent war against Germany. The novel received mixed reviews. Stanley Ellin, writing in the *New York Times Book Review* (May 9, 1982), observed that it "goes down with the ease and impact of a well-prepared martini," and Michael Demarest of *Time* (May 3, 1982) found the plot to be "eerily plausible." But a few critics, including T. J. Binyon, reviewing the novel for the London *Times Literary Supplement* (June 4, 1982), objected to Follett's decision to make the novel more sentimental and less suspenseful than his earlier books. "Although the end result is still exciting and very readable," Binyon wrote, "it is a slight disappointment that the author should have chosen to abandon a genre he had made his own for one that many others have trodden before him."

Follett ventured into nonfiction for the first time in his next project, *On Wings of Eagles* (1983), an account of the rescue, in 1978, of two American business executives from an Iranian prison. The book required two years of research. "Because I did not allow myself to make anything up," he explained to Connie Lauerman, "I had to find out all the details, in particular all the thoughts and feelings that I would normally invent for my characters." Reviewing *On Wings of Eagles* in *New York Newsday* (September 28, 1983), Kenneth Paul called it an "admiring but not worshipful book" and a "gripping, exhilarating story."

With his *Lie Down with Lions* (1986), Ken Follett returned to fiction. Set in Afghanistan during its recent civil war, the novel's three principal characters are an American CIA agent, a French physician who is also a KGB agent, and an Englishwoman who falls in love with both of them. In evaluating the novel for the *New York Times Book Review* (January 26, 1986), Josh Rubins observed that "despite a grimly contemporary background . . . and sturdily punched out action sequences, Mr. Follett offers his soupiest variation yet on a favorite theme." John O'Sullivan, who reviewed *Lie Down with Lions* for the *Wall Street Journal* (March 14, 1986), found it highly readable but faulted it on other counts: "The CIA's activities are treated sketchily. And though most of the novel occurs in Afghanistan, the Afghans are from central casting: courageous, primitive men; stoic, long-suffering women; bigoted and puritanical mullahs." When *Lie Down with Lions* reached the number-one spot on the *New York Times*'s bestseller list on February 16, 1986, it became the third Follett novel to achieve that distinction. (Its predecessors were *Triple* and *The Key to Rebecca*.)

Ken Follett's latest achievement, *The Pillars of the Earth* (1989), an historical novel that chronicles the building of a cathedral in twelfth-century England, had its genesis during his years as a reporter for the London *Evening News*. While on assignment in Peterborough, East Anglia, he visited the local cathedral and was taken aback by it. "I stood in awe of this incredible building, so high, so old, and so beautiful," he explained to Sherryl Connelly of the New York *Daily News* (September 17, 1989), and he asked himself, "What drove them to build this?" In 1976 Follett produced the first 7,000 words of a novel about the building of a medieval cathedral, but he abandoned the project. "I intuitively grasped I didn't yet know enough about cathedrals or about writing novels," he told Connelly. Over the next decade, Follett read hundreds of books about the Middle Ages and visited cathedrals throughout England. In early 1986 he began writing *The Pillars of the Earth*, completing the 973-page novel three years and three months later.

In an attempt to retain Follett's largely male audience while at the same time attracting female readers, who purchase most historical fiction, William Morrow and Company commissioned a market-research firm to conduct tests designed to help *The Pillars of the Earth* reach its full sales potential. The idea paid off, and the book's first press run of 400,000 copies was enough to make it another instant bestseller, despite mixed critical reaction. The book's admirers included Patrick Reardon of the *Chicago Tribune* (September 10, 1989), who called it "a fast-paced, engaging entertainment—an enjoyable story, well told." A critic for *Publishers Weekly* (June 30, 1989) also delivered a positive assessment: "Manipulating a complex plot in which the characters interact against a broad canvas of medieval life, Follett has written a novel that entertains, instructs, and satisfies on a grand scale." Among the book's less than enthusiastic reviewers was Cecilia Holland, the author of several historical novels set in the Middle Ages, who wrote in the *New York Times* (September 10, 1989): "The characters never grow, and without some deepening emotional discovery, the world of the novel becomes trite, the incidents repetitious." And, in a particularly acerbic evaluation in the *Guardian* (September 10, 1989), the writer Gary Jennings savaged *The Pillars of the Earth* as "an inert pudding of slipshod research and slovenly writing." *The Pillars of the Earth* remained on the *New York Times* bestseller list for eighteen weeks, peaking at number two, and its hardcover edition sold more than 330,000 copies.

When not engaged in writing, Ken Follett enjoys reading the works of other novelists, especially those by George Eliot. He also enjoys reading Jane Austen, Charles Dickens, some Latin American writers, and the contemporary American novelists Pat Conroy and Larry McMurtry. His other hobby is rather unconventional for a novelist—playing bass guitar for Kevin Small and the Trousers, his twenty-one-year-old son's rock band. He insists that he has written his last thriller. "I don't think I'll ever go back to that type of suspense novel," he told H. J. Kirchhoff of the Toronto *Globe and Mail* (September 12, 1989). "An historical novel is a much more difficult type of book to write than a thriller. In fact, it's hard as hell, but it's also much more satisfying." In January 1988 Follett announced the formation of a scholarship in memory of Richard Turner, the South African civil rights activist, who was murdered in 1978. (Turner was the first husband of Follett's wife, Barbara.) He has vowed to fund the scholarship "until South Africa is free."

In a move that shocked the publishing industry, the Dell Publishing Company announced, in late June 1990, that it would pay Ken Follett $12.3 million for the North American rights to his next two novels. The deal, which followed an intense bidding war, was strongly criticized by many publishers. In an interview with Roger Cohen of the *New York Times* (July 16, 1990), Follett defended the contract. "If you consider that this money will be paid to me by Dell over six years, and what inflation will be in that period, an advance of just over $6 million per book is absolutely justified," he said.

Ken Follett is short in stature and has graying black hair. A fashionable dresser, he has called his obsession with fine clothes "almost a vice." He and his first wife, Mary Elson, were divorced in 1985; later that year, he married the former Barbara Broer, with whom he now lives in an eighteenth-century house overlooking the Thames River in London's exclusive Chelsea district. The household also includes the two children from his first marriage and his wife's three children from her marriage to Turner. Writing at home on an electric typewriter from nine in the morning until four in the afternoon, five days a week—six when he gets, in his words, "excited"— Follett tries to produce about 3,000 publishable words per day, never rewriting anything more than once. Candidly admitting that he "really wanted to be rich and famous," he revels in his success. "I love it to death," he told Sherryl Connelly.

References: Chicago Tribune I p15+ O 19 '83 pors; N Y Daily News II p3 S 17 '89 por; People 10:107+ S 25 '78 pors; Washington Post B p1+ S 21 '83 pors; Contemporary Authors new rev vol 13 (1984); Contemporary Literary Criticism vol 18 (1981); Dictionary of Literary Biography Yearbook 1981; Who's Who in America, 1988–89; Who's Who in the World, 1988

Frears, Stephen

June 20, 1941– British filmmaker. Address: b. c/o Judy Scott-Fox, William Morris Agency, 151 El Camino Dr., Beverly Hills, Calif. 90212; h. 93 Talbot Rd., London W2, England

During the twenty years that he spent directing films in Great Britain, mostly for television, Stephen Frears slowly gained an enviable reputation for the quality of his work, but he did not establish a beachhead in the United States until 1986, with the American release of *My Beautiful Laundrette*, which deals with the culture shock experienced by Pakistani immigrants in Thatcherite London. That reputation was consolidated with the release, in 1988, of his first big-budget film, *Dangerous Liaisons*, based on Choderlos de Laclos's epistolary novel about the sexual politics of the eighteenth-century French aristocracy. The film earned him an Oscar nomination for best picture of the year.

Frears is known as an innovative and audacious writer's director who remains faithful to his source materials, no matter how much that fidelity may outrage puritan sensibilities, at home or abroad. That trait was especially apparent in his ambigu-

Stephen Frears

Courtesy of the Academy of Motion Picture Arts and Sciences

ously titled *Prick Up Your Ears*, which is based on John Lahr's biography of the maverick young British playwright Joe Orton. Significantly, his equally boldly titled *Sammy and Rosie Get Laid*, which deals with the sexual shenanigans of a couple in the grungy precincts of South London, was bowdlerized into *Sammy and Rosie* in some timorous newspaper advertisements. But once the dust of controversy has settled, even his detractors had to acknowledge Frears's mastery of period detail, precise evocation of time and place, and solidity of characterization.

Stephen Arthur Frears was born on June 20, 1941 in the English Midlands city of Leicester, one of the three sons of Russell Frears and his wife, Ruth. His father was a former accountant who, after his military service in World War II, became a physician; his mother was a social worker. It was not until Stephen Frears was grown that he learned of the Jewish background of his mother's side of the family. He thinks of his parents as repressed, like Leicester itself, which he remembers as being "dull, terrible, awful, oppressive." After studying for five years at a boarding school in Norfolk, followed by a stint at a state-run school, Frears entered Trinity College, Cambridge University.

Although he received a law degree in 1963, Frears found that his real interest at Trinity College lay in student theatre. His associates there included David Frost, John Cleese and the other Monty Python zanies, "and most of the people who now run the BBC," he told Robert Lindsey during an interview for the *New York Times Magazine* (December 18, 1988). "Just about everybody I knew wanted to go into the media. The BBC, that was the job you wanted."

After graduation, Stephen Frears moved to London. Unable to get a production job at the BBC, he found some work with a repertory company and with the Royal Court Theatre, but his big break came in 1965, when he was hired as an assistant to the Czech-born film director Karel Reisz, who was then active in the Free Cinema movement, along with Lindsay Anderson. In the "swinging London" of the Beatles and the Rolling Stones, Mary Quant, Carnaby Street, and adventurous anti-establishment filmmaking, Frears served his apprenticeship by working on Reisz's *Morgan* (1966), Albert Finney's *Charlie Bubbles* (1968), and Lindsay Anderson's *If . . .* (1968). Interviewed by Clive Hodgson for *Film* (June 1978), he recalled, "I was vaguely an assistant. . . . But I hadn't a clue what was going on and used to make a nuisance of myself asking awkward questions." In 1967 Frears directed his first picture, the thirty-minute-long *Burning*, which explored the racial situation in South Africa. Soon after, he made another half-hour film for television, "about these two boys who steal a car and travel around in it doing scenes from American films."

In 1969, while Stephen Frears and a writer friend, Neville Smith, were out of work, they collaborated on the script for a crime film. Although they had planned to play it straight, it developed into a comedy about a bingo caller and occasional standup comic in a Liverpool club who advertises himself as a private eye, gets a client, and finds himself waist-deep in murder. The result was *Gumshoe* (1971), with Frears as the director and Albert Finney as the trench-coated sleuth muttering transatlantic argot from the side of his mouth. "As homage and as pastiche, *Gumshoe* works excellently," Jay Cocks reported in *Time* magazine (April 24, 1972). Among the reviewers who found the plot of *Gumshoe* confusing was Penelope Gilliatt of the *New Yorker* (April 1, 1972), who wrote, "We are usually begged not to talk about the story of a thriller, but here there isn't really any practical possibility of it."

Frears did not make another picture for the big screen for over a decade, since Hollywood moneymen had decided that British films could not succeed in the American marketplace, and British directors discovered that they would have to cross the Atlantic to keep working. Asked later why he had not gone to the United States to make more films, Frears replied, "Because no one asked me. Besides, I was too timid then, too cowardly." Instead, beginning in 1972, he turned out feature-length television films for the BBC. Shot in three or four weeks, those movies were about ordinary people in unremarkable situations, but the scripts were by talented writers, and the characters and situations were products of close observation. "We were, as they say, grinding it out," Frears told Robert Lindsey, "but we were doing it with the very best writers and the very best actors."

A Day Out, with a script by Alan Bennett, was the first of those films. It was followed by *England Their England*, which deals with the absurd fortunes of a cricket match. The half-hour-long *Match of the Day* (1972), with a script by Neville Smith, is about a bridegroom at a wedding reception who is trying to find a way to listen to the day's soccer matches. *Sunset across the Bay* (1973), again written by Alan Bennett, focuses on a retired couple from Leeds who have decided to end their days at a seashore community. *Three Men in a Boat* (1976) was adapted for television by Tom Stoppard. *Playthings* (1976), written by Peter Prince, is a story of organized crime set in an adventure playground, amd *Last Summer* (1977) concerns a "depressed" trade—car thievery.

Other television films directed by Frears in that period include *Daft as a Brush* (1975); *Early Struggles* (1976), with a script by Peter Prince; *Eighteen Months to Balcombe Street* (1977); *Able's Will* (1977), written by Christopher Hampton; *Black Christmas* (1977); *A Visit* (1978); and *Cold Harbour* (1978), also written by Peter Prince. In 1978 Frears directed six plays by Alan Bennett for London Weekend Television, including *A Visit from Miss Prothero*, *Doris and Doreen*, *Afternoon Off*, *One Fine Day*, and *Me! I'm Afraid of Virginia Woolf!* He also directed *Long Distance Information* (1979) and *Going Gently* (1980). Frears's work gained so much attention that by the spring of 1978 David Badder could write in *Sight & Sound*: "Through understated but concise direction, he is admirably faithful to his writers' themes and preoccupations while still retaining his own individual tone."

Some of Frears's films began receiving wider exposure after regulators of the television industry ruled in 1982 that Great Britain's independent companies, which, unlike the BBC, sell advertising time on broadcasts, must share a portion of their profits with a new broadcast outlet called Channel 4. Those companies discovered that they could recover some of the money if they produced films that could also be released for theatrical exhibit. *Bloody Kids* (1979), which Paul Madden in *Sight & Sound* (Summer 1980) called "quite simply the best television movie I've seen," was subsequently shown in movie theatres. Reviewing that tale of make-believe by two boys, Tim Pulleine declared in *Films & Filming* (October 1983) that "*Bloody Kids* certainly has the visual momentum to hold its own on the big screen."

Another theatrical release was *Saigon—Year of the Cat* (1983), a made-for-television movie, with a script by the noted playwright David Hare, about the romance of a Central Intelligence Agency operative and an Englishwoman during the fall of South Vietnam. A Thames Television production, it was praised by Jill Forbes in *Sight & Sound* (Winter 1983–84): "In these days of Hollywood hype, it is a brave person who makes a small film about Vietnam. . . . The audience is held in a kind of appalled fascination with the mechanics of departure, on tenterhooks to know whether the last GI will make it in time." As they leave their Vietnamese employees behind, "it is sickening to contemplate."

Loving Walter, compiled from two television programs aired by Channel 4 in 1983, was released to movie theatres in 1986. Ian McKellen starred in David Cook's story about a retarded young man who works as a janitor and is the butt of cruel jokes and sadistic pranks by his coworkers. The reviewer for *Variety* (August 6, 1986) wrote, "Director Stephen Frears has fashioned a cumulatively powerful study . . . [that] depicts Walter's England as a shabby, mean-spirited world ruled by an unfeeling bureaucracy and conditioned by narrow, superstitious thinking." *Loving Walter* was acclaimed by American critics when it was presented on public television in 1988.

The Hit (1984), Frears's first feature film since *Gumshoe*, was, like its predecessor, an offbeat contribution to the crime genre. A criminal (Terence Stamp) who informed on his comrades ten years earlier is kidnapped in Spain for delivery to his avengers. Curiously, he seems unruffled; more than a passive bystander, he seems actually to be actively collaborating with his muddled captors as they travel through Spain. Eventually, their leader (John Hurt) emerges as the real subject of the movie. *The Hit*, which was shown at the Cannes Film Festival, though unsuccessful at the box office, was generally well received by reviewers. In his evaluation for *New York Newsday* (March 8, 1985), Leo Seligsohn declared, "*The Hit* starts out looking like a routine thriller about gang revenge. . . . Before you know it, you're watching a rollicking black comedy, a hallucinatory fairy tale that is part dread and pure loony tune." Sheila Brown, who reviewed the film for the *Los Angeles Times* (April 18, 1985), wrote, "Frears has a fine strong personal style—a mixture of visual audacity and a lovely sensitivity with his actors."

After *The Hit*, Frears returned to television to make *December Flower*, in which a lonely widow (Jean Simmons) comes to visit her bedridden, octogenarian aunt (Mona Washburne) and stays on to take care of her. Reviewing it for the *New York Times* (February 20, 1987) when it appeared on American public television, John J. O'Connor observed, "Mr. Frears, who has a keen eye for the absurd, . . . displays an uncanny ability to let a scene run for exactly the time it requires, not a split-second more."

Around that time, Frears came upon a script by an Anglo-Pakistani writer, Hanif Kureishi, about two homosexual young men in London, one a native Briton and the other an Anglo-Pakistani, who open a launderette with money from the latter's drug-dealing relatives. "Normally films that deal with immigrants are depressing and bleak, treating immigrants as victims," Frears told Annette Insdorf during an interview for the *New York Times* (March 16, 1986). "But here, they are funny, outrageous, rich, vivacious, and corrupt as the rest of us. It's quite clear that immigrant writing is where good material is coming from: they have something to say, whereas many English writers have become more exhausted."

My Beautiful Laundrette (1985), with Daniel Day-Lewis and Gordon Warnecke in the leading roles, was originally filmed for broadcast on Channel 4. "It was a huge job persuading Frears to allow it to be released in the cinema," Hanif Kureishi said, as quoted in *American Film* (May 1987). "He was afraid we would be overexposed and make fools of ourselves. Frears can be strongly shy and denigrating of his own work." But its reception at the 1985 Edinburgh Film Festival was so enthusiastic that the film was immediately picked up for theatrical distribution in England, where it broke box-office records. Made for under $1 million, it took in $4 million in the United States alone.

Frears himself was inundated with a torrent of praise for his direction. "Technically, Frears [is] a master of the medium . . . ," Jay Scott wrote in the Toronto *Globe and Mail* (March 28, 1986). "*My Beautiful Laundrette* . . . speeds through its subject with the grace of a sleek hare." Jack Kroll of *Newsweek* (February 24, 1986) welcomed Frears's "riveting visual style that always finds the unexpected and exact image and rhythm." In the *New Yorker* (March 10, 1986), Pauline Kael observed, "Over the years, Frears has refined a magical instinct for just how long we want to see a face and just how long a scene needs to be. . . . His images here are quick and unexpected, and they feel exactly right."

Prick Up Your Ears (1987), written by Alan Bennett, was based on John Lahr's biography of Joe Orton, whose nihilistic and absurdist farces lit up the London stage briefly in the 1960s before his brutal murder at the hands of his male roommate (and lover). In his review for the London *Observer* (May 5, 1987), Philip French applauded both Frears and Bennett for having managed to "treat their subject's life as an Ortonesque black comedy" that is at once "hilariously funny, sharply observant, and unmoralizing, but not heartless." In a similarly laudatory review for the *Washington Post* (May 15, 1987), Desson Hower wrote, "Almost every way you look at it, Frears's film is a marvel." *Prick Up Your Ears* also benefited from a virtuosic performance by Gary Oldman, as Orton. But some critics faulted the film for dealing almost totally with Orton's tumultuous relationship with his lover and very little with the significance of his work; others felt it failed to convey the anarchic and corrosive black humor of its subject.

Sammy and Rosie Get Laid (1987) resumed Frears's felicitous collaboration with Hanif Kureishi. Sammy (Ayub Khan Din) and Rosie (Frances Barber) are middle-class radicals who take on lovers within their open marriage. Into their milieu—a shabby section of South London torn by violence between police and blacks—comes Sammy's father (Shashi Kapoor), a wealthy Pakistani nostalgically seeking a bygone, gentler England and a reconciliation with his alienated son and also with his former mistress. But, after much indulgence in exuberant and explicit sex, there is a tragic denouement. "*Sammy and Rosie* is hectically inventive, with ideas and characters whizzing past us like pinballs," Terrence Rafferty raved in the *Nation* (November 21, 1987), but a repelled Philip French called it "an overegged stink bomb lobbed at middle-class audiences" in the London *Observer* (January 24, 1988). In *Films & Filming* (January 1988), Martin Sutton compared *Sammy and Rosie* unfavorably with *My Beautiful Laundrette*. In Sutton's opinion, "where *Laundrette* succeeded effortlessly between comedy and tragedy, *Sammy and Rosie* becomes a rather heavy-handed, unintentional comic strip of middle-class liberal attitudes."

Like *My Beautiful Laundrette*, *Sammy and Rosie Get Laid*, which depicted parts of London as a decaying hell of poverty and racism, allowed Frears to vent his disgust with what he perceived as the retrograde social policies of the government of Prime Minister Margaret Thatcher. In the magazine *Interview* (April 1987), he was quoted as saying to Kevin Sessums, "She's brought the qualities of the lower middle class to the forefront, which are the worst qualities in the world. Puritanism. Meanness of spirit. . . . I can't stress this enough—Britain truly is a repressive country."

Since he had spent much of his career making what he calls "socially concerned" films about the working class, Frears seemed an odd choice to make, as his first Hollywood release, a movie about the French aristocracy, except that he had worked before with Christopher Hampton, the British playwright who had adapted the 1782 novel *Les liaisons dangereuses* by Choderlos de Laclos for the stage and who was writing the screenplay. More important to the Lorimar Film Entertainment Corporation, Frears was willing to start at once and to work quickly in order to get the story on the screen in advance of a competing version by Milos Forman (subsequently released in 1989 as *Valmont*). Filmed on location in France with American actors in the leading roles, *Dangerous Liaisons* (1988) was completed in ten weeks and under the $15 million budget.

The story of *Dangerous Liaisons* concerns the unholy alliance of two aristocrats (played by John Malkovich and Glenn Close) to corrupt and humiliate others, including a virtuous married woman, played by Michelle Pfeiffer, through sexual conquest. By implication, a whole parasitic class is condemned for its depravity and licentiousness on the eve of the retribution they will receive in the French Revolution. In *New York* magazine (January 9, 1989), David Denby pronounced the movie "a striking, intense, even doom-laden work . . . , a considerable achievement of style." In the *New Yorker* (January 9, 1989), Pauline Kael wrote: "Frears's technique is remarkably unaffected. Using American actors . . . gives the film a directness, an emotional immediacy. . . . So do the speedy, encircling camera movements, and the ravishing closeups. . . . This must be one of the least static costume films ever shot."

Not all critics approved of Malkovich's reptilian performance as the Vicomte de Valmont. As a seducer, he achieves his goals not by aristocratic polish or charm but by menace and intimidation. When interviewed by Robert Lindsey for the *New York Times Magazine*, Malkovich said of Frears: "Of all of the directors I've worked with, he's probably the one who pays the closest attention to acting, which is very gratifying. But it can also be maddening if you happen to disagree with him."

During an interview for *Films & Filming* (March 1989), Frears told Ronald Bergan, "I have to say that my first experience with American studios was a good one. . . . Nobody made me do anything I didn't want to do." Frears has been described as being open to advice from his cast and crew and flexible enough to make decisions as filming progresses, but he wants the writer to be on the set in the event that new dialogue is needed, or if questions arise about the story. Frears has indicated that American screenplays generally fail to meet his standards. "The trouble with American films is the standard of writing," he told Harlan Kennedy for *Film Commentary* (March–April 1987). "British writing is so good, but you read American scripts and they all seem to have been done by word processors." In 1989 Frears signed on to make another American movie, tentatively called "The Grifters," for Martin Scorsese, from a script by Donald Westlake that is based on a novel by Jim Thompson. Completed in early 1990, it was filmed on location in Los Angeles, with Anjelica Huston and John Cusack in the leading roles.

Stephen Frears is a stocky, casually dressed, somewhat rumpled-looking man who is invariably described by interviewers as being soft-spoken and approachable. By his marriage to Mary Kay Wilmers, a London editor, in 1968, he has two sons. Frears and his wife were divorced in 1974, and since then, he has lived most of the time with Annie Rothenstein, a painter. They live with their son and daughter in a Victorian terrace house in London's Notting Hill section. Frears lists reading and walking in the fells as his recreational activities.

References: Film Commentary 23:15+ Mr–Ap '87 por; N Y Times II p19 Mr 16 '86 por; N Y Times Mag p41+ D 18 '88 por; Sight & Sound 47:70+ Spring '78; Contemporary Theatre, Film, and Television (1989); International Who's Who, 1990–91; Who's Who, 1990

Frohnmayer, John E(dward)

June 1, 1942- Chairman of the National Endowment for the Arts; lawyer. Address: c/o National Endowment for the Arts, Washington, D.C. 20506

President George Bush's choice of the Oregon lawyer John E. Frohnmayer to head the National Endowment for the Arts (NEA) on July 7, 1989 turned out to be quite different from the routine appointment it was perhaps intended to be. Instead of being a noncontroversial figure who might help to deflect ongoing congressional criticism of the NEA's grant-making procedures, Frohnmayer himself became the target of debate. Although he had reportedly been a leading candidate to head the NEA in 1981, when the post went to Frank Hodsoll, who resigned in February 1989, and although he had served in 1982–83 on its opera and musical-theatre advisory panel, Frohnmayer was virtually unknown in government circles or on the national arts scene. His previous involvement with the arts had been mainly with regional organizations, but most commentators agreed that he was strong enough to resist outside pressure for changes of NEA policy, citing his well-certified advocacy of government support for the arts. As quoted in the *New York Times* (July 8, 1989) article that announced his nomination, Frohnmayer believes that "the arts are an integral part of our society. . . . But they are also an easy target, [and] they also need a lot of care and feeding."

John Edward Frohnmayer was born in Medford, Oregon on June 1, 1942, the son of a lawyer, Otto J. Frohnmayer, and a music teacher, Marabel (Braden) Frohnmayer. Music was always central in the lives of members of the family. Both his sister, Mira, and his brother Philip are professional singers and teachers of music, and Frohnmayer himself, an accomplished baritone, studied with several teachers and at one time contemplated a singing career. Another brother, David, has been attorney general of the state of Oregon since 1981. As a student at Medford Senior High School, John Frohnmayer was named Oregon athlete of the

year, and he made the high school football all-American team. He also received a Kiwanis choir award. At Stanford University, from which he received his B.A. degree in 1964, Frohnmayer majored in American history and played football during his freshman year. Meanwhile, he kept up his involvement in music by singing with a church choir.

In the fall of 1964, Frohnmayer, who is a Presbyterian, started postgraduate work at Union Theological Seminary in New York on a Rockefeller Foundation Fellowship, but in 1966 he interrupted his education to enter the United States Navy. In 1968 he won a navy commendation medal. After his discharge with the rank of lieutenant from active service in 1969, he entered the University of Chicago and received an M.A. degree in Christian ethics within the year. Although he was still mulling over the possibility of a concert career, he finally opted for law school. Frohnmayer received a J.D. degree from the University of Oregon in 1972, and for the next three years he was associated with the law firm of Johnson, Harrang & Mercer, in Eugene, Oregon. In 1975 he joined the Portland firm of Tonkon, Torp, Galen, Marmaduke & Booth, where he specialized in civil litigation.

Frohnmayer began his work as an arts advocate in 1974, by serving on the board of the International Sculpture Symposium, which was responsible for selecting six large public works of art for the city of Eugene. In 1977 he was appointed chairman of the committee that chose art for the Oregon State Capitol, in Salem. The following year he became a member of the Oregon Arts Commission, serving an eight-year term and acting as its chairman from 1980 to 1984. Deservedly hailed by Ron Schmidt, his predecessor in that post, as one of the state's "premier arts advocates," Frohnmayer succeeded in increasing the number of local arts agencies from three to fourteen and developed a program allocating a percentage of the construction costs of new public buildings for the purchase of art objects to be placed within them. The arts commission also instituted a tax check-off program, allowing citizens to donate part of their tax refunds to the arts. Frohnmayer's interest in teaching art in the schools, which derives from his conviction that art is inaccessible without some degree of education, and his provision of legal advice to artists on a *pro bono publico* basis have also been cited in his favor.

Meanwhile, Frohnmayer managed his brother's campaigns for state attorney general and worked in the Bush presidential campaign in Oregon. "I don't know President and Mrs. Bush personally," he once admitted, "but I am a great admirer." In turn, he enjoyed the enthusiastic support of Oregon's two Republican senators, Bob Packwood and Mark O. Hatfield, in his own run for the NEA post. Ron Schmidt has been quoted as saying that his former colleague "understands compromise and understands politics. He will not be a naive guy going up to Capitol Hill."

Frohnmayer's ascent to the Hill came, in fact, at a time when the National Endowment for the Arts was being attacked by Jesse A. Helms, the Republican senator from North Carolina, and Congressman Dick Armey, a Republican from Texas, among others, for spending taxpayers' money on art they deemed obscene and blasphemous. At issue specifically were the NEA-supported touring exhibition of photographs by the late Robert Mapplethorpe, which had been scheduled to be shown at the Corcoran Gallery of Art in Washington, D. C., beginning in July 1989 but had been canceled by the director, ostensibly in an effort to ward off congressional attack, and an award to the photographer Andres Serrano. Official ire had been aroused by the homoerotic or sadomasochistic content of many of Mapplethorpe's images and by Serrano's photograph of a crucifix suspended in a jar of urine, in what was intended to be a symbolic protest against the commercialization of Christianity. The House of Representatives proposed cutting the NEA's yearly budget of $170 million by $45,000, or by the exact equivalent of the Mapplethorpe and Serrano grants, and the Senate drew up a bill calling for a five-year ban on NEA appropriations to the groups that originally sponsored the exhibitions, with an amendment, proposed by Senator Helms, that would forbid funding for "obscene or indecent materials."

Undaunted by the furor over those proposals, Frohnmayer expressed confidence that the controversy would "advance the dialogue about public art." In his opinion, that kind of debate proved that it was "a significant issue to the American people." Nevertheless, despite his special interest in First Amendment law, he contended that before his confirmation as NEA chairman it would be inappropriate for him to comment on the situation. Somewhat sidestepping the entire issue, he declared early in September 1989 merely that "the focus of the debate has been unfortunate. We are talking about two grants . . . when all of the tremendous work that the endowment has done has been totally ignored." His conciliatory discretion is thought by some observers to be one reason why the Bush administration, in its search for a leader of the National Endowment for the Arts, had passed over such likely art-establishment figures as Schuyler G. Chapin, the former general manager of the Metropolitan Opera; Marta Casals Istomin, the artistic director of the John F. Kennedy Center for the Performing Arts, in Washington, D.C.; or Milton Rhodes, the president of the American Council of the Arts. Frohnmayer himself remarked, "I can't say exactly why I was chosen, but maybe it has something to do with the fact that I'm a Washington outsider. . . . Though I'm certainly familiar with what's going on in the major arts centers, I'm also familiar with the arts in rural America, in the heartland and the Northwest."

At his Senate confirmation hearings later in September, the nominee spoke out against the Helms amendment, remarking that it would be "extremely difficult to administer" and that under its terms the ability to make "unfettered artistic judgments would be most difficult to handle. . . . I would hate to see, because of some grants that were controversial, that whole structure [of the NEA] change. We need these freedoms for art to work." And he went on to respond to Senator Edward M. Kennedy, the chairman of the confirmation committee: "I do not believe in funding obscene art, but I do believe there ought to be artistic freedom and tolerance so that we can operate on a continuum that starts . . . with public trust and public money, and goes to the other extreme of complete and unfettered artistic freedom."

Frohnmayer also spoke out at the hearings to affirm his commitment to the NEA's peer-review system, which brings in artists and arts administrators to serve on grant-making panels and evaluates recommendations for awards. Frohnmayer also suggested broader geographical representation on those panels and the inclusion of qualified lay persons, as well as the opening of panel sessions to the general public, a custom he had established with the Oregon Arts Commission and for which he had been commended by his colleagues. On September 29, 1989 Frohnmayer was confirmed as NEA chairman, and he took office on October 10, at a yearly salary of $82,500.

Although at the beginning of his tenure Frohnmayer assured panel members that grants should be made on artistic merit alone, he also drafted a letter to applicants warning them that the NEA intended to comply with the compromise bill that in October 1989 was finally passed by Congress. The new legislation, narrowing the much broader restrictions on government funding of the arts proposed by Helms, specifically prohibits support for materials that are "considered obscene, including sadomasochism, homoeroticism, the sexual exploitation of children, or individuals engaged in sex acts" and that, "when taken as a whole, do not have serious literary, artistic, political, or scientific value." The law also instituted a commission to review the NEA's grant-making procedures, and one of Frohnmayer's first actions was to begin making recommendations of persons to serve on that board.

Testing of Frohnmayer's stance came almost immediately, in November 1989, with a cause célèbre over the funding of "Witnesses: Against Our Vanishing," an exhibition scheduled to be shown at Artists Space, a nonprofit gallery in New York City, that was dedicated to an examination of the impact of AIDS on the Lower East Side artists' community. In May 1989 the NEA had approved a $10,000 grant to the gallery, although no works of art had yet been selected. Before the opening, scheduled for November 16, Susan Wyatt, the executive director of Artists Space, was already aware that among the photographs, paintings, and sculpture finally assembled were "some things Jesse Helms probably wouldn't like," and she decided that, to avoid "retroactive punitive action," she would bring the contents of the exhibition to the attention of the NEA. Agency representatives, but not the chairman, came to New York City to inspect the gallery walls.

Consequently, in a letter to Susan Wyatt dated November 3, 1989, Frohnmayer requested Artists Space to relinquish its grant, even though no money had, in fact, yet been received by the gallery, since the exhibition was "in violation of the spirit of the congressional directive." Technically, the grant was exempt from the new law, which applied only to fiscal year 1990. In a statement dated November 8, he referred to the exhibition as "political rather than artistic in nature," and, expatiating on the reasons for his suspension of the award, the chairman explained that his objection was not to the works of art—some of which he described as being "of questionable taste"—but to derogatory statements made in the exhibition catalogue.

The sticking point was an essay by the photographer David Wojnarowicz scathingly critical of the homophobia of John Cardinal O'Connor, the Roman Catholic archbishop of New York, of Senator Helms, and of California congressman William E. Dannemeyer. In any case, the catalogue, which had been funded not by the NEA but by the Robert Mapplethorpe Foundation, as published bears the statement that the opinions expressed in it do not reflect the NEA's views.

The NEA's action was immediately challenged by many prominent persons in the arts nationwide and prompted some calls for Frohnmayer's resignation. Protests were registered by, among others, members of the writers' group PEN American Center and by the conductor and composer Leonard Bernstein, who rejected a National Medal of Arts, for which he had been nominated by the NEA, that he was to have received at a White House ceremony on November 17. Congressman Sidney R. Yates, the Illinois Democrat who had engineered the defeat of the Helms amendment in its original form, disclosed that he was "somewhat disturbed" by Frohnmayer's objection to so-called political art. What does one do about the art of Daumier or Goya? he asked. On the other side, the ultraconservative pundit William F. Buckley Jr. applauded the chairman's "good start," as at least one public official who did not "believe in the copulative imperative, that art-and-sex necessarily merits public support."

During the week of November 13, the Visual Arts Organizations panel of the NEA met with their chief to protest his cancellation of the funding of "Witnesses" and expressed their concern that the peer-review method of decision making, originally established to insulate the agency from political pressure, might now be done away with. The November 21, 1989 issue of the *Village Voice* summed up the tone of the reaction. A composite article by four writers, under the joint headline "No Business As Usual: Critics Smell the Censor," denounced "obscenity hunters" and called Frohnmayer's action an attack on political freedom. An article by Elizabeth Hess quoted Frohnmayer as declaring that "any show that is primarily intended to make a political commentary must be privately funded"; from that statement she concluded that, given the evidence of his tenure at the endowment to that date, he would eventually preside over "the dismantling of . . . an exemplary model of *depoliticized* art funding." Finally, the November 21 *Village Voice* editorial, "Mr. Frohnmayer's Wall," contrasted the chairman's decree with the breaking down of the Berlin wall, warning that though the decree was aimed at the arts it might result in political repression, since art in all societies shapes dissent.

On November 10, 1989, in a public speech—his first since taking office—before a meeting of the National Assembly of State Arts Agencies, on whose board he had once served, Frohnmayer attempted to clarify his position. He now contended that he had acted not on political but on artistic grounds and that he had probably used the word "political" inadvisedly. He argued that he based his decision on the "erosion of the artistic vision" between the time the exhibition was conceived and the actual selection of works to be shown. And he commented that the decision had caused him "great anguish" personally, since he was all too well aware of the devastation of the art community as a result of AIDS.

On Wednesday, November 15, Frohnmayer visited Artists Space himself for the first time. He acknowledged in a press release the following day, "Prior to this time I had seen only the catalogue." Meeting with reporters and with representatives of the New York art world, he remarked that the NEA was feeling its way through a situation that no one wanted, "under a law which none of us think is necessary. . . . And we will certainly work for its removal," though, as the NEA's acting general counsel was quick to point out, federal employees may not lobby Congress. Just hours before the formal opening of "Witnesses" that evening, Frohnmayer announced that he had reversed his decision: "After consulting with members of the National Council on the Arts [which advises the NEA], I have agreed to approve the request of Artists Space . . . and will release the grant for the exhibition only."

Reaction to the reinstatement was mixed. Susan Wyatt praised the chairman's willingness to "engage in a hard dialogue," and Claiborne Pell, the veteran Democratic senator from Rhode Island, who had written the law creating the National Endowment for the Arts in 1965, praised Frohnmayer's courage of opinion. A *New York Times* (November 17, 1989) editorial concluded: "By returning the funds he loses some face; but he gains precious credibility." But Ted Potter, the director of the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina, which sponsored the Serrano exhibition, expressed some confusion. "Is he a national leader of advocacy for the American artistic community, or is he for appeasement . . . [of] the conservative elements in Congress?" Potter asked. Frohnmayer's lack of consistency, and therefore his qualifications for leadership, were also called into question by Hilton Kramer, the editor of the *New Criterion*, a neoconservative journal of the arts. Senator Helms's reaction was "I do hope that Mr. Frohnmayer is not retreating from his voluntary commitment to me."

Commenting on the wide range of reactions, Frohnmayer told reporters that he felt "like John Kennedy after the Bay of Pigs." A "Wall of Controversy" in the Artists Space basement level formed a telling supplement to the exhibition on the floors above, documenting the story of the controversy with copies of newspaper clippings, official NEA releases, and correspondence between the gallery and the endowment. The view of many in the art world was that the NEA had been badly hurt and that congressional reauthorization was in doubt. Indeed, a spokesman for Congressman Dannemeyer was quoted in *New York Newsday* (November 20, 1989) as opposing Frohnmayer's action to restore the grant and as saying that "the best way to solve this in the future is just to defund the NEA."

On December 1, 1989 museums and galleries across the United States observed "A Day without Art" to call attention to the AIDS epidemic with gallery closings, removal of art works from the walls, and special programs. During the day Frohnmayer met with Visual AIDS, a group of art professionals who had organized the events, to discuss ways in which his agency might respond to the crisis, but he declined to comment publicly on the outcome of the meeting. Later in the month, with the Artists Space brouhaha behind him, Frohnmayer set out to address the agenda that he had earlier announced for his agency: to act as "a catalyst to encourage excellence in the arts" by, among other things, conveying to a wider public the idea of the endowment's service potentials; restoring art education in the schools to combat the "tremendous cultural illiteracy" in the United States; making art available in rural areas; and reaching out to multiethnic audiences. Among the thirty-seven challenge grants to long-term projects totaling $14 million that were awarded by the NEA during the week of December 11 were two in support of art-education programs and one to the Arena Stage in Washington for multicultural theatrical presentations. "These challenge grants," Frohnmayer asserted, "are, in effect, venture capital for America's artistic future."

As Congress prepared to debate the reauthorization of the NEA, the agency's very existence came under increasing attack from those who contended that it has on occasion funded offensive or obscene art. In several appearances before the House Subcommittee on Post-secondary Education in March 1990, Frohnmayer proposed the passage of legislation that would extend the life of the endowment for five years without restrictions on the art it may support. Arguing that the pressure for censorship was coming mainly from a well-organized minority, he reiterated in a number of interviews that he welcomed the challenge from the religious right as an opportunity to put the endowment's case before the people. "I think that the societal issue is, have we in this country lost the courage to think broadly, to allow the vigorous clash of ideas, freely expressed, to develop the truth?" he asked Michael Kilian during an interview for the *Chicago Tribune* (April 15, 1990). "That in my view has always been the strength of this country. And if we pull back from that and establish content restrictions and become narrow and inward-looking and only willing to experience that which we already know, then I think we will have lost a great deal more than the arts endowment."

Nevertheless, Frohnmayer decided to require NEA grant recipients to sign a pledge that they would not use federal funds to create obscene works of art. "We are going to have a responsible administration," he explained, as quoted in the *New York Times* (May 2, 1990), "and one of the things that I thought was responsible was that all of our grantees knew about the law—whether I liked it or not." Many members of the arts world strongly objected to the NEA's decision, and some recipients, including the choreographer Bella Lewitzky, the University of Iowa Press, and the New York Shakespeare Festival, turned down their grants in protest. Despite the outcry, Frohnmayer announced in August that he would continue to ask grant recipients to sign the anti-obscenity pledge pending a judicial ruling on a lawsuit, brought by the New School for Social Research in New York City, charging that the pledge is unconstitutional. The agency recently set up a process to look into charges of obscenity "from any reasonable source."

To some observers, it appeared that Frohnmayer was enforcing the new rules too strictly. (As *Time* magazine, for one, pointed out in its July 16, 1990 issue, the National Endowment for the Humanities does not require its grant recipients to sign a pledge.) In late June Frohnmayer told a meeting of arts administrators in Seattle that it was the NEA's job to recognize "the political realities" and suggested that some grant applications might be rejected for reasons other than artistic merit. Just a few days later, the agency denied the aid requests of four performance artists—Karen Finley, Holly Hughes, John Fleck, and Tim Miller—whose works often involve sexual issues on the grounds that, in Frohnmayer's words, their works would not "enhance public understanding and appreciation of the arts."

A few weeks later, in testimony before a bipartisan, independent commission appointed by Congress to investigate the NEA's grant-making procedures, Frohnmayer said, as quoted in *Time* (August 13, 1990), that an exhibit that "leads to confrontation . . . would not be appropriate for public funding." As an example, he cited a photograph of Holocaust victims displayed "in the entrance of a museum where all would have to confront it, whether they chose to or not." On September 11 the commission recommended that no legislative restrictions be placed on the kind of art eligible for NEA funding but called for some changes in the endowment's procedures for awarding grants. A week later the Senate Committee on Labor and Human Resources approved a bill to extend the agency's life for five years. Commenting on the year-long debate about the endowment's role in the artistic life of the country, Frohnmayer told a press conference on September 17, "In my view, it is going to be a stronger endowment with better procedures and more accountability. I think we can support art that is absolutely on the cutting edge and still be sensitive to the public reaction."

A lanky six-footer with dark brown hair and hazel eyes, John E. Frohnmayer is described by colleagues as "a man quick to politeness and laughter," soft-spoken and unflappable. At home in Portland, Oregon he was up, characteristically, at 5:30 every morning to go rowing, and he also skiis and plays golf. He still sings with choral groups and in amateur musical comedies. In 1967 he married Leah Marie Thorpe, a teacher, and the couple have two sons, Jason Otto and J. Aaron. He and his wife have built up a collection of works by contemporary Northwest Coast artists, eclectic in terms of both media and styles. Still enthusiastic about his relocation to the capital, despite the challenges that have beset him from the start, he admitted on January 20, 1990, at a meeting of leaders in the arts in New York, "I'm learning every day, but I've still got the best job in Washington."

References: N Y Times p9+ Jl 8 '89 por; Washington Post B p1+ Ag 4 '89 pors

---

Fujimori, Alberto

July 28, 1938– President of Peru. Address: c/o Oficina del Presidente, Lima, Peru

On July 28, 1990 Alberto Fujimori was inaugurated for a five-year term as the president of Peru, the first person of Japanese descent ever to lead a Latin American nation. Only six months earlier, the agronomist and former rector of the National Agrarian University had been a political unknown. In early March, when he began his campaign, the patrician novelist turned politician Mario Vargas Llosa was widely expected to succeed the outgoing president, Alan Garcia Pérez. Convinced that Vargas Llosa's program of anti-inflationary austerity measures would unduly hurt the nation's poor, Fujimori put together "Cambio 90," an alliance of Protestant evangelicals, small-business owners, impoverished peasants, and shantytown dwellers. Going from door to door, his army of volunteers carried Fujimori's slogan, "Work, Honesty, and Technology," into the most deprived districts of Peru. Fed up with Peru's traditional political leadership, the voters turned out for the political novice on April 8, putting him in second place only a few points behind Vargas Llosa and forcing a runoff election on June 10, 1990. After a bitter campaign that pitted the elite Peruvians of European ancestry

Alberto Fujimori

and the Roman Catholic church against the mestizo, or mixed-blood, majority and the evangelical Protestants, Fujimori won the June runoff with 60 percent of the vote.

As José de Cordoba wrote in the *Wall Street Journal* (July 27,1990), "Mr. Fujimori faces an almost biblical set of problems: economic collapse, violent insurrection, and the nation's worst drought in memory." Peru has an inflation rate of over 2,000 percent and cannot pay the interest on its foreign debt of almost $18 billion. Ten years of war between the government and the Maoist Sendero Luminoso, or Shining Path, guerrillas has crippled the economy. And Peru's only booming industry is its illegal coca-leaf trade, which the United States government has sworn to stop.

Fujimori must solve those formidable problems without the benefit of a parliamentary majority. On his inauguration day, the new president said frankly that his new government had "inherited a disaster." But, he continued, "Peruvians are fed up with being fed up," and he promised cooperation with the International Monetary Fund, a phased anti-inflationary program, expanded foreign investment, and economic development in coca-growing areas to stabilize the economy. Urging his fellow Peruvians to buckle down and help themselves, he told them, "We have to be protagonists of our own destiny."

Alberto Fujimori was born on July 28, 1938 in Lima, Peru. Four years earlier, his parents had immigrated to Peru from the town of Kawachi, on the southern Japanese island of Kyushu. The Japanese first went to Peru in 1889 to work on the sugar plantations, but they quickly left that strenuous occupation to establish small businesses in the capital city. During the Great Depression, more Japanese, including the Fujimoris, went to Peru in search of economic opportunity. Fujimori's father opened a tire-repair shop, and, like many Japanese Peruvians, he prospered. But their success led to fears of competition, and in 1936 the government ended Japanese immigration to Peru. In 1940, when World War II broke out, there were anti-Japanese riots in Lima. In the wake of Pearl Harbor, the Peruvian government deported 10 percent of its Japanese population to detention camps in the United States for security reasons and shut down Japanese schools and newspapers. Many small Japanese businesses, among them the Fujimoris' tire shop, were confiscated by the government. Memories of those bitter times linger among the older Japanese, many of whom were afraid to support Fujimori's campaign for fear of a backlash.

Although Fujimori's parents remained Buddhists and his mother never learned to speak Spanish, they raised their son as a Spanish-speaker and as a Roman Catholic, the dominant religion of Peru. He attended a Roman Catholic high school and then went on to the university to study mathematics. In the early 1970s he obtained a master's degree in mathematics from the University of Wisconsin at Madison. Eventually becoming an agronomist, Fujimori became rector of the National Agrarian University in Lima as well as president of the Association of University Rectors.

Before his decision to run for president, Fujimori's only exposure to politics had been as host of a television talk show on Peru's socioeconomic problems, and, during the five-year presidency of the populist Alan García Pérez, there were plenty of them to discuss. At the time of his election, in 1985, García Pérez, had been regarded as one of the most able young leaders in Latin America, but he had led his nation into an "unprecedented crisis" of "inflation, unemployment, political violence, and general misery," according to the *Washington Post* (June 11, 1990).

For ten years, Peru has been laid waste by a guerrilla war between its army and two left-wing terrorist groups, the Shining Path and the Tupac Amaru Revolutionary Movement. By 1990 the more powerful Shining Path controlled over half the territory of Peru, feeding off the discontent of the impoverished Andean peasants, many of whom have resorted to growing coca leaf as the only way to survive. By protecting the coca growers from the military, the guerrillas have grown rich from the drug trade. Lima's business and residential areas are often without electricity or water because of guerrilla attacks. Frustrated by its inability to cope with the insurrection, the army has committed its own share of human rights abuses. One military analyst was quoted in the *Wall Street Journal* (July 27, 1990) as saying, "The country is in a state of subversion."

The guerrilla war and the drug trade have devastated the Peruvian economy, making it difficult to repay the nation's huge foreign debt. President Alan García Pérez chose a confrontational strategy with the IMF and other development agencies, in which he first limited, then suspended, payment on the $17 billion debt. After two years of feverish growth, the economy collapsed. From 1988 to 1990 the gross national product dropped by 22 percent, and real income declined by 63 percent. Inflation ran 1,500 percent in 1988, 3,500 percent in 1989, and 2,300 percent during the first part of 1990. By 1990 Peru's reserves of foreign currency and credit were exhausted. To make matters worse, a drought destroyed half the nation's food crops that summer. An estimated 40 percent of Peru's 22 million people suffered from malnutrition, and over two-thirds of Lima's population lived in shantytowns.

Little economic help appeared to be forthcoming from the Bush administration, which was concerned only with halting the coca-leaf trade, since the Alto Huallaga Valley of Peru supplies over half the coca used to produce the world's cocaine supply. The Bush administration has attempted to "militarize" the drug war by providing training advisers and arms to the Peruvian military. The United States already has one antidrug training center at Santa Lucia, and Bush proposed a $35.9 million military-aid package in the spring of 1990 to expand that sort of training operation.

The 1990 presidential election therefore came at a time of grave crisis in Peru. The economic situation and the factional infighting discredited the ruling American Popular Revolutionary Alliance (APRA), leaving the field virtually clear for the novelist Mario Vargas Llosa, the candidate of the right-centrist coalition, the Democratic Front. As of March 1990, the handsome and urbane Vargas Llosa seemed assured of victory, despite his advocacy of an austere economic "shock" program for Peru's problems. But Vargas Llosa and his followers did not reckon on the "Japanese torpedo," as Fujimori came to be popularly known. Despite his lack of political experience, he believed that he saw a better solution to the nation's problems—one based on technology and hard work. Fujimori's decision to run for president at first aroused little enthusiasm, even among his own family. "My relatives didn't believe in me. My brother said I was crazy," he said in an interview reported by the *Wall Street Journal* (July 27, 1990). Only his daughter Keiko, who had a dream in which her father emerged victorious, supported him.

Fujimori raised his first campaign funds by selling his tractor and pickup truck. Dispensing with the high-priced services of a political consultant, he instead sought support among professionals and small-business owners who were alienated from the traditional political parties. A major source of his early support came from evangelical Protestants, a small (less than 5 percent) but highly visible minority in Peru. Fujimori and his supporters formed a party called "Cambio 90" ("Change in 1990") to further his campaign. Fujimori's preliminary showing in the March polls, when he gained about 3 percent of the vote, was hardly spectacular. But while Vargas Llosa's followers staged an expensive media blitz, Fujimori's army of unpaid volunteers went quietly from door to door and village to village with his simple brochures. They used old cars and trucks topped with loudspeakers to draw the crowds and spread Fujimori's gospel.

Fujimori's message to Peruvians was a simple, even vague, one. Campaigning against the "shock" program advocated by Vargas Llosa and contending that its devastating impact on the poor outweighed any economic advantages it might promise, he proposed instead a plan based on technological progress, economic development, and foreign investment to increase productivity. He also argued that ending food subsidies would make farming more profitable and thus boost agricultural output. The exchange rate should be altered to increase exports from smaller mines, textile factories, and fishing concerns, and by raising taxes and boosting utility rates, the deficit could be cut.

While pledging his support for military action against the rebels, Fujimori emphasized that economic development was the best way to undercut their support. He urged the United States to help build a railroad across Peru, so that Andean peasants could export the food they grow, instead of relying on coca. "You have to give the peasants an alternative. Otherwise, they will die of hunger or join the ranks of the guerrillas," he said in one speech, as quoted in the *New York Times* (April 15, 1990).

In contrast to the aloof Vargas Llosa, who tended to talk above the heads of voters, Fujimori "spoke simply, calmly, and optimistically," according to a *Washington Post* (April 10, 1990) reporter. In a nation that respects Japan above all other foreign nations, he exploited his racial heritage, often donning a kimono for his campaign advertisements and breaking a brick with a karate chop for one television spot. (He later admitted that he knew no karate and that the brick had been broken for him in advance.) And Fujimori hinted broadly that, if he were elected president, the Japanese would invest heavily in Peru.

On April 8, 1990 Fujimori stunned both the opposition and the political pollsters by winning an estimated 29 percent of the total vote to Vargas Llosa's 34 percent, thus forcing a runoff election. Since the 25 percent of the vote given APRA and two smaller left-wing parties could be counted on to switch to Fujimori, the political neophyte suddenly found himself the front runner. Fujimori's strong showing revealed the deep discontent of the Peruvian people with their traditional leaders. He did especially well in rural areas controlled by Shining Path and among the city's small businesspersons and shantytown dwellers. Vargas Llosa was too closely identified with the wealthy white elite, or criollos, to appeal to them. Frightened by his proposed austerity program, they preferred Fujimori's more tonic and upbeat message. The mayor of Lima commented cynically, "Mario didn't win because he told the truth." Fujimori also appealed successfully to the aspirations of Peru's Indian and mestizo voters, who have long resented the domination of the criollos. In a nation with "one of the most complex racial tapestries" in Latin America, according to the *New York Times* (April 24, 1990), his Japanese ancestry was a decided asset. Fujimori's ads portrayed him as "A president like you"—that is, one of Peru's nonwhite majority.

Mario Vargas Llosa was reportedly so discouraged by the April 8, 1990 results that he almost dropped out of the presidential race. He asked Fujimori to consider forming a national-unity government with him, but his opponent refused. Only the emotional pleas from the military, who feared that Fujimori would be too soft on the rebels, and from the Roman Catholic church, which feared the growing power of the evangelicals, allegedly kept him in the race. The campaigning for the June 10 runoff election quickly turned ugly. Vargas Llosa's followers struck back hard at Fujimori, ridiculing his program as vague and impractical. They investigated his personal finances and charged him with cheating on his income taxes. Although Vargas Llosa repudiated racist tactics, many of his followers spread the slogan "No Japanese will govern Peru." Meanwhile, officials of the Japanese government denied Fujimori's claim that they would give Peru preference in foreign aid if he were elected. Fujimori denounced the "dirty war" that his opponents waged against him, but the attacks definitely took their toll. A reporter from the *Christian Science Monitor* (June 8, 1990) noted that "Fujimori's attractive image as a serene and measured emerging statesman has begun to fray." A political pollster told the journalist, "Two weeks ago I thought there was no possibility that Vargas Llosa could win. Now almost every day Fujimori is making mistakes." Even the Roman Catholic archbishop weighed in against Fujimori by organizing a special religious procession a week before the election "in a barely veiled exhortation to vote against Fujimori," as the *Monitor* reporter put it. The church's support for Vargas Llosa, an agnostic, over Fujimori, a devout Roman Catholic, revealed the depth of its concern about gains made by the Protestant evangelicals, who supported the latter.

On the eve of the June 10 election, polls showed the two candidates to be in a dead heat, but, when the votes were tallied, Fujimori turned out to be the clear winner, with 60 percent of the vote, the largest majority ever given a Peruvian candidate. Evidently the bitter election campaign had frightened many Peruvians into refusing to admit to pollsters that they planned to vote for Fujimori. The acrid campaign left Peru polarized, raising fears that it was ungovernable, since Fujimori lacked a parliamentary majority and could only rule if he won the support of his right-to-center opponents. Belying his political inexperience, Fujimori quickly put together a cabinet that covered the full spectrum of Peruvian politics. Perhaps his most important appointment was that of his former college classmate Juan Carlos Hurtado Miller, who once served in the conservative government of former president Fernando Belaunde Terry, to be prime minister.

Even before his election, Fujimori indicated that his opposition to the austerity measures demanded by the IMF was weakening. In early July he met with representatives of the Fund and agreed upon the outlines of a plan to stabilize the Peruvian economy and resume payments on its debts. After that meeting he announced, "Peru is going to rejoin the world economy." His original team of economic advisers resigned in protest over his advocacy of the IMF measures. Fujimori then dismissed a second team of advisers who outlined a strict austerity program and made plans to implement a "phased anti-inflation program" that will remove price subsidies and let prices rise to market levels on all goods except food, while food subsidies will remain in effect for eighteen months to allow for a gradual adjustment to free-market forces. Peruvians already dread the new measures, which they have dubbed "Fujishock."

Before his inauguration, Fujimori made a trip to Japan to meet with government officials and visit his parents' hometown, where he is looked upon as a hero. Although the Japanese government has continued to assert that "Japan should help developing countries, but not based on the ethnic origin of their leaders," according to the *New York Times* (June 13, 1990), the Bush administration is pressuring Japan to distribute more of its huge trade surplus as foreign aid to developing nations. Peru's status as a "narcotic country" makes it an attractive object of such bounty, apart from its president's Japanese heritage. So Fujimori has good reason to hope for help from the homeland of his ancestors.

On July 28, 1990, his birthday, Fujimori accepted the president's red-and-white sash and promised his people a "crusade of moral renewal" and a "true social market economy" that would end the "old distortions" of poverty and class. He announced plans to reduce the government's role in the economy, to simplify customs regulations, to set up an anticorruption committee, and to give the people more access to the government.

Alberto Fujimori remains an enigmatic figure. One associate has described him as "absolutely Oriental and deeply reserved," and his critics have contended that he is autocratic and finds it difficult to delegate authority. According to one aide, Fujimori "has the feeling he can do it himself, because up until now, he has." Since his election, many different groups have given Fujimori advice, but on many issues his views remain unclear. Fujimori is a slight, soft-spoken, bespectacled man. One of his evangelical supporters told an interviewer, "He has a simplicity. For a big thing or a little thing, he always says 'thank you.'" Until his election, Fujimori lived with his wife and children in the Monterico suburb of Lima, but he has since moved to the armed forces officers' club for security reasons.

References: N Y Times p1 Ap 15 '90 por; Newsweek 115:36 Ap 23 '90 por; U S News 108:49 Ap 23 '90 pors; Wall St J A p8 Jl 27 '90 por; Washington Post A p1 Ap 10 '90 por; World Press R 37:36+ Ag '90

Gabriel, Peter

Feb. 13, 1950– British singer; songwriter; social activist. Address: c/o Geffen Records, 9130 Sunset Blvd., Los Angeles, Calif. 90069

"Rhythm is the spine of music," the composer and rock singer Peter Gabriel has explained, "and it dictates the shape of the body that forms around it. Conventional rock rhythms tend to lead to conventional rock writing, which is why I look to other cultures for alternative inspiration." Along with David Byrne of the American group Talking Heads and the British musician Sting, Gabriel is one of the leading creative forces in popular music. As a member of the band Genesis in the early 1970s, he was one of the progenitors of art rock in England. Pursuing a solo career since 1975, he wrote challenging music in which complex rhythmic structures "wove eerie aural patterns through which lyrics chased each other like phantoms from a surrealist serial," as a *Time* magazine writer once put it, forbidding songs in which, as Gabriel has said, he probed the "darkness" so that he might find a "realistic basis for hope." In recent years he has become one of rock's most visible and ardent social activists, while also pioneering the fusion of traditional music from Third World cultures with rock and pop. As the *New York Times* critic Jon Pareles has noted, "Only a handful of Western rock musicians have managed to use 'exotic' rhythms and instruments with so much ingenuity and conviction. He doesn't just add on African drums or Indian violin to ordinary songs; they are part of the foundation."

Born on February 13, 1950, Peter Gabriel grew up on a farm in Woking, a residential suburb of London, in a cultivated, upper-middle-class family. His father was a gifted but rather aloof man, an electrical engineer and spare-time inventor who developed an early version of cable television. He was also an avid reader who was "eccentric enough to get off the train from London, stand on his head, and do a few minutes of yoga," as Steve Pond noted in his profile of Peter Gabriel for *Rolling Stone* (January 29, 1987). Although Gabriel inherited some of his father's wizardry with gadgets, it was his mother who encouraged his interest in music. Like her four sisters, she had received formal musical training, and Gabriel told Steve Pond that he grew up with "piano lessons, dancing lessons, riding lessons, every sort of lesson."

When he was a child, Peter Gabriel was happy and uninhibited, but, on reaching puberty, he grew pudgy and became shy and introspective. It was at about that time that he was enrolled at Charterhouse, one of England's oldest and most privileged public schools, but his unhappiness grew worse in that environment. Famed for its upper-class exclusiveness and its conservatism, Charterhouse has many strictly enforced rules governing boys' behavior. Nevertheless, it was there that Peter became friends with Tony Banks, an eventual cofounder of Genesis. "We were both pretty unhappy there," Banks recalled for *Rolling Stone*'s Steve Pond. "Neither of us liked being away from home, and the restrictions got us down more than they did most people. You weren't allowed to walk through certain doors or across certain bits of ground or have certain buttons undone."

Gabriel's misery at Charterhouse was mitigated somewhat by his discovery of American soul music, especially the gritty southern rhythm-and-blues of Otis Redding, which he loved passionately. Although Charterhouse students were not allowed to have radios or record players, Gabriel also somehow managed to listen to such seminal 1960s rock groups as the Kinks, the Who, the Yardbirds, and the Faces. He played drums—though his enthusiasm for percussion exceeded his skill—in amateur rock and soul bands, and in 1966 Gabriel and Banks, a keyboardist, joined with fellow Charterhouse students, the guitarists Mike Rutherford and Anthony Phillips, to form the Garden Wall. That group was conceived as a domestic songwriters' collective, and, although Gabriel collaborated with his bandmates, his uncanny knack for composing intricately surreal narratives that combined rock structures with grandiose orchestral flourishes soon made him the band's creative head. Eventually, the group changed its name to Genesis and added a new member, Phil Collins, a drummer from London who loved soul music and was not a product of the English public-school system.

With the addition of Collins, Gabriel, as lead singer, was freed from playing an instrument in performance and so became the focal point of Genesis's stage presentation, which drew its inspiration from primitive mythology as well as from avant-garde performance art, and which was strikingly bizarre even by the standards of the psychedelic

1960s. As Steve Pond reported, "They slowly attracted attention—partly because of their increasingly lavish, eclectic brand of late-1960s and early-1970s art rock, partly because Gabriel . . . took to telling long stories and wearing flower costumes, fox heads, and red dresses." In the *New York Times* (June 15, 1986), Jon Pareles wrote that Gabriel at that time "cowrote story-songs that sometimes grew to epic length and had all sorts of elaborate musical flourishes. The stories were told by Mr. Gabriel's peculiar voice—grainy but not bluesy, ageless and joyless, the voice of some ancient mariner recounting disasters."

Not long after the release of their first album, *From Genesis to Revelation* (1969), the group achieved cult status among college students in Great Britain and the United States and was recognized as one of the forerunners of art rock, along with two other British bands, Yes and Jethro Tull. Over the next five years, Genesis toured regularly, mounting visually stunning spectacles onstage, yet found the time to release six more albums, *Trespass* (1970), *Nursery Cryme* (1971), *Foxtrot* (1972), *Genesis Live* (1973), *Selling England by the Pound* (1973), and *The Lamb Lies Down on Broadway* (1974). Because of the group's complex narratives, rich musical textures, and what one writer called their "conceptual treatments of myth, legend, and fantasy," Genesis in the 1970s became a favorite band of young people who experimented with hallucinogenic drugs in order to expand consciousness. Gabriel himself, however, has never used drugs, except for the two experiments he once made with hashish, which made him physically ill on each occasion. The only drug that interested him, he has said, was LSD, but he was disinclined to take acid because his own dreams are extraordinarily vivid and gripping. "I was too frightened by my dreams . . . ," he admitted to Steve Pond, "and I think I was fearful of letting go of control."

Gabriel quit Genesis in 1975, just when the band was on the verge of mass recognition. Gabriel had written about 99 percent of the lyrics on *The Lamb Lies Down on Broadway*, but he was disturbed by an incipient staleness in the group's conceptual approach to music. Distressed by the growing "sameness" of the Genesis sound, he also felt constrained by his growing audience's desire for a recognizable Genesis "product." But his reasons for leaving were not entirely because of artistic considerations. His responsibilities to the band, which in its search for commercial success was almost constantly touring or recording, placed demands on time that he now wished to devote to his wife and baby daughter.

Peter Gabriel met his future wife in 1966, when he was sixteen and she was fourteen. She was the daughter of the Queen Mother's private secretary, and for Gabriel it was a case of love at first sight with "the prettiest girl in the room." In 1971, when Genesis was beginning to develop a following, Peter and Jill were married, and three years later their first child, Anna, was born. She had contracted an infection in the womb and was born with so much fluid in her lungs that she could barely breathe. Certain that the child would die, doctors refused to let Jill Gabriel see her daughter until she was a week old. Although Anna is now a healthy teenager, her birth is remembered by her father as a "major drama" for him. "My wife remembers it that before the birth I was away with the band all the time," Gabriel recalled. "The band remembers it that I was away with my wife all the time. I think it was the cause of bad feelings, because I was the first one of the band to have children, and until you have kids you have no real understanding of the emotional experience that it is. Let alone something going wrong."

Gabriel also has admitted that in the mid-1970s jealousy had begun to cause friction among the members of Genesis, because, as he told Steve Pond, as "frontman [he] was being credited as sole creative source of the band, which was really unfair." Unhappy with the music business altogether, in 1975 Gabriel and his young family moved to a farm in the Cotswolds near Bath, where he shaved his head, cultivated a garden, and wrote songs. A few months later, Jill shaved her head as well, not for image or fashion reasons but as an act of penance for having had an extramarital affair. "I think at the time it was partly that she didn't like herself," Gabriel said, "and she wanted to make a bold gesture."

By 1977 the couple had had a second child, Melanie, and Gabriel released his first solo album, *Peter Gabriel*, on the Atco label, a division of Atlantic Records. "I want to stay away from theatricality and see if I can find a niche for myself as a songwriter," Gabriel explained in an interview with a reporter from the *New York Times* (March 18, 1977). "Genesis became very well known for its visuals, and now I'm looking for credibility on a musical level." Produced by Bob Ezrin, a specialist in heavy-metal rock, the songs on *Peter Gabriel* are densely layered, with an orchestral dimension reminiscent of Genesis but also with a new emphasis on bruising and straightforward rock-'n'-roll. Two numbers in particular stand out: "Solsbury Hill," an allegorical account of Gabriel's departure from Genesis, and "Here Comes the Flood," a song with apocalyptic imagery that is, Gabriel said, "not so much about a physical flood as a mental inundation." Although the album was praised by critics and "Solsbury Hill" became a minor hit, it sold only about 100,000 copies.

Released in 1978, Gabriel's second album, too, bears only his name for a title. It was produced by Robert Fripp, an influential art-rock progressive, and left behind the bright pop-rock sheen of the first album for a probing of darker subjects. "Home Sweet Home," for example, is about a debt-burdened man whose wife has committed suicide. In despair, he goes to a casino, hoping to wager away what little money he has, but instead wins a fortune. "Indigo" is concerned with Gabriel's intimations of his own mortality, and "White Shadow" describes a state of mind in which it is "hard to tell black from white." In other songs Gabriel confesses to being a exploitative lover and expresses a desire to join the military and go off to war. In his *New York Times* (July 21, 1978) review, Robert Palmer judged the second *Peter Gabriel* album to be "as darkly troubled as anything in recent popular music." The music, he noted, was "consistently striking and inventive," though he felt that on the whole the LP lacked a "coherent thrust." Looking back objectively on his second solo recording, which sold about 80,000 copies, Gabriel now agrees that it was a not entirely successful reaction against the pop flourishes of its predecessor.

According to Gabriel, it was his discovery of African tribal rhythms and electronic drum machines that culminated in his musical breakthrough. In 1978 and 1979 he wrote and recorded the moody, atmospheric, and lyrically allusive songs that paved the way to his eventual commercial success and influenced such diverse pop musicians in the 1980s as Phil Collins, David Byrne, Paul Simon, and Little Steven of Bruce Springsteen's E Street Band. "I Don't Remember" is a brooding, anxiety-ridden number that uses amnesia as a metaphor for extreme alienation. The chilling "Family Snapshot" is told from the viewpoint of a troubled loner who seeks to enter history by assassinating a political leader. The haunting "Games Without Frontiers" uses the gamboling of children to adumbrate the dangerous games-playing that goes on between modern nation-states ("If looks could kill they probably will/In games without frontiers—war without tears"). "Biko," which has become a tour de force when performed by Gabriel in concert, is a majestic ode to the antiapartheid activist Steven Biko, who was slain while in the custody of South African police in 1977.

When Gabriel delivered the ten new songs he had recorded to Atlantic, the company refused to release them, regarding his proposed third album as not only bereft of commercial appeal but as unlistenably bad. "I still have a lot of respect for Atlantic," Gabriel told a writer for *Rolling Stone* (November 16, 1989), "based on their history. But at the time it was a major blow to my self-confidence. I definitely felt it was my best work, so I was waiting for an enthusiastic reaction, not to be dropped from the label." But when his third album, again simply titled *Peter Gabriel*, was released in 1980 by Mercury, Atlantic executives came to regret their decision. "Games Without Frontiers" became a hit in England, and the LP rose to number twenty-two on the American album charts. "There were some definite ambitions with arrangements, going for sounds that hadn't really been used before," Gabriel recalled in 1989. "I think for me as a writer, it's the album on which I discovered my style."

For his next studio project, in 1982, Gabriel signed with Geffen Records, the label with which he continues to be affiliated. Featuring such rousing hits as "Shock the Monkey," about laboratory experimentation on animals, and the jubilant "Lay Your Hands on Me," that album was a deeper exploration of African music within the boundaries of Western pop. It was also the fourth consecutive album to be titled *Peter Gabriel*, though Geffen attached a sticker to the LP's American sleeve that read "Security." Gabriel self-titled each of those albums to enforce a sense of artistic continuity, for he regards each of his releases as the equivalent of the most recent issue of a single periodical. As he explained in an interview with Lynn Van Matre of the *Chicago Tribune* (September 7, 1980): "'Peter Gabriel' is my favorite name. . . . A lot of bands try to put over each new album as something new and exciting, when the music is remarkably similar to what they've done before. It's a little like the way they market soap powder, with the same chemicals dressed up in a thousand new and exciting packages."

Four years would elapse between "Security" and Gabriel's follow-up studio album. In the meantime he released *Peter Gabriel Live* (1983), which is an exciting summary of his solo career up to that time but consisted of no new material, and in 1984 he composed and recorded the score for the Alan Parker film *Birdy*, working for the first time with the innovative producer Daniel Lanois. By the middle of the decade, Genesis had become one of the best-selling rock bands in the world, and the drummer Phil Collins had attracted an enormous following as a solo performer with songs like "In the Air Tonight" and "Don't Care Anymore," which borrowed from sounds that Gabriel had pioneered on his third solo album.

Gabriel was to achieve success on a large scale with the release of his fifth album, in 1986. Coproduced by Lanois and Gabriel, *So*, his most open and accessible work, is in some respects an homage to the soul music that Gabriel had loved in his youth. "Sledgehammer" was propelled into the top five of the American singles charts by an irresistible dance groove, by the lyrics' sly sexual metaphors, and by a visually spectacular video that made use of Claymation and humorous cartoon imagery. "Big Time," a rollicking satire on the 1980s success ethic, also made the charts, but other songs are gentler and quietly compelling. "Mercy Street" is based on Gabriel's reading of Anne Sexton, the American poet who committed suicide in 1974, while "Don't Give Up" was inspired by Dorothea Lange's Depression-era photographs and by his concern for the plight of striking coal miners in Thatcherite Great Britain. The spare, forbidding "We Do What We're Told" is based on the psychologist Stanley Milgram's experiments at Yale in the 1950s, a study of authority patterns in which test subjects often complied with instructions to administer what they thought were severe electric shocks to other participants in the study.

In the mid-1980s rock stars began to band together to campaign for an array of social causes ranging from the antiapartheid movement to environmentalism, so that it became fashionable for pop-culture pundits to announce that rock-'n'-roll had "grown up." Along with the British superstar Sting, Gabriel had for several years been a vocal supporter of Amnesty International, the independent organization that publicizes abuses of human rights throughout the world and works for the release of prisoners of repressive political regimes. In 1988 Gabriel and Sting organized the Amnesty International Tour, a traveling rock concert that enlisted such luminaries as Bruce Springsteen, Tracy Chapman, and the Senegalese tenor Youssou N'Dour. Intended to raise political consciousness as well as money for the organization, the vastly successful Amnesty International Tour played dates in North and South America, Eastern and Western Europe, and Japan. With Little Steven, whose antiapartheid anthem "Sun City" was inspired by "Biko," he has mounted benefit concerts in Japan for the University for Peace, an organization based in Costa Rica.

But Peter Gabriel has taken pains to distinguish between the sharing of information and preaching at people. "As a consumer," he told David Brogan of the *Chicago Tribune* (June 8, 1986), "I don't want to be lectured. . . . I don't want musicians telling me what to think. . . . It feels good to be part of [the] process [of social change] . . . , but musicians . . . should own up to the positive side of it for our own egos, as well as for the cause. In other words, we're getting benefits out of it in addition to helping the cause, even if it's something as simple as being able to sleep better at night. . . . It's the same with social workers. Many of the best social workers are people who know they are doing it for themselves as well as for the people they help."

Gabriel was also a seminal figure in the 1980s in the development of "world music," a mode of cross-cultural composition in which the textures and rhythms of music from the Third World were married to forms of Western pop and rock. His borrowings from Africa, Asia, and the Middle East were fully elaborated upon in the score he wrote for *The Last Temptation of Christ*, the controversial 1988 film directed by Martin Scorsese that enraged religious fundamentalists by depicting Christ as half-man, half-divinity, a transcendent figure who nonetheless succumbed to the temptation of earthly desire. While Gabriel's score drew from ancient and contemporary North African rhythms and sounds that evoke the setting and time of the film, he blended traditional folk instrumentation with modern electronic gadgets like synthesizers to create what one writer called an "eerie atmospheric soundscape."

Released in 1989, Gabriel's score was called *Passion*, which had been the working title of the film when it was in production. A reviewer for *Rolling Stone* (December 14, 1989) noted that Gabriel "does not violate the cultural integrity of the different musics he employs; instead, he respects their evocative qualities and pursues their expressive possibilities with the eagerness of a fan. In that sense, *Passion* is aptly named." Writing in the *New York Times* (August 20, 1989), John Rockwell called it a "landmark in the synthesis of world music into a coherent art." *Passion*, he wrote, "is unusual in the sweep of Third World music that it incorporates into one, mega-Middle Eastern suite. And . . . it is striking for the success with which Mr. Gabriel blends his own English art-rock tradition with his adapted sources."

Peter Gabriel is an artist who "doesn't mind putting his money where his heart is," as a writer for *Rolling Stone* put it. Thus it was that *Passion —Sources* (1989), a compilation of recordings from Africa, Asia, and the Middle East that formed the basis of Gabriel's compositions, was released by Real World, the label that Gabriel himself established to introduce the work of Third World musicians to a wider pop audience. Earlier, in 1982, he had launched the first WOMAD (World of Music, Arts, and Dance) Festival at Shepton Mallet in Somerset, England. WOMAD brings together world musicians and listeners from over twenty-five countries and has become an annual event that has spawned several multicultural albums featuring pop stars like David Byrne and Pete Townshend as well as African and Asian musicians.

Peter and Jill Gabriel continue to make their home in a village in the Cotswolds. Described by a writer for *Time* (February 2, 1987) as "something of a technocrat," Gabriel is intrigued by emerging technologies and has constructed what he calls an "experimental audiovisual studio" at his home. In recent years he has become more adept at expressing his emotions, and he is now comfortable with negative feelings like anger, which in the past he tried to suppress. He attributes that nascent openness to a couples' counseling group he attended with his wife and to his positive experience with est, the therapy for self-assertion developed by Werner Erhard. "He speaks softly and hesitantly," wrote *Rolling Stone*'s Steve Pond, "often apologizing for his reticence. His gaze is direct, his face placid, contemplative, and earnest; meanwhile, his hands fidget, and his legs tap out a steady beat under the coffee table."

"There may be three levels to me," Gabriel told Pond. "Level one is a fairly amiable, easygoing person. Level two is a bit darker and determined and perhaps a nastier piece of work. And layer three is a naïve little boy. I think I can see all those three at work in different areas, and we all need to allow them to come up for air, to find a place where things aren't being hidden or suppressed. Which is something that the English are remarkably good at doing." Pond also described Gabriel as a "thoughtful artist who extensively researches songs like 'Family Snapshot'; . . . a craftsman who spends months on his records, reshaping the lyrics and the arrangements; a strict vegetarian . . . and . . . a dry wit, who says he titled his album *So* because it 'has a nice shape but very little meaning.'"

References: N Y Times II p25 Je 15 '86 por, II p30 Ag 20 '89 por; Premiere p102+ F '90 por; Rolling Stone p37+ Ja 29 '87 pors; Time 129:80 F 2 '87 por

Gage, Nicholas

July 23, 1939- Journalist; writer; film producer. Address: b. c/o Houghton Mifflin Co., 2 Park St., Boston, Mass. 02108

Born in Greece as Nikola Gatzoyiannis, Nicholas Gage used his skills as an investigative reporter to uncover the events that led up to his mother's execution by Communist partisans. He told the moving story of how his mother died to save her children from captivity in a foreign land in his acclaimed *Eleni*, published in 1983, and in the 1985 motion picture based on his book. In his latest work, *A Place for Us*, Gage continued his autobiography as a nine-year-old immigrant to the United States, graphically describing his struggles and those of his sisters to adjust to an unfamiliar father, language, and country. His initial resentment toward the father whom he blamed for not bringing the family to America in time to save his mother eventually yielded to understanding and reconciliation. In its broad outline, the effort by Gage and his family to preserve the best of their Old World inheritance while finding refuge and hope in the New World recapitulates the experiences of the millions of immigrant Americans who preceded them.

Born on July 23, 1939 in Lia, a mountain village in northwestern Greece, near the Albanian border, Nicholas Gage is the youngest of the five children, and the only son of Christos Gatzoyiannis and his wife, the former Eleni Haidis. Although both his parents were natives of Lia, his father, a produce vendor in Worcester, Massachusetts, was an American citizen who returned to Greece for only intermittent, although extended, visits—an arrangement not unusual in those poverty-stricken mountain settlements. In November 1938 Christos Gatzoyiannis left his wife—this time pregnant with their son—for the last time, expecting her, as usual, to farm the fields, rear the children, and care for their grandparents.

World War II broke out the following year, and the German occupation of Greece, in 1941, cut off all contact between Christos and his family. The end of the war brought the family some relief from privation and danger, but Communist guerrillas were challenging the royalist government for control of Greece. Christos Gatzoyiannis failed to come home or to arrange for his family's emigration from Greece to the United States, and all exit opportunities were blocked when the Communists occupied Lia in September 1947.

In the spring of 1948, the greatly outnumbered guerrillas were beginning to retreat into Albania, taking the village children with them. To avoid that fate for her own offspring, Eleni successfully arranged the escape of Nikola and three of her girls in June 1948, though she and her remaining daughter were unable to join them because, at the last minute, they were drafted for work in the fields. The fourth girl was spared from retribution and later also escaped, but Eleni was imprisoned, tortured, and executed.

Nikola and his three sisters arrived by ship in New York City on March 3, 1949, bearing passports identifying them under the garbled surname of Ngagoyeanes—the product of a mistake made by an Ellis Island bureaucrat when their father first entered the United States. After Christos brought them to Worcester, they found that, for the sake of convenience, he had adopted the surname Gage. Other, more unpleasant surprises awaited them. Their purportedly "rich American" father had sunk to the status of a fifty-dollar-a-week short-order cook in Greek restaurants, and the two youngest children were put in a class for retarded children because they knew no English.

The family's prospects gradually brightened. Glykeria, the missing girl, arrived the following year. Young Nicholas, as he became proficient in English, made up for lost time and displayed a gift for writing, as exemplified by an eighth-grade essay on his escape from Greece that won him an award from the Freedom Foundation in Valley Forge, Pennsylvania. During an interview with Kristin McMurran of *People* magazine (May 30, 1983), Gage said, "Few people go through life knowing that their mother gave up her life to keep them alive. It has marked everything I have done. It was the reason I became a journalist. Writing about what happened was a way to deal with the pain I felt."

During his senior year in high school, Gage was hired by the *Worcester Telegram and Evening Gazette* to work in its promotion department. Advanced to the rank of reporter during the summer and aided by a $500 scholarship, he entered Boston University in 1959, where he became drama critic of the campus newspaper and its editor in chief at the close of his sophomore year. The next year, when he learned that one of his friends had become the first member of the Peace Corps to lose his life in service, Gage wrote an article about it for the Quincy *Patriot Ledger* that won him first prize in a contest sponsored by the William Randolph Hearst Foundation. He received the award, and the accompanying prize of $750, from no less a personage than President John F. Kennedy, at the White House on May 14, 1963.

In the fall of 1963, Gage entered Columbia University's Graduate School of Journalism as a scholarship student, and he received his master's degree in the following spring. After working in New York City as a writer for a Cowles Communications newsletter, he obtained a job in 1965 as a reporter for Associated Press headquarters. From there, he became a reporter for the Boston *Herald Traveler*, where he wrote his first exposé by working as an attendant inside a school for the retarded in order to reveal the deplorable conditions there. In 1967 he left the Boston *Herald Traveler* to join the *Wall Street Journal*, which sent him to London to investigate Mafia links to English gambling casinos.

Late in 1968 Gage quit the *Wall Street Journal* and took a year off to live in Greece. After that stay, during which he tried in vain to discover the circumstances of his mother's death, he was rehired by the *Wall Street Journal* as an investigative reporter. There, he so distinguished himself that in 1970 he was hired as a *New York Times* reporter at double his *Wall Street Journal* salary. During the following seven years, Gage later wrote in *Eleni*, he was "a brand of newspaperman who is as much a detective as a journalist." "I learned how to ferret out facts that others wanted hidden," he recalled, "and to make witnesses trip themselves up, trapping themselves with their own words. I shadowed subjects and followed up anonymous tips and took care to verify and recheck every scrap of information, spending weeks going through dusty files and government papers. I wrote about corrupt politicians, crooked judges, narcotics traffickers, and Mafia chieftains."

Breaking an average of eight major new stories a year, Gage informed his readers about the inner workings of the Mafia and exposed as fake a $1 million Greek vase that had hoodwinked the curators of the Metropolitan Museum of Art. For a series on heroin and cocaine traffickers, he spent eight weeks in Latin America, obtaining damaging information about official corruption and naming names. Gage wrote a book, *The Mafia Is Not an Equal Opportunity Employer* (1972), and followed that up with *Mafia U.S.A.* (1973), a miscellany on the same subject, much of it selected from already published material. He dealt with the same subject, as fictional farce, in the novel *Bones of Contention* (1974).

During those years, Nicholas Gage won recognition as one of the top investigative reporters in American journalism, winning a Sigma Delta Chi Prize for his reporting and a share in the Newspaper Guild's Page One Award. But as he told John C. Behrens for *The Typewriter Guerrillas* (1977), "Most people don't really know how lonely this work can be. . . . Most investigative reporters are skeptical of everybody, including other reporters. . . . When you work on a story a couple of months, you really get so involved you don't care about anybody else either."

In the meantime, despite the dedication with which he pursued his investigative reporting, Gage never strayed very far from his native land in his writing. He contributed four articles on Greece to the *New York Times Magazine* and one article to the *American Scholar*, and his first book was *Portrait of Greece* (1971). When the last-named work was revised and republished as *Hellas, A Portrait of Greece* (1987), a reviewer for the *Library Journal* (March 1, 1987) called it "a broad and varied canvas ranging over Greece's history, ancient and modern; art; geography; religion; social customs; dance; gastronomy; politics; and much else." He also wrote a novel about the world of Greek shipping magnates, *The Bourlotas Fortune* (1975). Yet, only later, he wrote in *Eleni*, "did I realize that I was unconsciously honing my skills and training myself for the task I had chosen as a boy: to find out what happened to my mother and who was responsible for her death."

In the fall of 1977, Nicholas Gage persuaded his editors to send him to Athens as the foreign correspondent in the eastern Mediterranean for the *New York Times*. He resolved to spend every spare moment in tracking down and questioning those who had been his mother's interrogators, jailers, torturers, and judges at her trial as well as relatives and neighbors who had witnessed her last days. Unfortunately, the volatile political climate in the area left him time for only his job. For the next three years, he was stationed mostly outside Greece, covering terrorism in Turkey, battles in the Middle East, the Islamic revolution in Iran, and the civil war in Afghanistan.

In the fall of 1980, Nicholas Gage resigned from the *New York Times* so that he could devote himself completely to writing a book about his mother's ordeal. At the end of 1981, after having interviewed more than 400 people in seven countries, he returned to the United States with his family. One task remained: confronting the man called Katis, the one person still alive who, in Gage's opinion, was most responsible for his mother's murder. When Katis worked for the judicial branch of the guerrillas, he assembled evidence against defendants at trials, conducted the interrogations, and orchestrated the tortures. All the others involved were either dead, living beyond Gage's reach in Eastern Europe, or so weak in character that they deserved contempt rather than punishment. The archculprit, Katis himself, could not be dealt with through the legal process, for the statute of limitations barred prosecution after thirty years, even for murder.

In March 1982 Nicholas Gage returned to Greece to track down Katis, whom he found living in luxury in a village about thirty miles northeast of Lia. Pretending to be writing a book about the civil war in general but gradually steering the interview to the events in Lia, Gage questioned the old man, who denied that he had been Katis. Finally, Gage revealed who he was and what he knew and spat on the man, a deadly insult in Greece. Armed with a pistol, he had resolved to kill Katis, but he could not go through with it in front of the man's wife and daughter. Four months later, Gage broke into the summer home that Katis had rented for his extended family and found him alone and asleep, but, once again, he could not pull the trigger. "My mother had done everything out of love for her own children," he wrote in *Eleni*. "If I killed Katis, I would have to uproot that love in myself and become like him, purging myself as he did of all humanity or compassion." But Gage's decision to spare the man failed to quiet the demons within him. "The pain of my mother's murder," he wrote, "is still as sharp, and the anger that her killer lives increases every day." During his interview with Kristin McMurran, which took place at about the time that *Eleni* was published, he said, "I'm not as tormented now, but I haven't found peace and I don't think I ever will."

Eleni won unanimously high praise from reviewers. Assessing it for the *New Republic* (May 16, 1983), Jack Beatty wrote that it "replicates the relentless unraveling of life far better than a play or novel could. . . . We are overwhelmed by pity and terror at all that [Eleni] has endured." In the *New York Review of Books* (August 18, 1983), C. M. Woodhouse acclaimed it as "one of the rare books in which the power of art re-creates the full historical truth." A year later, Gage revealed that he had received nearly 4,000 letters from readers, many of whom, or their loved ones, had suffered similar horrors, and that the only persons who criticized him for not killing Katis had never lived through a war. *Eleni* was a main selection of the Book-of-the-Month Club and was awarded the Heinemann Prize for the best book of 1984 by the Royal Society of Literature in Great Britain. It was nominated as the year's best biography by the National Book Critics Circle and translated into fourteen languages. Awarded an honorary doctor of letters degree by his alma mater, Boston University, in 1985, he delivered that year's commencement address.

Gage received a near-record $850,000 for the film rights to *Eleni*, and he coproduced the motion picture of the same title that was released by Warner Brothers in 1985. Given veto power over the choice of the actress who would portray his mother, he selected Kate Nelligan. "She wasn't an Anna Magnani-Irene Papas type," he explained to Betty Goodwin of the *Chicago Tribune* (January 12, 1986). "Her strength was inside her." Filmed in Spain, the picture costarred John Malkovich as the adult Gage.

Eleni did not represent the end of Gage's story, however. As a boy, he had had to come to terms with his father's tardy rescue of his children and his failure to save Eleni. His suppressed anger and resentment warred with his growing affection and love for his father until, as he related in *A Place for Us* (1989), he was arrested, at the age of sixteen, for damaging a station wagon while "borrowing" a relative's car. After he was let off on probation on his father's plea to the judge, Nicholas Gage blurted out, "Why did you leave us behind? . . . I remember the letter you wrote . . . [that advised the family to] stay in the house, protect the property. . . . All you cared about was your property, not us!" After some rationalizations, his father confessed, "I was stupid, a fool. . . . I never thought Greeks could kill their own countrymen. . . . I failed all of you, and all I can say is that I never meant it to happen." That night, Gage has recalled, he ruminated on his narrow escape from the law. "I knew from [my mother's] example that when you love someone, you stand by them no matter what, and that's what my father had done. Now I understood that he loved me after all, and the knowledge was like balm on the wound left by my mother's death."

In recounting how one immigrant family adapted to the novel demands of the United States while honoring the rules and customs of the world it left behind, *A Place for Us* seemed familiar material to millions of second- and third-generation Americans. Gage told of struggles and celebrations, doomed romances and arranged marriages, births and deaths, hard work, and hard-won affluence. In reviewing the book for the *New York Times* (October 17, 1989), Michiko Kakutani concluded, "Gage's affectionate but unsentimental portraits of his family . . . lend this volume the real-life power of a memoir, the emotional density of a novel."

After he had coproduced the film version of *Eleni*, Gage was recruited by Paramount Pictures to be a producer for the studio. A story treatment that he had prepared to bring a second sequel of *The Godfather* to the screen persuaded its executives to sign Mario Puzo, the author of the original best-selling novel, to a contract in 1986. "Mario will write, I'm going to produce, and we're going to work together on it," Gage informed Lawrence Van Gelder of the *New York Times* (June 5, 1986). The film, *The Godfather: Part Three*, was scheduled for release on Christmas Day of 1990.

In September 1970 Nicholas Gage married Joan Paulson, a journalist he met at Columbia University, in a Worcester wedding attended by 300 members of his extended family. The Gages, who are the parents of three children—Christos, Eleni, and Marina—live in a large colonial farmhouse in North Grafton, near Worcester, and thus remain in close touch with the writer's sisters. (Gage's father died in 1983.) "I married a WASP from Minnesota," Gage told Kristin McMurran, but "I couldn't have married anyone who could not live with an extended family, because we cannot live without each other. I have an inner life that is very raw to the touch, and the only ones I can share it with are my sisters—they are a pipeline I need." Gage lectures throughout the United States, using the proceeds to help rebuild the ravaged village of Lia, which he visits frequently, and to support a scholarship fund at Boston University that he established in memory of his mother.

References: N Y Times Bk R p22 Jl 6 '84; People 19:38+ My 30 '83 pors; Behrens, John C. The Typewriter Guerrillas (1977); Contemporary Authors vols 49-52 (1975)

© Frank Grant

Gallant, Mavis
(gə länt′)

Aug. 11, 1922- Writer. Address: 14 rue Jean Ferrandi, 75006 Paris, France

A Canadian-born writer long expatriated in Paris, Mavis Gallant is widely recognized as one of the finest creators of short stories in the English language. Her style is deft and unadorned, and her approach to character, which is usually ironic, is detached and full of quirky psychological surprises. Gallant has always been attracted to stories of orphans, exiles, and displaced persons, and she is acutely sensitive to the finer nuances of class differences and to the misunderstandings caused by the collision of differing cultures, perhaps because she was brought up bilingual in Montreal, separated from her family, and sent to a succession of boarding schools.

An only child, Mavis Gallant was born Mavis de Trafford Young on August 11, 1922 in Montreal, Quebec, Canada, a city that she considers unique and unclassifiable, especially in the early years of the twentieth century, for its "two solitudes" of French and English populations. Most of the writers that Montreal has produced, either French or English, Gallant wrote in her autobiographical sketch for *World Authors 1950-1970* (1975), "reflect its climate, its racial tensions, and its mixture of elegance and ugliness. Few English-Canadians (fewer than 2 percent) are bilingual. I was extremely fortunate in that my father, who was British-born, knew nothing whatever about the local situation, still less that French was supposed to be an inferior language, and had me taught French almost from the time I could speak: I simply learned two words for everything." Her mother was of German, Breton, and Rumanian descent. At the age of four, Mavis was sent to a French convent school, though neither of her parents was Roman Catholic, where the nuns were very strict and toys were forbidden. As she recalled in *World Authors*: "I was permitted some of my books from home (no other parents had ever made such a request, so that there was no precedent for refusal). These books were in English, which seemed to me the language of freedom and of an open world. It was also the language of *stories*, and the choice between writing in French or in English must have been made then."

Mavis Gallant's father died when she was a small child away at school, and in the years that followed she was shunted about from school to school. "I went to seventeen schools in all," she reminisced in *Contemporary Novelists* (1976). "These schools, all recalled with horror, were in two provinces and two states, Catholic and Protestant, French- and English-speaking, coeducational and segregated, and this constant shifting and change made it virtually impossible for me to obtain any education at all." Small wonder that many of her short stories revolve around young girls who are vulnerable, frightened, or alone. In "Orphans' Progress," for example, which is included in the collection called *Home Truths*, two sisters, Cathie and Mildred, ages six and ten, are taken away from their mother to live with their paternal grandmother. When the grandmother dies they are sent to a prisonlike convent school, where they are separated and eventually alienated from one another when Mildred is adopted by an aunt.

The lack of stability or consistency in Mavis Gallant's education paralleled the lack of security or affection in her family relations. She recalled to Mervyn Rothstein of the *New York Times* (July 9, 1985) that, when her father died, her mother "had already fallen in love with another man. The moment she was free, she married the other man, and I was quite small and was bounced about by all of this. I think what happened with my mother, I think from the minute this break happened she was no longer interested in her former life; she wanted a completely new life. And I was not only part of this other life, but I was the image of my father, in temperament, in appearance, in manner, in voice—a kind of living reproach. I think for that reason she saw as little of me as possible. And then, when I became of an age to make decisions, I saw as little of her as possible. I think it's true that in many, many of the things I write, someone has vanished. And it's often the father. And there is often a sense that nothing is very safe, and you're often walking on a very thin crust."

Eventually sent to New York City, Gallant lived with a guardian and finished high school, after which she returned to Montreal and was entirely on her own. At that time, Canada had already entered World War II. She worked in a variety of jobs, most notably in the cutting room of the National Film Board of Canada, and at twenty-one she became a reporter for the now defunct *Montreal Standard*. From 1944 until 1950 she contributed articles to the *Standard*, usually with her own byline.

Her work as a journalist was a valuable apprenticeship for Mavis Gallant's career as a writer of fiction. She explained to Mervyn Rothstein: "A great many things, particularly in the stories about Montreal, that I was able to describe later, it was because I had seen them . . . as a journalist. If I got on with the people, I had no hesitation about seeing them again—the widow of a slain shopkeeper or policeman, I went right back and took them to lunch. I could see some of those rooms, and see the wallpaper, and what they ate, and what they wore, and how they spoke, and their vocabulary, and the way they treated their children. I drew it all in like blotting paper."

Mavis Gallant's life had always been intensely involved with reading and writing. "I was taught to read at three, by my father," she told Patrick H. Samway in an interview for *America* (June 13, 1987), "and I cannot remember a minute of my life without books. I am convinced that writing grows out of reading." Beginning to write shortly after she began to read, she penned her first poems when she was five, most of them nursery rhymes and Christmas carols. "Prose was limited," she wrote in *World Authors*, "to descriptions of people and their dialogue, not what could happen to them. . . . I do not remember what I expected to become or how I meant to spend my life, but there must have been an idea at work, for a friend who was at school with me in New York has told me that I have lived as I told her I wanted to when we were both fifteen. I began writing stories, plays, and novels when I was nineteen, without attempting to have anything read or published. After a few years I destroyed a hamperful of manuscripts and began from scratch writing stories."

During the years that Gallant worked on the *Montreal Standard*, she published only two stories, one that appeared in *Preview* and one in the *Standard Magazine*. When a fellow reporter cruelly implied that she could never succeed as a writer in Europe, she immediately typed up what she considered her best piece of work, a story entitled "The Flowers of Spring," and sent it to the *New Yorker*, which was then, as now, a prestigious and high-paying magazine. "I was terrified of rejection," Gallant told Deborah Stead of the *New York Times Book Review* (May 28, 1989). "I decided that if I had three refusals in a row, I would stop." The editors of the *New Yorker* rejected her first story but encouraged her to send another, which she promptly did. For that story, entitled "Madeline's Birthday," Gallant was paid the princely sum of $600. Since September 1, 1951, when it appeared in the *New Yorker*, most of Gallant's stories have appeared first in that publication and have later been published in book form.

In 1950, with her self-confidence fortified by her sale to the *New Yorker*, Mavis Gallant decided to make a definitive break. "I had to do it," she told Carole Corbeil in an interview for the Toronto *Globe and Mail* (November 7, 1981). "I was just repeating myself in the newspaper. But you know, I got the impression that people really wanted me to fail. I had to show them. I think they would have liked to see me crawl back defeated." Separated from her husband, John Gallant, whom she had married in Montreal, she took what money she had and went to Europe. After traveling extensively, she settled in Paris, where she has remained ever since.

For Mavis Gallant, being a writer meant being a writer in Europe. Like many of her contemporaries, she believed that a new kind of civilization would emerge out of the ruins of Europe after World War II, and she wanted to be there to see it happen. "I had Europe on the brain," she told David Streitfeld of the *Washington Post* (October 15, 1989). "And don't forget, I'm the generation that saw the anti-Nazi refugees coming over. They were the most extraordinary emigration—a cultivated middle class—and seemed to come out of a magic world." In 1950 the Korean War posed a new threat, and Mavis Gallant felt that she had to get to Europe promptly, in case that war were to spread and close down the borders again.

As a young woman alone in a foreign city, Gallant discovered that poverty and solitude did not bother her in the slightest. "Besides," she told Carole Corbeil, "I was very pretty, so that helped. I made friends. I was twenty-eight, and people were attracted to me. In Canada, I didn't even know that I was pretty, nobody told me." As for poverty, she said, "I can live on nothing. If I have money, I spend it. I can go from champagne one day, and the next day there's no butter. What I value is freedom. As long as I can get on a train to Vienna, as long as I am able to get a glass of white wine and ponder things, I'm happy." What did bother Gallant greatly in her early years in Paris was a haunting fear that she would fail as a writer. "I had the vocation," she told Carole Corbeil. "I knew that. But I was afraid that I didn't have the talent to back it up. My father, you see, painted, and, well, I say this with affection, he had no talent—he painted like a provincial, minor late impressionist. He did, however, have an incredible sense of vocation. I was afraid that I'd inherited this sense of vocation without the gift." In *World Authors*, Gallant elaborated upon that theme: "The vocation exists, and so does the gift; but vocation and gift are seldom of equal proportions, and I suppose that the struggle to equate them is the true and secret tension."

Gallant's youthful fears, as it turns out, were unfounded, for in the forty years since she settled in Paris she has published eight books of short stories, two novels, and a highly regarded collection of essays. While the short story is clearly where her talents and interests primarily lie, her two novels have not been unsuccessful. The first one, *Green Water, Green Sky* (1959), is, in fact, made up of four interlinking sections, three of which first appeared as short stories in the *New Yorker*. Each section tells, from a different point of view, a part of the story of Bonnie Fairlie, a selfish, self-pitying American divorcée who exiles herself in Europe with her adolescent daughter, Florence. Mother and daughter are thrown together in a web of mutual dependence and antagonism, in an environment that neither of them understands. Gallant's exploration of the clash of cultures in the novel is enhanced by her grasp of Freudian psychology. Finding herself at odds not only with her mother but with everything around her, Florence slips into madness, and all the other characters in the novel display some symptoms of mental instability. When *Green Water, Green Sky* appeared, some critics disapproved of the fragmented, disjointed quality of the narrative, but Constance Pendergast wrote in the *Saturday Review* (October 17, 1959): "In this subtle, disturbing, beautifully written novel, Mavis Gallant writes of the disaster that results from a relationship founded on mutual need and antagonism of a woman and her daughter, where love turns inward and festers, bringing about inevitably the disintegration of both characters. . . . Miss Gallant has an astonishing talent for evoking a time and a place by the use of a single sharp detail."

Although Mavis Gallant's second novel also deals with exile, alienation, and mental instability, it is otherwise quite different from the first. *A Fairly Good Time* (1970) is the story of Shirley, the daughter of an eccentric British-Canadian family, who drifts to the edge of insanity when her marriage to Philippe, a French journalist and television personality, begins to unravel. Gallant intended *A Fairly Good Time* to be a high-spirited satire on what she perceived as the smug complacency and overdependence on logic of the French. Reviewing it for the *Christian Science Monitor* (June 4, 1970), Judith Rascoe wrote, "Sometimes it seems that Mavis Gallant knows everything. She has a talent, virtually unequaled, for riveting detail." And Elizabeth Janeway commented in the *New York Times Book Review* (June 7, 1970) that Gallant "has Dickens's gift for character, astonishing, unchallengeable," as well as his ability "to carry sensibility over . . . [to] the ridiculous and yet keep it human."

Despite the success of her two novels, Mavis Gallant has remained loyal to short fiction, and she has not published a full-length novel since 1970. In the short story she has continued to explore new material and new styles. The varying ways in which critics have described her stories may seem confusing and contradictory, simply because different people see and appreciate different things in them. She is often admired for the evocative power of her descriptions. Her snowy streets and stark row houses of Montreal during the war have been compared to Elizabeth Bowen's evocations of London in wartime, and the eccentricity and complexity of her characters have led some critics to see her as a Canadian Eudora Welty. The historical and geographical scope of her fictional world has led others to invoke the name of Henry James. Some critics esteem Gallant for her psychological realism; others concentrate on her humor, which often borders on the fantastic or grotesque.

To date, Mavis Gallant has published eight collections of stories, nearly all of which first appeared in the *New Yorker*. Assembled along thematic lines, the collections do not represent the order in which the stories were written or originally published. *Home Truths*, for example, which came out in 1981, contains stories that first appeared in the 1950s. All the selections in that volume deal with Canadians, either at home or abroad, in a markedly autobiographical manner. A series of six stories, published together in *Home Truths*, pivots on a character called Linnet Muir. The first of them, "In Youth Is Pleasure," opens with the lines "My father died, then my grandmother; my mother was left, but we did not get on. I was probably disagreeable with anyone who felt entitled to give me instruction. We seldom lived under the same roof, which was just as well. She had found me civil and amusing until I was ten, at which time I was said to have become pert and obstinate."

Linnet Muir returns to Montreal in wartime, having finished high school in New York, and at eighteen she is entirely on her own with only five American dollars to her name. By lying about her age, she gets a job in a government engineering office, where she is the only woman on the staff, and she later works for a government film agency. She is feisty, resourceful, and leftist in her opinions. "I took it for granted that our victory over Fascism would be followed by a sunburst of revolution," she says. "I thought that was what the war was about." She marries a Canadian serviceman, who is promptly shipped overseas. She writes stories and a brief novel and keeps notebooks and journals. At the newspaper where she eventually works, she one day overhears an editor say, "If it hadn't been for the goddamned war, we would never have hired even one of the goddamned women." She starts by writing captions for pictures, trying to give them the political slant the editors require, and later goes about town reporting news events and doing interviews.

It is tempting, but ultimately misguided, to read the stories as straight autobiography. The emphasis is on character, atmosphere, and dramatic tension, though the events that occur closely parallel those of the author's own life. When asked just how closely, Gallant told Mervyn Rothstein, "They're close, but they're not really, because if they were I'd be sued by 25,000 people, wouldn't I? The only person I can be responsible for is that there was a young woman who did arrive back in Canada at a certain age and did have a certain amount of difficulty in getting into life, so to speak."

Home Truths caused a small sensation when it first appeared in Canada, because of its unflattering picture of that country. Gallant has often been criticized by Canada's more ardent nationalists, if only because she writes about Canada while living in Europe, but Wayne Grady wrote in *Books in Canada* (October 1981): "In the end it is not a vision of Canada that emerges from these stories, but a vision of the world, of life: it is in that nameless country of the mind inhabited by all real writers, regardless of nativity, that Mavis Gallant lives."

A second theme in Mavis Gallant's stories is that of exile. Like her two novels, many of her stories deal with Americans and Canadians in Europe. Her first collection of stories was *The Other Paris* (1956), the title story of which concerns an American girl, Carol, who arrives in Paris expecting a city of lights, laughter, and love, only to discover postwar gloom, constant rain, and a demoralized population still in shock from the Nazi occupation. Of her early experiences in Europe, Mavis Gallant once commented, "Every idea I'd had about Paris turned out to be wrong." With the character of Carol, she updated Henry James's theme of the naïve American abroad. Reviewing *The Other Paris* in the *New York Times Book Review* (February 26, 1956), William Peden wrote that Mavis Gallant's best stories "delineate the contrast between American and European values, mores, states of mind. She does not present a flattering or pleasant picture; her Americans are futile, predatory, or unhappy; they fail to understand, or they are misunderstood. Fortunately, Miss Gallant avoids the stereotyped caricatures of the provincial American in the Old World; even her least admirable characters have their moments of tenderness and half-realized understanding."

Gallant's second volume of stories, *My Heart Is Broken* (1964), which includes the novella "Its Image on the Mirror," moves freely between Canadian and European settings in an exploration of character in the context of environment, memory, and history. Reviewing *My Heart Is Broken* in the *Saturday Review* (April 18, 1964), Elizabeth Janeway maintained that Mavis Gallant's "stories are full of experience and events, clearly recorded and massed in the memories of her characters. . . . But having clumped her plantings, Miss Gallant leaves them to speak for themselves. She will not generalize. She will not force a pattern."

A further extension of the theme of exile can be found in Mavis Gallant's many stories of the Europeans, especially Germans, at home, living in interior exile in a totally new and unfamiliar postwar world that only superficially resembles the world they once knew. In the early 1960s Gallant traveled extensively in Germany, and out of that experience she wrote a series of "German stories," most of which are collected, together with the title novella, in *The Pegnitz Junction* (1973). Her German characters, many of them former Nazis, have to come to terms with new realities. Haunted by their past, they are stranded in history. *The Pegnitz Junction* has remained Gallant's favorite among her own books. Her fascination with Germany dates from her days as a reporter for the *Montreal Standard*, when she had to write captions for the first photographs that came out of the concentration camps.

Mavis Gallant's subsequent volumes of stories have been *The End of the World and Other Stories* (1974), *From the Fifteenth District* (1979), *Home Truths* (1981), *Overhead in a Balloon* (1985), and *In Transit* (1988). The title story of *In Transit* takes up the story of Shirley and Philippe where *A Fairly Good Time* left off. Now on his honeymoon with his second wife, Philippe finds that he can talk about nothing but Shirley. Her insanity, it transpires eventually, was really sanity, compared with the abnormal rigidity of bourgeois French social conventions. In assessing *From the Fifteenth District* in the *New Republic* (August 25, 1979), Ann Hulbert wrote: "The usually unheroic drama between personal and public histories which takes place in many of the stories is played out most clearly in one of the longer stories, 'Remission.' . . . In other stories, her characters variously adapt to and resist their circumstances."

In his evaluation of *Overhead in a Balloon* for *Books in Canada* (October 1985), Douglas Hill observed: "Style, as should be expected, counts for much here. The prose is elegant, ironic, now and then rather arch. But Gallant is consistently, relentlessly funnier than a reader might anticipate. . . . The stories she has picked for *Overhead in a Balloon* are given unity and coherence as much by tone of voice, the sharp subtle smile behind the words, as by character and setting." Patricia Bradbury, in *Quill & Quire* (September 1985), pointed out that "the expansiveness suggested by the title *Overhead in a Balloon* seems ironic: a reference to something these characters cannot fulfill."

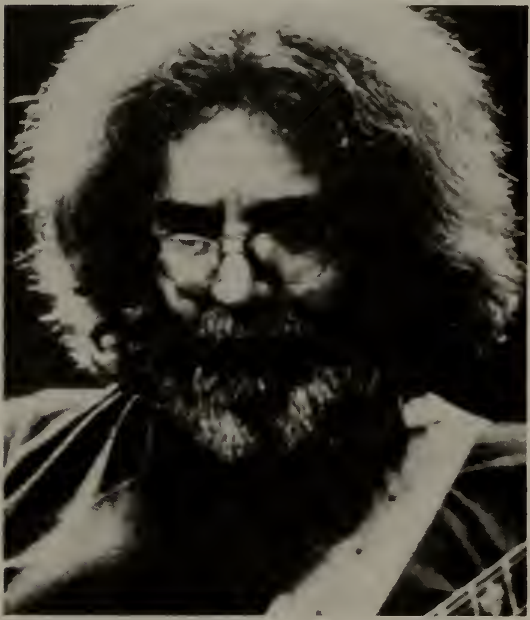
The situation of people in relation to twentieth-century history is a concern that Mavis Gallant has also pursued in the journalism and nonfiction she has written over the years, most of it first published in the *New Yorker*. A number of those pieces were collected in *Paris Notebooks: Essays and Reviews* (1986). "The Gabrielle Russier Case" recounts a cause célèbre in France in the late 1960s—the ordeal of a young schoolteacher who was imprisoned and eventually driven to suicide as the result of an affair with one of her male students. The "Paris Notebook" is a diary that Gallant kept from May 3 until June 4, 1968 that she did not originally intend to publish, but when the *New Yorker* asked to see it, she prepared it for publication in that magazine as the personal notes of a subtle and sharp-eyed observer of the momentous riots, demonstrations, and general strike of May 1968.

Mavis Gallant's major ongoing project is also a work of history—a book on the case of Alfred Dreyfus, a Jewish army officer falsely accused of treason, which in the late nineteenth century and early twentieth century became the greatest of all causes célèbres. She has been working on the manuscript for eighteen years, promising to deliver it to the publisher year after year. "I had no idea what I was getting into," she told Patrick H. Samway. "I began by rereading Proust. I still think that *A la recherche du temps perdu* is the best thing that was ever written about the case and the period." Her method of research is very personal, as she explained to David Streitfeld: "I called every person I knew in France and said, 'Do you have anyone in your family who was ever remotely connected to the case?' And in three weeks I had Dreyfus's daughter." Many other people she met were children of central figures in the Dreyfus case. "All these old people on the brink of the grave, and eager to talk to someone. No one had ever talked to them!"

In 1982 Mavis Gallant's first play, entitled *What Is to Be Done?*, was produced at the Tarragon Theatre in Toronto. Set in Montreal during World War I, the play takes its title from a famous tract by Lenin. Gallant has not been without honors in her native land. In 1981 she was made an officer of the Order of Canada, and the following year she received the Governor General's Literary Award, Canada's most prestigious literary prize. She has also received honorary doctoral degrees from the University of St. Anne in Nova Scotia and from York University in Toronto (both in 1984). In the academic year of 1983–84 she was writer in residence at the University of Toronto.

A handsome woman with dark hair and a broad smile, Mavis Gallant lives in a Paris apartment overlooking a quiet street in the Sixth Arrondissement. Reticent about disclosing personal information, she explained to Carole Corbeil that she has always wanted to be left alone so that she could be free to write. In *Contemporary Novelists* she wrote, "Nothing is as obnoxious to me as a writer talking about himself and his aims and theories."

References: N Y Times C p14 Jl 9 '85 por; Toronto Globe and Mail p21 N 7 '81 por; Washington Post p15 O 15 '89 por; Contemporary Novelists (1976); Dictionary of Literary Biography vol 53 (1986)



Garcia, Jerry

Aug. 1, 1942– Guitarist; composer. Address: c/o Grateful Dead, P.O. Box 9812, San Rafael, Calif. 94912

Jerry Garcia, the lead guitarist, composer, and vocalist of the Grateful Dead for the past twenty-five years, is considered to be one of the most inventive guitar players today, with a unique sound, grounded in bluegrass and folk music, that allegedly can transport his listeners to a psychedelic state. He has been promoted to the status of a semidivinity by his obsessed fans—known as Deadheads—who religiously follow the band from state to state and across the country to experience a Grateful Dead performance. Although he is openly uncomfortable with being singled out as the guru of the band or as anyone's leader, Garcia has conceded that the Grateful Dead represent freedom and adventure to their followers. As he explained to Peter Watrous in an interview for *Musician* (December 1989), "It's hard to join the circus anymore, and you can't hop a freight, so what do you do? . . . Grateful Dead. That's what you do. Then you have your adventures, when your car breaks down in Des Moines and you need to hitchhike someplace and a guy picks you up and he's a Deadhead. These are your war stories, your adventure stories."

The members of the Grateful Dead represent a rare phenomenon in the music industry. While most of their contemporaries from the 1960s have faded away, sold out, or held nostalgic reunions, the Grateful Dead musicians have enjoyed a steady arc of success, the longevity of which can be attributed to their dedication to live performance and their shared philosophy of a communal approach to life and business. The band is the product of San Francisco's so-called Summer of Love, when its musicians experimented in free-form jam sessions at Ken Kesey's Acid Test jubilees. Its original members were the guitarists Jerry Garcia and Bob Weir, the bassist Phil Lesh, the drummer Bill Kreutzmann (a second drummer, Mickey Hart, joined the group in 1967), and the organist Ron ("Pigpen") McKernan, whose death in 1973 led first to the acquisition of the keyboardist Keith Godchaux and then to the annexation of Brent Mydland in 1979. (Mydland died in 1990.) The Grateful Dead became known as the providers of "a soundtrack for the drug experiments of a generation," according to John Tobler in his book *Guitar Heroes* (1978). At the end of their third decade together, they were more popular than ever, rating twenty-ninth out of the forty highest-paid entertainers in the world in 1989.

Jerry Garcia was born Jerome John Garcia on August 1, 1942 in San Francisco, California to Joe Garcia, a ballroom jazz musician and bartender who immigrated to California from Spain around 1920, and Ruth Garcia, a Swedish-Irish nurse whose ancestors came to San Francisco during the gold rush. His childhood memories are of a family home filled with musical instruments, of Spanish relatives singing at family parties, and of himself at the piano, harmonizing rock-'n'-roll, rhythm-and-blues, and pop songs with his brother and cousin. His first ambition, to be an artist, was inspired by a "colorful, pretty, and energetic" art teacher he had when he was in the third grade. Around 1953, following the death of his father and the remarriage of his mother, the family moved to Menlo Park, where Garcia "fell in with a teacher who turned [him] on to the intellectual world" by giving him George Orwell's *1984* to read. After that, his whole world looked different: he rebelled against school and, back in San Francisco at the age of thirteen, got involved with a rowdy drinking crowd, though he somehow managed to keep feeding his interest in art and literature. Although an early accident resulted in the loss of most of his right middle finger, he practiced rock-'n'-roll on a relative's piano.

It was listening to his idol, Chuck Berry, that diverted Garcia's interest to guitar, and he began to look longingly at the guitars displayed in the music-shop windows on Market Street. In 1957, on his fifteenth birthday, he acquired a Danelectro guitar and a miniature Fender amplifier. Too arrogant to take lessons, he adjusted the guitar strings to a "silly" open tuning that sounded good to his ear and embarked on his self-education, until a high school friend showed him correct tuning and taught him a few chords.

At seventeen, as an escape from his troubled home and school life, Garcia joined the United States Army. Stationed at Fort Winfield Scott in San Francisco with little to do, he spent his days in the barracks practicing acoustic guitar, learning new chords by ear from the radio, and copying finger positions from books. On his release after nine months, he led a hand-to-mouth existence with old friends in Palo Alto. There, he met Robert Hunter (eventually the Grateful Dead's lyricist), who had also just left the army. Together, they lived on canned pineapples in their decrepit cars in an empty lot, playing folk songs. In 1960, after he survived a serious car accident, Garcia's outlook on the world changed dramatically. One youth had died in the wreck, and Garcia felt that his life had been "spared to do something." For the next three years, he devoted all his energy to playing five-string banjo.

Garcia was giving guitar lessons while perfecting his playing of bluegrass banjo in Bay Area coffeehouses when he met the folk guitarist Bob Weir, an upper-class fifteen-year-old who had often been expelled from school. In 1964 the two, along with the blues-harmonica player and organist Ron McKernan, decided to form Mother McCree's Uptown Jug Champions. Although they quickly picked up a following, the band broke up when Garcia took a few months off to tour the South and study bluegrass music. Soon after his return, the Beatles invaded the American scene, and the intimacy of folk music in coffeehouses began to be replaced by the mounting hysteria of rock-'n'-roll. As a result, the group was revived as an electric blues band. It was from Freddie King's album *Here's Freddie King* that Garcia got most of his ideas when the band went electric. In 1965, at a local pizza parlor, the group made its debut under a new name, the Warlocks. Soon the R&B drummer Bill Kreutzmann joined the Warlocks, and Phil Lesh, an accomplished jazz trumpeter and avant-garde composer, agreed to join as a beginner on bass.

Meanwhile, in the laboratories of Stanford University, Robert Hunter and the writer Ken Kesey were taking part in government-controlled LSD testing. Kesey and his band of eccentrics, the Merry Pranksters, threw LSD parties known as Acid Tests, and it was at those chaotic happenings that the Warlocks developed the sound that became known as psychedelic rock. Garcia also took his cue from the Beat poets, especially from his friend and icon Neal Cassady, with whom he rode in old jalopies through the streets of San Francisco.

Late in 1965 members of the band decided to change its name, since they had learned that another group was called the Warlocks. After rejecting hundreds of suggestions, Garcia opened a dictionary at random to "grateful dead," which, though it conveys various meanings in both Irish folklore and Egyptian mythology, the band interpreted to mean cyclical change. In August 1966 the band moved to 710 Ashbury Street, settling into a communal lifestyle and playing regularly at such flourishing music spots as Bill Graham's Fillmore Auditorium and the Family Dog's Avalon Ballroom. They occasionally played free concerts at Golden Gate Park in an effort to combat the growing conventional business attitudes that were threatening their hippie and anarchic approach to music.

In 1967 their first album, *The Grateful Dead*, appeared on the Warner Brothers label, taped on a three-track system. Recorded in Los Angeles during a three-night amphetamine frenzy, it has remained a good example of the up-tempo dance songs that the Grateful Dead were playing before they began to compose their own music. *Anthem of the Sun*, which followed the next year, consists of two long suites constructed from four studio sessions and eighteen live performances. For almost eight months, Lesh and Garcia worked on the mixing, using an eight-track system. After seeing what they could do with multiple systems, the Grateful Dead recorded *Aoxomoxoa* in 1969 on a sixteen-track system. Because of the complexity of Hunter's obscure, surreal lyrics and the Garcia-Lesh compositions that include "Cosmic Charlie," "Doin'

That Rag," and "St. Stephen," the cuts on *Aoxomoxoa* are seldom played live, even when crowds scream for them. It is still one of Garcia's favorite albums.

Recognizing that their recording efforts were not accurately reflecting the sound that the band had developed for their live shows, the group made *Live/Dead* in 1969. That double album includes a twenty-one-minute version of "Dark Star," in which the band explored multiple mood and tempo changes, and "The Eleven," named by Lesh for its unusual 11/4 time signature and in which Garcia and Lesh played relentlessly, building and falling finally into one of Pigpen's best performances of "Turn on Your Lovelight."

Workingman's Dead and *American Beauty*, recorded in 1970, represent the Grateful Dead's transition from the musical and spiritual storm of the late 1960s into the calmer setting brought by the 1970s. The usual acid-influenced jams of the first four albums gave way to a concentration on vocal harmony in simpler, narrative lyrics and to an acoustic bluegrass style on *Workingman's Dead*. That album includes such cuts as the rustic ballad "High Time," featuring Garcia on pedal-steel guitar, "Uncle John's Band," and "Casey Jones." *American Beauty* features a blend of acoustic and electric playing and mellifluous vocals on such cuts as "Friend of the Devil," on which David Grisman played mandolin; the country rocker "Sugar Magnolia"; "Till the Morning Comes," which exemplifies Garcia's fiddle-influenced guitar playing; and "Ripple," with lyrics, sung by Garcia, that recall passages from the *Book of Tao* and a perfect seventeen-syllable haiku-like chorus. While the Grateful Dead were making *American Beauty*—which went platinum—Garcia's mother died, and in the middle of rehearsing for *Workingman's Dead*, the band was arrested in New Orleans on drug charges.

To be completely and "weirdly" self-indulgent, Garcia decided to make a solo album. With the organist Howard Wales he made *Hooteroll?*, an instrumental jazz-rock album, in 1971 on Douglas records. Better known was his *Garcia*, released in 1972 on the Warner Brothers label, which features him on all instruments except drums, and on which he jumped from electric to acoustic to pedal-steel guitars in a great collection of Hunter-Garcia tunes. All of them are still highlights in the Grateful Dead's repertoire of concert jams.

Garcia's work in pedal-steel guitar inspired the band to round up John Dawson and David Nelson in 1970 to form an offshoot called New Riders of the Purple Sage, a more traditional country-oriented band that soon became independent, with new players. Together, they began a series of nationwide tours. The Riders would open, followed by a mostly acoustic set by the Grateful Dead, and the evening would end with a two-hour electric set by the latter. That segmenting concept has remained the format of the band's concerts, with Weir and Garcia alternating on lead vocals of straight versions of songs in the first set, an intermission for Deadheads to mingle, and a second set filled with spacey, open-ended jams. What song will emerge from such rainbow marathons depends on "whoever plays the strongest idea, or plays the same idea more than once," as Bill Kreutzmann told a *Down Beat* (November 1987) interviewer. At some point in the second half, Bill Kreutzmann and Mickey Hart break off into a percussion solo.

In 1972 the Grateful Dead traveled through Europe by bus. The result was *Europe '72*, a triple album that includes the songs "Jack Straw," "Sugar Magnolia," "I Know You Rider," "Truckin'," and "Ramble on Rose." *Bear's Choice* appeared in 1973, and though generally considered a routine album, it served as a memorial to Pigpen, who had died that year. His death led to the addition of Keith Godchaux on piano and his wife, Donna Jean Godchaux, on backup vocals. In March 1974 the band inaugurated its monstrous public-address system—a sixty-foot-long, forty-foot-high tower of speakers that required two stages to accommodate it and sixteen hours to assemble it. The system was built in response to fast-increasing audiences, but the twenty-five-ton physical and financial burden was packed away following a five-night run at the Winterland in San Francisco in October 1974.

The band established their own record company, Grateful Dead Records, in 1973, after their contract with Warner Brothers expired. From 1974 to 1976 the Grateful Dead suspended their touring to concentrate on recording projects. On their own label, the group released three albums: *Wake of the Flood* (1973), *Live from the Mars Hotel* (1974), and *Blues for Allah* (1975); two albums by Robert Hunter; an electric, heavily synthesized effort by Phil Lesh and Phil Lagin (*Seastones*); and a Grateful Dead documentary filmed in 1974 but not released until 1977 called *The Grateful Dead Movie*.

In 1975 Garcia and the short-lived bluegrass band Old & In the Way released *Old & In the Way*, a live recording from a performance at the Broadway House club in San Francisco in 1973. A high-spirited album, it includes the song "Panama Red" and a cover of the Rolling Stones' "Wild Horses." The following year, Hunter and Garcia collaborated on an album called *Cats under the Stars*, which Garcia looks upon as "his baby," and, though it fared worse in sales than any other of his solo projects, he has maintained that he never played as well on records by the Grateful Dead.

By 1977 Grateful Dead Records had folded, probably because the group lacked the business acumen to run it like a corporation. They made one final album on their label, *Steal Your Face* (which was "horrible," according to Garcia), before they moved back into touring and signed with Arista records. Their first venture for that label, *Terrapin Station* (1977), contains a long epic ballad interwoven with Grateful Dead music, Hunter lyrics, and opulent orchestration and shorter songs exemplifying the varied range that the band was exploring at the time.

The Grateful Dead and their fanatically loyal following invaded Cairo, Egypt in September 1978, fulfilling a long-held dream to play in front of the Sphinx and the Great Pyramid. The three-night extravaganza, attended by a crowd of mostly befuddled Egyptians, was coproduced by the band and the Egyptian Ministry of Culture, with all proceeds going to the Department of Antiquities and Jihan Sadat's charity for handicapped children. The oud virtuoso Hamza El Din opened the event and then was joined on stage by Nubian drummers and singers from the Abu Simbel club in Cairo. On the final night a total eclipse of the moon completed the mystical aura, yet the band, Garcia felt, did not play their best, though they admittedly had an incredible time.

When Garcia calls a performance terrible, he still finds it interesting musically and a means by which to measure the band's progress. Dismissing the past reputation of the Grateful Dead, he told Chris Vaughan in an interview for *Spin* (July 1987), "It doesn't do me any good to know we were once great. . . . The Grateful Dead is always in the process of becoming something . . . depending on the tune or on what's going on in the rest of the culture. We are of this time, of this society, so everything that happens touches us."

Also in 1978 the Grateful Dead released *Shakedown Street*, which Gary von Tersch, writing in *Rolling Stone* (March 8, 1979), called "an artistic dead end" but which proved to be a commercial success because of its hit single, "Good Lovin'," a song originally recorded by the Olympics and the Rascals. The album also includes the title cut; a reggaelike "Fire on the Mountain"; and a gospel-tinged "I Need a Miracle." The slick album Go to *Heaven* (1980) was followed by a double album of acoustic selections, *Reckoning* (1981), the product of concerts at the Warfield Theatre in San Francisco and Radio City Music Hall in New York City.

Before the release of their Top Ten album *In the Dark* (1987), the Grateful Dead took a seven-year sabbatical from studio recording as a group and focused their energy on touring and strengthening their corporate structure as a self-controlling business. Continuing to be the "outlaws of the music industry," as Fred Goodman termed them in *Rolling Stone* (November 30, 1989), the members of the Grateful Dead remained one of the top concert attractions in the United States throughout the 1980s.

In July 1986 Garcia collapsed into a diabetic coma, but he regained consciousness after twenty-four hours. The coma might have been brought on by his persistent weight problem and perhaps by his history of drug use, for he maintains that he has always had an addictive personality. Garcia compared his coma, in which he seemed to be "involved in some kind of incredible struggle," to a psychedelic experience.

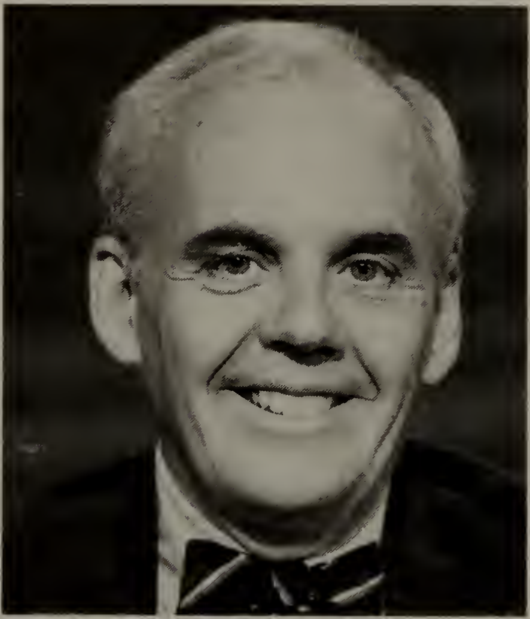
When not touring with the Grateful Dead, Garcia plays with his own band, the Jerry Garcia Band, whose only permanent member is the bassist John Kahn. In his concerts, which are typical Garcia, he draws heavily on his folk background and often slips into long acoustic segments. Because he became almost lethargic in such segments, the result was often a dull show, at least in 1978. By the end of 1986, however, Garcia was much healthier after his rehabilitation from drugs, and his shows took on a new vibrancy.

On Halloween in 1989 the Grateful Dead released *Built to Last*, an album on which each member of the group approached recording from a completely different angle. Each player worked in his own studio from one basic rhythm track, a process that Garcia called mechanistic on the surface, but one that he felt produced some interesting results, including songs with such timely concerns as drug addiction and world ecology. Calling the album "solid if unspectacular" in the *Nation* (December 4, 1989), Gene Santoro wrote, "It's not a great album, . . . [but] when they're playing as well as they're playing now, their balletic, democratic communication validates the old slogan: There is nothing like a Grateful Dead concert."

Interviewers have often described Jerry Garcia as a teddy bear, perhaps because of his warmth, his rotundity, and his ingratiating grin. Although he has trimmed himself down considerably since he was diagnosed as having diabetes, his frame is still a bit lumpy, and his once black clumps of long, wiry curls are now threaded with silver. He wears a worn, black T-shirt and sunglasses on stage. By his second marriage, to the former Carolyn Adams, he has two teenage children.

When Peter Watrous, interviewing him for *Musician*, asked Garcia the point of music, he said: "You need music. I don't know why, it's probably one of those Joe Campbell questions, why we need ritual. We need magic, and bliss, and power, myth, and celebration and religion in our lives, and music is a good way to encapsulate a lot of it." He has also said that "going onstage is like the moment of truth, the alpha point of the whole experience."

References: Chicago Tribune VI p11 Jl 5 '81 por; Melody Maker Mr 28 '81; Musician p60+ O '81 pors; N Y Times I p69 S 10 '89 por; Rolling Stone p26 Ag 28 '86, p88 Mr 9 '89; Washington Post B p9 D 27 '78 por; Gans, David. Playing in the Band (1985); Jackson, Blair. Grateful Dead (1983); Joseph, Peter. Good Times; An Oral History of America in the Nineteen-Sixties (1973); New Grove Dictionary of American Music (1986); Rolling Stone Interviews (1981); Who's Who in America, 1988–89



Gartner, Michael (Gay)

Oct. 25, 1938– Journalist; broadcasting executive.
Address: c/o NBC News, 30 Rockefeller Plaza,
New York, N.Y. 10112

The transition from print journalist to television-news executive has been a bumpy one for Michael Gartner, who was named president of NBC News at a time when the network was being pressured by its new parent company, General Electric, to convert its costly news division into a profit-making enterprise. It fell to Gartner to trim budgets, dismiss employees, and find new markets for news programming—tasks he has tackled with drive and dedication that helped him to become, in the words of the newspaper publisher David Kruidenier, "one of the half-dozen best newspaper editors in the country." In over thirty years as an editor, Gartner served as page-one editor of the *Wall Street Journal*, editor and then chief operating officer of the Des Moines Register and Tribune Company, general news editor of Gannett Communications, editor of the Louisville *Courier-Journal*, and editor of the Iowa *Daily Tribune*.

A third-generation newsman, Michael Gay Gartner was born on October 25, 1938 in Des Moines, Iowa, the son of Mary Marguerite (Gay) Gartner and Carl David Gartner, whose career with the *Des Moines Register* spanned four decades and culminated with a stint as editor of the *Sunday Picture* magazine. When he was fifteen, Michael Gartner obtained a job answering telephones for the sports department of the *Des Moines Register*. Exceptionally bright and capable, he learned the newspaper business from the ground up by working as a copy boy, dummying pages, and covering local athletic events during his high school years and summer vacations from college.

After receiving his B.A. degree in 1960 from Carleton College in Northfield, Minnesota, Gartner took a job with the *Wall Street Journal*, where he rose from reporter to writer and then to the prestigious position of page-one editor. "He was an inspirational force in the newsroom," a former coworker has recalled, as quoted in an article in *Manhattan, inc.* magazine (March 1989). Jennet Conant, the writer of that article, added, "He created an atmosphere of excitement and urgency; he was gifted at giving a story direction and was very free with a lacerating wit that kept everyone on his toes." Gartner also injected a lighter note into the normally staid *Wall Street Journal* by writing articles on popular trends, such as the rise and fall of the midiskirt. In 1969 he received his law degree from New York University Law School, which he had been attending at night, and though he has never practiced law, he is a member of the bar in New York and Iowa.

Gartner left the *Wall Street Journal* in 1974 to return to his native Iowa as the executive editor of the *Des Moines Register*. As his reputation as a top-notch editor grew (Jennet Conant noted that he is considered by many to be the finest editor the *Register* ever had), Gartner moved to the business side of the newspaper, becoming a vice-president in 1975, executive vice-president in 1977, and president and chief operating officer of the Des Moines Register and Tribune Company in 1978. By the end of the 1970s, the *Des Moines Register*—Iowa's only statewide newspaper—had a circulation of 209,000 daily and 392,500 on Sunday and was known for its solid reporting, lively style, and crusading zeal regarding issues of importance to Iowans, such as grain-export corruption, soil conservation, and railroad safety. "We cover the hell out of the state. We smother it," Gartner told a reporter for *Time* magazine in 1979. At the same time, he kept a vigilant eye on the Des Moines newspapers' balance sheets. His decision to close down the unprofitable afternoon edition of the Des Moines *Tribune* put hundreds of newspaper employees out of work and foreshadowed the personnel cuts that characterized Gartner's first year as the president of NBC News.

When Gannett bought the Des Moines Register and Tribune Company from the Cowles family in 1986 for $260 million, Gartner, who owned several thousand shares in the private company, became a multimillionaire. He himself had mounted an unsuccessful bid to buy the *Des Moines Register* in 1984, a move that cost him his job and ultimately resulted in the newspaper's going on the auction block two years later. Many newspaper people in Iowa were stunned by what they considered to be Gartner's disloyalty to the venerable *Register*, and for a time he considered leaving journalism to establish a pro bono law firm for First Amendment issues. Instead, in 1985 he became one of the founders of Midway Newspapers, a mini-media company that includes the Iowa *Daily Tribune*, five weekly papers, and ten shoppers' guides.

A year later Gartner was tapped by Gannett to manage the conglomerate's latest acquisition, the Louisville (Kentucky) *Courier-Journal*. During his one-year tenure, Gartner increased the newspaper's profits by trimming and reorganizing its staff, by giving it a new look and a breezier tone, and by folding its afternoon edition, the Louisville *Times*. In recognition of his achievements, Gannett then made Gartner a consultant to *USA Today*, its nationally circulated daily newspaper.

The announcement that Michael Gartner would succeed Lawrence Grossman as the president of NBC News in July 1988 took many television insiders by surprise, because as a lifelong print journalist, he was considered an unlikely choice to take on one of the most coveted positions in broadcast journalism. Gartner took the furor in stride, confidently telling a *New York Times* (July 28, 1988) reporter, "I've been a newsman all my life, and a news executive for the past several years. I understand news, I understand leadership, I understand business, and I understand creativity, and I think those are the four elements that make up NBC News." According to many media observers, it was Gartner's business acumen as well as his willingness to make budget and staff cuts that made him such an attractive candidate to General Electric, which had paid $6.4 billion in 1986 to acquire RCA, NBC's parent company.

NBC News was deeply in the red at the time of Gartner's appointment (according to one estimate, the division lost $80 million in 1988), in marked contrast to the healthy profits generated by the network's prime-time entertainment successes. During Grossman's four-year watch, NBC's *Today* show had overtaken ABC's *Good Morning America* as the most-watched early-morning newscast, weekly shows such as *Sunday Today* had been added to the network's roster of information programs, and the early-morning *NBC News at Sunrise* had been expanded, but NBC had been unable to develop a successful prime-time newsmagazine along the lines of CBS's *60 Minutes* and ABC's *20/20*. In addition, the network's evening newscast, *NBC Nightly News*, featuring Tom Brokaw, was consistently attracting fewer viewers than CBS's *Evening News* with Dan Rather and ABC's *World News Tonight*, anchored by Peter Jennings.

During his first months on the job, Gartner slashed NBC News's 1989 budget from $300 million to $245 million, leading one NBC executive to comment, "With all these cuts, can we cover the news seriously? I don't mean can we cover serious news, but can we cover news seriously?" For his part, Gartner pointed out that NBC's 1989 news budget was, as he put it, "well in excess of the news budget of the *New York Times* or the *Washington Post* or the *Los Angeles Times*. If we can't be first-rate journalists for $245 million, we have more problems than I know." In September 1988 he further streamlined NBC News by dismissing 110 employees, about half of whom had been hired to work in NBC's presidential-election unit and on the network's coverage of the 1988 Olympics. Staff reductions were also made at NBC's Paris, Cairo, Tokyo, Chicago, and Washington news bureaus, and low-rated news programs like *Before Hours* and *Main Street*, a monthly show for children, were dropped from the schedule.

In the wake of slashed budgets and depleted news bureaus, NBC lost several of its most experienced reporters, including Jack Reynolds, Steve Delaney, Richard Valeriani, and Chris Wallace (who defected to CBS after serving as NBC's White House correspondent for six years). The loss of Wallace came after Gartner, acting against the advice of NBC's senior division executives, closed the New York studio for the magazine program *Sunday Today*, so that the show could be produced in Washington in tandem with the popular public-affairs program *Meet the Press*. The move, which saved NBC about $1 million in production costs, meant relieving Wallace of his *Meet the Press* duties so that Garrick Utley, of *Sunday Today*, could preside over both shows. "We have continuity now for two shows," Gartner explained in December 1988, "that might prompt more affiliates to run them back to back. . . . We can also link ideas. For instance, if we're going to have a *Meet the Press* with the secretary of education, we might want to do an education piece on *Sunday Today*. We don't have to use *Meet the Press* time for setting up stories. We can use it for more questions and more answers."

Gartner's personnel problems at NBC continued into 1989. In March Connie Chung, one of NBC's most popular news correspondents, accepted a multimillion-dollar offer from CBS. NBC was able to woo the veteran newswoman Mary Alice Williams away from the Cable News Network for an estimated annual salary of $500,000, but it lost out to ABC in the scramble to sign *60 Minutes* correspondent Diane Sawyer, who had chosen not to renew her contract with CBS. When Bill Chesleigh, the executive producer of NBC's weekend newscasts, was dismissed in May 1989, ostensibly because the network wanted to move the weekend news base to Washington, more that 100 staff members signed a letter of protest.

Press reports took note of plummeting morale at NBC News, and the *Variety* reporter Verne Gay told Gartner that he had been called "cold-hearted" and "a newsman who thinks like an accountant"— characterizations that Gartner deflected by asserting: "To manage a place like this, to redirect it, and to restructure it means you're making decisions that are affecting the destinies of people. Any time you do that, there are some very tough decisions. As the bearer of those decisions, people who are affected don't think I'm a wildly wonderful person. But every decision I made I tried to make in a calm way that is ultimately for the benefit of NBC News, for the viewers, for the employees, for the owners, and for the community that we serve."

Although Gartner took some heat after CBS was first with live reportage of the student takeover of

Tiananmen Square in Beijing in May 1989, he nonetheless maintained that "our coverage was outstanding from the moment the troubles began. . . . Anybody who complains about our coverage of China is not looking at what we put on the screen." More troubling for NBC staffers and affiliates was the half-hour delay in the distribution of live reports of the devastating earthquake that struck the San Francisco Bay Area shortly after 5 P.M. local time on October 17, 1989. That snafu was one reason why NBC lagged nearly an hour behind its competition in providing earthquake coverage. Gartner frankly confessed that he did not think that NBC News had "a workable procedure for dealing with a crisis like this," a pronouncement that the *New York* magazine media columnist Edwin Diamond called "an astonishing admission for a major news organization in 1989." A former associate of Gartner's, as quoted by Diamond, commented, "What's network news if not to give coverage to its affiliates on the big story?"

Yesterday, Today, and Tomorrow, which aired sporadically between August 2 and November 28, 1989, represented NBC's sixteenth attempt to present a news magazine. The show not only failed to attract an audience but was widely criticized for its reliance on "re-creations" of events to flesh out a story, a technique that a *New York Times* television critic, Walter Goodman, called "journalistically dubious." While conceding that *Yesterday, Today, and Tomorrow* did not represent "hard news," Gartner nonetheless maintained that "a news division has room for featurish material." Before making its seventeenth stab at a prime-time news program, NBC decided to test the waters in 1990 with a series of irregularly scheduled specials "on the way Americans live in the nineties," with Jane Pauley as the host. Pauley, the popular coanchor (with Bryant Gumbel) of the *Today* show, had stepped down in January 1990 after Gartner and NBC News vice-president Dick Ebersol gave the newscaster Deborah Norville anchor status on the early-morning program. The incident did little to enhance Gartner's popularity with NBC News staffers or with the viewers, many of whom began tuning in to the competition.

In an effort to halt the program's alarming ratings slide, on May 15, 1990 Gartner announced that Joe Garagiola, a former host of *Today*, would rejoin the show as its second cohost to reestablish what Gartner called "a sense of family." "All our research showed that viewers felt *Today* had lost the atmosphere of a happy family," he explained, as quoted in *Newsweek* (May 28, 1990). "We thought Joe could restore that quicker than anyone. He's easygoing, he's kind, he's witty, and he's not a threat to anyone on the program." Hoping to win over young female viewers, Gartner named Faith Daniels news anchor of *Today* and appointed Katherine Couric its national correspondent.

Although Gartner's name, especially during his early months at NBC, was associated primarily with staff reductions and cost cutting, he was a key figure in the network's $10 million acquisition of 38 percent of Visnews, an international video news service, in November 1988. The deal allowed the network to sell news programming to Visnews's 400 clients in eighty-four countries throughout the world. It also considerably bolstered NBC's overseas presence without requiring additional staffing. As a result of that and other business moves, including forays into the home-video market, NBC News was expected to break even or make a profit in 1990. According to Gartner, *Adventures in Space*, a four-part series on the space program for home video and foreign syndication, was expected to net NBC about $500,000, enough to finance its bureau in Budapest, Hungary, which opened in August 1989. *NBC Nightly News* has remained in third place, but the program has reaped critical praise for its special sections, such as "Capital Watch" and "Assignment Earth." And in a notable recovery from its embarrassingly late coverage of the San Francisco earthquake, when the Berlin wall came down in November 1989, NBC had Tom Brokaw on the scene a full day before his CBS and ABC counterparts arrived.

A nationally recognized scholar on First Amendment issues, Gartner writes a viewpoint column for the *Wall Street Journal* every three weeks—a task that some observers believe compromises the appearance of neutrality that television-news executives are expected to maintain. Gartner agreed to confine his comments to press and free-speech issues after some NBC staffers objected to a politically tinged column calling Vice-President Dan Quayle "mediocre." He defended another widely criticized column, in which he took the United States Department of State to task for refusing to allow Yasir Arafat, the head of the Palestine Liberation Organization, to address the United Nations, by observing that "[the column] was quite proper—much like giving a speech on the First Amendment." Later, he told a reporter for the *Chicago Tribune* (December 25, 1988), "Everyone has views, and the professional does not let his views color his judgments. The thing that would concern me is if my views make life more difficult for an NBC reporter, but so far there's no evidence of that."

Gartner's interest in the First Amendment spurred him to challenge the United States Information Agency's policy of denying the American public access to Voice of America editorials that are broadcast to 130 million people in forty-three languages throughout the world. Reporters and scholars were permitted to take handwritten notes of Voice of America transcripts in the United States Information Agency office in Washington, but they were forbidden to quote directly from the material. After trying for five years to get that policy changed, Gartner sued the USIA in federal court in June 1988. His case was dismissed by United States District Judge Donald O'Brien in October 1989, but only after the USIA had agreed that any American can gain access to, copy, and use information from Voice of America transcripts. "I think that means there is more freedom of the press in this country, and I'm intensely interested in that," Gartner told a *Chicago Tribune* (November 21, 1989) reporter.

Short and trim, Michael Gartner has blue eyes, thinning white hair, and a penchant for wearing bright bow ties and suspenders, making him look like "the quintessential newspaper editor in a Norman Rockwell painting," according to Jennet Conant. He remains the editor and part-owner of the Iowa *Tribune*, an association that he has emphasized by affixing a green plastic mailbox marked "The Daily Tribune" to the wall outside his NBC office. Since May 25, 1968 he has been married to Barbara McCoy, a former copy editor for the *Wall Street Journal*. Their three children, Melissa, Christopher, and Michael, attend school in Des Moines, where the Gartners own a home and where, in Michael Gartner's words, "a guy can watch his kids play soccer and talk to some other guy from the Firestone plant." On weekdays, Gartner lives in an apartment in New York City. He is one of sixteen members of the Pulitzer Prize Board, which annually presents the coveted awards in journalism and arts and letters. His thrice-weekly syndicated column on language, "Words, Words, Words," appears in fifty newspapers throughout the United States.

References: Chicago Tribune V p1+ D 25 '88 pors; New York 21:110+ Ag 22 '88 por, 22:24+ N 6 '89 por; Newsweek 114:86+ O 16 '89 por; USA Today D p1+ N 28 '89 por; Variety p59+ Ag 3 '88, p51+ Ag 9-15 '89 pors; Who's Who in America, 1988-89

Getty, Estelle

July 25, 1923- Actress. Address: c/o Green/ Siegel & Associates, 8730 W. Sunset Blvd., #470, Los Angeles, Calif. 90069-2210

Of the four veteran actresses who make up the cast of NBC's hit situation comedy *The Golden Girls*, Estelle Getty, who plays the tart-tongued octogenarian Sophia Petrillo, has come to be most closely identified with the show's bawdy brand of humor. Revolving around the adventures of a quartet of widowed or divorced women over the age of fifty-five who share a house in Miami, *The Golden Girls* has been a consistent ratings triumph since its debut in 1985, collecting a string of Emmy awards along the way. Unlike her three costars, Beatrice Arthur, Betty White, and Rue McClanahan, each of whom had already appeared in a successful sitcom, Estelle Getty had no previous experience in that genre, having been a relatively unknown stage actress for almost forty years before getting her first noteworthy role, as Mrs. Beckoff, the meddlesome Jewish mother, in Harvey Fierstein's Tony Award-winning play *Torch Song Trilogy*. That achievement prompted the developers of *The Golden Girls* to invite her to audition for the role of Sophia, even though the character is some twenty years her senior. (Getty wears several layers of makeup and a white wig when playing Sophia.) Unperturbed by the fact that she did not attain celebrity until she was in her sixties, she told Pamela Lansden in an interview for *People* magazine (March 31, 1986): "People who make it to the top when they're young have to worry about staying there. The nice thing about making it at this stage is that I don't have to worry about staying up here that long."

Estelle Getty was born Estelle Scher on July 25, 1923 in New York City, the daughter of Sarah Scher and Charles Scher, both of whom were Jewish immigrants from Lemberg, Poland. Her father founded a glass business that enabled his family to live comfortably on Manhattan's Lower East Side. When Estelle was four, her parents took her to see a vaudeville show at the New York Academy of Music. "I was stunned," Getty wrote of that experience in her autobiography, *If I Knew Then What I Know Now . . . So What?* (1988). "I had found my world. . . . My life changed that day. . . . I realized I belonged with those people up on the stage. So I invented myself. I became an actress in my heart and soul. And that's how it's been for my entire life." At the age of six, she began taking weekly lessons in singing, dancing, and elocution at a local settlement house, so that she might someday become an actress, like her first idol, Claudette Colbert.

As a teenager, Estelle Getty performed a standup comedy routine for two summers at a Catskill Mountains resort, earning her keep by working in the children's dining room. Female comics were a rarity at that time, however, and Getty was not well received, though, as she admitted in her autobiography, the lack of humor in her act was at least partly to blame. Yielding to her parents' request that she enter a more conventional line of work, she took a secretarial job but continued to audition for plays and to study acting at the New School for Social Research and the Herbert Berghof Studio, both in New York City. "I would think of myself as an actress who worked in an office, but actually I was a secretary who worked in the theatre," Getty explained to Pamela Lansden.

For the next forty years, Estelle Getty acted in almost every imaginable venue: community, Yiddish, experimental, and dinner theatre, in summer stock, and Off-Broadway. During most of that period, she continued to supplement her income by working as a secretary. "I knew a lot of young, struggling writers," she recounted in her autobiography, "and I would perform their works all around New York, usually for free, just to get their plays mounted." Like most work-hungry actors, she occasionally found herself performing in some rather bizarre productions. One play that she appeared in had the rather offbeat title *Under the Bridge There's a Lonely Place with Gregory Peck and Me*. "It had absolutely nothing to do with a bridge, a lonely place, or Gregory Peck, and none of us knew who 'Me' was," she joked in her autobiography. "No one could figure it out, including the critics, who savaged it."

In the late 1960s Getty appeared in a play, the title of which she can no longer recall, that required her to wear a housecoat and rubber boots and to carry a whip. Another character wore a dog suit. When the cast and director found it difficult to interpret the play, they called in the playwright for some enlightenment. "We asked her if we were going in the right direction," Getty explained to Frank Sanello, who profiled her for the *Chicago Tribune TV Week* (July 30, 1989), "and she said, 'Listen, I gotta level with you. When I wrote this thing, I was doing a lot of acid, and I have no idea what I was writing about, so do what you want.'" Estelle Getty made her Off-Broadway debut in *The Divorce of Judy and Jane*, a drama about a group of lesbians, which had its premiere at the Bijou Theatre on April 26, 1972 and closed just four days later.

Estelle Getty met Harvey Fierstein in 1978, when she attended a performance of *The International Stud*, the first unit of what would later become his *Torch Song Trilogy*, at New York's La Mama Experimental Theatre Club. Impressed by the play, she went backstage after the performance and introduced herself to Fierstein. "Shortly thereafter, I began to see Harvey socially," she told William B. Collins of the *Chicago Tribune* (November 29, 1984). "We had great times together. Harvey thought I was very funny, and I thought he was very funny." Equally taken with *Fugue in a Nursery*, the second play in the trilogy, Getty asked Fierstein to write a part for her in his next play. "You're such a hotshot playwright," she has remembered saying to him, "why don't you write a play with a mother in it, and I'll play her?" Within a year, Fierstein had written *Widows and Children First*, which has as one of its characters the intrusive mother, Mrs. Beckoff. "Whether he had me in mind or not I don't know," Getty told William Collins. "He had never seen me work on the stage. But I think he had a certain intuitive trust that it was something I could do." Acting on his intuition, Fierstein offered the role to her without an audition.

Widows and Children First opened at La Mama on October 24, 1979. As he had in the first two plays in the trilogy, Fierstein portrayed the central character, Arnold Beckoff, a homosexual and a professional female impersonator. In *Widows and Children First*, Arnold tries to come to grips with the murder by a gang of homophobes of his former lover, Alan, while proceeding with his and Alan's plan to adopt a delinquent homosexual teenager named David. The play reaches its climax during Arnold's showdown with his uptight and domineering mother, who has come to visit him from Miami. Mrs. Beckoff acknowledges her son's homosexuality but refuses to accept it, hoping that he will someday become heterosexual. Her opening line, "I am the mother," sets the stage for her confrontation with the wisecracking Arnold, who, at one point, tells her, "I just think of how you would solve the problem, . . . and then I do the opposite." Unable to understand how Arnold could be so despondent over the death of Alan, Mrs. Beckoff also objects to her son's adoption of David, believing that Arnold's homosexuality makes him unfit to be a parent and also mistakenly suspecting that he and David are lovers.

Fierstein conflated *The International Stud*, *Fugue in a Nursery*, and *Widows and Children First* into one play, *Torch Song Trilogy*, which began its run at the Off-Off-Broadway Richard Allen Center in the fall of 1981. Enthusiastic about the play in general, critics gave all of the actors, including Estelle Getty, high marks for their performances. "Estelle Getty is the most endearing Jewish mother to be seen on the New York stage since Molly Picon, only prettier and more believable," the syndicated columnist Rex Reed wrote in the New York *Daily News* (November 11, 1981). "I went away from *Torch Song Trilogy* feeling uplifted, enriched, and thoroughly entertained." In his review for the *New York Times* (October 1, 1981), Mel Gussow credited Estelle Getty with being "perfect as a mastodon of a mother."

On January 12, 1982 *Torch Song Trilogy* moved to the Off-Broadway Actors Playhouse in Greenwich Village, where it ran for 117 performances. Advancing to Broadway's Little Theatre on June 10, 1982, the play continued to sell out almost every performance before closing nearly three years later, on May 18, 1985. In 1984 Estelle Getty joined the touring company of *Torch Song Trilogy*, which performed the play in Washington, D.C., Los Angeles, and other cities. Reviewing a performance at the Warner Theatre in Washington for the *Washington Post* (September 20, 1984), David Richards noted that "while Getty seems to want to portray a Jewish mother to end all Jewish mothers, she does deliver her zingers with the timing of a seasoned stand-up comic." Richards also called attention to her insight into the more serious "emotional truth" of *Torch Song Trilogy*: "When the chips are down and the quips are spent, you can see her wrestling with her fears, her doubts, [and] her disappointments." For her work in the Washington production of *Torch Song Trilogy*, Estelle Getty received the 1985 Helen Hayes Award, which is bestowed annually for achievement in professional theatre in Washington, as the best supporting performer in a touring production.

Estelle Getty had small roles in the films *Tootsie* (1982), *The Chosen* (1982), and *Protocol* (1984) and in the made-for-television movies *No Man's Land* and *Victims for Victims: The Theresa Saldana Story*, both of which aired on NBC in 1984. Her portrayal of Mrs. Beckoff in *Torch Song Trilogy* led to her being cast in the Peter Bogdanovich film *Mask* (1985), playing the mother of a woman (Cher) whose son (Eric Stoltz) is afflicted with a rare congenital disease. The film received mostly positive notices, and the performances of Estelle Getty and Richard Dysart, who played her husband, were singled out for special praise by Vincent Canby in his *New York Times* review of March 8, 1985. In the made-for-television movie *Copacabana*, which was telecast on CBS on December 3, 1985, Getty portrayed the "fiercely supportive" mother of Tony Starr (Barry Manilow), a struggling singer and composer in the 1940s. She took the part of the department-store owner Claire Timkin in *Mannequin* (1987), a coolly received love story about a Pygmalion-like window dresser (Andrew McCarthy) and one of his creations (Kim Cattrall), who, like Galatea, comes to life in his presence.

Estelle Getty suspects that her appearance in the Los Angeles production of *Torch Song Trilogy* led to her invitation to audition for *The Golden Girls*. When she read the script for the pilot episode, she naturally assumed that she was being considered for the role of the middle-aged schoolteacher Dorothy, which was eventually assigned to Beatrice Arthur, and she was stunned when her agent informed her that she would be reading for the part of eighty-year-old Sophia, Dorothy's mother. Although the show's producers were impressed by Getty's reading, they told her that they thought she might be too young to play Sophia convincingly, but they invited her back for three subsequent auditions. She probably got the part because she showed up for the final reading dressed in clothes she thought Sophia might choose—checked polyester dress, laced-up orthopedic shoes, straw hat, pocket-book, and gloves. She also whitened her hair and had herself made up to appear to be Sophia's age. She performed the final audition before Susan Harris, the show's creator, and several NBC executives, including Brandon Tartikoff, the network's programming chief. The group applauded at the end of her reading, a rarity at an audition, and that night her managers phoned her to tell her that she had won the part.

As originally conceived, the permanent cast of *The Golden Girls* was to consist of only three actresses: Beatrice Arthur, as the authoritarian Dorothy; Betty White, as the scatterbrained Rose; and Rue McClanahan, as the man-hungry Blanche. But when the pilot was made, audience reaction to Sophia, who comes to stay with the three women after her retirement home burns down, was so positive that she was introduced into the script as a regular character. Unlike the concepts for most television shows, which have their genesis at production companies, the idea for *The Golden Girls* originated at NBC in the mind of Brandon Tartikoff. After reading statistics indicating that, as of 1984, about 37 percent of all Americans were forty-five years of age or older, Tartikoff asked Susan Harris, the creator of such successful situation comedies as *Soap* and *Benson*, to develop a show based upon older people.

When *The Golden Girls* made its debut on September 14, 1985, it ranked first in the Nielsen ratings for that week, and it remained near the top of those all-important rankings throughout its first season. The show also scored a hit with a majority of television critics, who, like Arthur Unger of the *Christian Science Monitor* (September 12, 1985), found it to be "adult, literate, witty, poignant, funny, and . . . honest." Estelle Getty, who was assigned many of the show's most hilarious lines, was termed "absolutely brilliant" by Kay Gardella of the New York *Daily News* (September 19, 1985). Concurring in that opinion, Tom Shales of the *Washington Post* (September 14, 1985) observed that "Getty's deadpan stands out in the hyperbolic surroundings, and her character seems the most cherishable, if only because we expect old ladies to be devastatingly blunt."

In spite of those accolades, *The Golden Girls*'s often ribald subject matter and its prodigal use of bathroom humor was frowned upon by some viewers and critics. Writing in the *Wall Street Journal* (December 2, 1985), Martha Bayles charged that the show "makes daffy humor out of all the negative aspects of aging, but cannot effectively point up the positive," and she took the writers to task for the "gimmick" of attributing Sophia's abrasiveness to a small stroke that had destroyed the part of the brain that censors the tongue. "In other words," Bayles wrote, "she's not wise; she's mentally incontinent. Instead of an oldster who can help us see the genuine humor of life, we get a caricature who blurts out rude comments about sexual and other bodily functions because her noggin isn't working too well." Discussing negative reactions to Sophia with Clifford Terry of the *Chicago Tribune TV Week* (February 16, 1986), Estelle Getty said of her character, "I think she's a smart, strong, feisty woman. She's a fighter, she's a lover, she *cares*. Now I'll admit I'm not sure if I'd forgive someone myself for saying those things unless they *had* had a stroke. I think there are people who use barbs as gratuitous put-downs. I don't like rudeness, and I loathe cruelty. But I don't think that Sophia is really rude or cruel. I just think she's a funny lady."

The Golden Girls received an Emmy Award as television's best comedy series in both of its first two seasons on the air. In addition, three of its stars (Betty White in 1986, Rue McClanahan in 1987, and Beatrice Arthur in 1988) captured the Emmy for best leading actress in a comedy series. Estelle Getty shared the 1986 Golden Globe Award for best actress in a comedy series with Cybill Shepherd of ABC's *Moonlighting*, and, in 1988, she won the Emmy Award for best supporting actress in a comedy series.

The diminutive Estelle Getty is "somewhere under five feet" and "somewhere under ninety pounds." To stay in shape, she works out daily on a stationary bicycle. "If I didn't use it my legs would atrophy," she told Stu Schreiberg of the syndicated newspaper supplement *USA Weekend* (February 6–8, 1987). The actress is, by her own admission, a hypochondriac and a confirmed pessimist who worries constantly. "Some people play racquetball. I worry," she revealed in *If I Knew Then What I Know Now . . . So What?* "Even when things are going well, I worry about what might go wrong. And on those rare occasions when I have *nothing* to worry about, I worry about that." Like Sophia Petrillo, Estelle Getty has a quick, sometimes biting sense of humor. "People ask me how much of myself is in the character," she commented during her interview with Clifford Terry, "and I really don't know. A lot, I guess. But I'm an actress. I can't describe how I act. I just *do*."

Estelle Getty has been married to Arthur Gettleman (her stage name is a shortened version of his surname) since December 21, 1947 and is the mother of two sons: Carl, a writer, computer programmer, and inventor; and Barry, an administrative engineer for a general contractor. Her husband operates the glass business that her father founded. The company is now located in Miami, where Gettleman resides. Estelle Getty, meanwhile, lives in a two-bedroom apartment in Hollywood, and, though she talks to her husband daily by telephone, she sees him only during *The Golden Girls*'s yearly four-month hiatus. Cooking is Estelle Getty's lone avocational interest. Surprisingly, about half of her fan mail comes from children. "Kids love Sophia's irreverence," she explained to Stu Schreiberg. "Maybe they like the fact that I'm so little and Bea [Arthur] is so big, yet I put her down. I say terrible things to everyone and get away with it. And no one says bad things to me."

References: Chicago Tribune TV Week p3+ F 16 '86 pors, p3+ Jl 30 '89 pors; People 25:44+ Mr 31 '86 pors; USA Weekend p8 F 6–8 '87 pors; Washington Post D p1+ Mr 14 '86 pors

---

Ginzburg, Natalia

July 14, 1916– Italian writer. Address: Piazza Campo Marzio 3, Rome, Italy

One of the most prominent Italian authors of the postwar era, Natalia Ginzburg has had a long and distinguished literary career as a novelist, short-story writer, critic, dramatist, biographer, journalist, and translator. Her work has recently been acquiring a wider audience in the United States, reflected by the fact that, between 1987 and 1990, nine of her books appeared in new American editions. Mainly concerned throughout her career with the family, Ginzburg has an "ear . . . tuned in to the subtlest frequencies of domestic life, its accents, its gestures, its ups and downs and constant contradictions," as Annapaola Cancogni once pointed out in the *New York Times Book Review*. As befits her pessimistic vision, her understated, colloquial, and unadorned style penetrates to the heart of her characters, whose inner lives are strained and distorted by repeated frustration and loss. Since 1983 she has somehow found time to serve in the Italian parliament as a member of a left-wing political party.

Natalia Ginzburg was born on July 14, 1916 in Palermo, Sicily, the daughter of Carlo Levi, a professor of anatomy at the university who came from Trieste, and Lidia (Tanzi) Levi, a native of Milan. Natalia was the youngest of five children, three of them boys. When she was three the family moved to Turin, where they lived throughout the rise of Mussolini's Fascist movement. In her memoir *Lessico famigliare*, she recreated the austere family atmosphere in which she grew up, presided over by a despotic and bullying father. By the time she was ten, she recalled in an essay entitled "My Vocation," she knew that she wanted to be a writer. At that age she began to write poetry, and during her teenage years she completed three or four novels, including "one that was very long and complicated with terrible stories of kidnapped girls and carriages." Because she took little interest in her formal schooling, she had failed in Latin, Greek, and mathematics by the time she was seventeen. But she then began to write short stories, which became her main interest for the next six years, and her first stories appeared in the review *Solaria*, which was published in Florence, when she was only eighteen.

During that time Natalia Ginzburg became part of an anti-Fascist circle in Turin. Members of her family, who were both Jewish and socialists, were naturally opposed to Mussolini, and her father and one of her brothers were briefly imprisoned by the Fascists in 1934, though another brother managed to make a spectacular escape. In 1938 she married the leader of the anti-Fascist group, the Russian-born Leone Ginzburg, a professor of Russian literature who, apart from his political activism, worked as an editor in the fledgling publishing house of Giulio Einaudi.

In what was officially known as "compulsory residence," the Ginzburgs and their two children were forced by the Fascists to live in a small town in the Abruzzi in 1940. In 1943 Leone returned to Rome, where he published an underground newspaper, and Natalia joined him in November, after a dangerous journey through occupied Italy. Twenty days after their reunion, Leone was arrested, imprisoned, and tortured by the Gestapo. He died in the infirmary of the Regina Coeli prison in Rome on February 5, 1944.

After the end of World War II, Natalia Ginzburg worked as a consultant for the Einaudi publishing house in Turin and pursued her literary career. Einaudi, the publisher of most of her books, had already released her first short novel, *La strada che va in città* (1944; translated as *The Road to the City*, 1949), which because of her Jewish name appeared under the pseudonym Alessandra Tornimparte. The story is narrated by Delia, a seventeen-year-old girl who becomes romantically involved with Giulio, a doctor's son, partly because of his wealth and high social position. When Delia becomes pregnant, Giulio is obliged to marry her. But in allowing herself to be seduced by glamour, Delia rejects Nini, an impoverished intellectual who genuinely loves her and who is destroyed by losing her. The novel had what Ginzburg has called "a moderate success."

Another short novel followed in 1947: *È stato cosí*, which was published in the United States as *The Dry Heart* in 1949. It opens with the young female narrator murdering her husband by shooting him between the eyes with his own gun. She then tells in flashbacks the story of her courtship and her slowly deteriorating marriage to a man who was really in love with a married woman with whom he had been having a long and secret affair. When English translations of those two early novellas first appeared, Natalia Ginzburg's work evoked a lukewarm response from American reviewers, but when they were reprinted in 1990, she was much more widely known and appreciated. The reissued novellas were praised by Michiko Kakutani in the *New York Times* (April 17, 1990) as "nearly translucent writing—writing so clear, so direct, so seemingly simple that it gives the reader the magical sense of apprehending the world for the first time."

Natalia Ginzburg's first full-length novel, *Tutti i nostri ieri* (1952), was translated under various titles: *A Light for Fools* (1956), *Dead Yesterdays* (1956), and *All Our Yesterdays* (1985). Set in Italy in World War II and alternating between the industrial North and the backward rural South, the novel focuses on the intertwined lives of seven young people from two neighboring families in the North. Calling it a "serious, subtle, and very entertaining book," Isabel Quigly noted in the *Spectator* (August 24, 1956) that Natalia Ginzburg "has an extraordinary gift for what you might call cumulative characterization—a method that dispenses almost entirely with description and builds up solid and memorable people by the gradual mounting up of small actions, oblique glances, [and] other people's opinions." In an article entitled "The Narrative Strategy of Natalia Ginzburg" in the *Modern Language Review* (October 1973), Clotilde Soave Bowe argued that *Tutti i nostri ieri* has "a maturity and fluency that make it . . . one of the writer's greatest achievements." Bowe indicated that the novel contains most of Ginzburg's recurring motifs, including seduction, a marriage of convenience that ripens into love, suicide, the solitude of death, and the "obsessive preoccupation with holidays, clothes, and motor cars of a prosperous bourgeoisie." Bowe also mentioned that *Tutti i nostri ieri* is the only Ginzburg novel that ends on an upbeat note, since it implies that coming generations may profit from the lessons learned by Ginzburg's contemporaries through bitter experience.

The novellas *Valentino* (1951) and *Sagittario* (1957), which were published in English as *Valentino and Sagittarius* (1988), are uncompromising stories of betrayal, loneliness, and loss. Valentino is a promising medical student who marries a rich but unattractive woman. The marriage fails, and, as Clotilde Soave Bowe put it, "all the characters return to a position inferior to the point from which they started out." Similarly, in *Sagittarius*, an eccentric and bored middle-aged woman neglects her sick daughter and wastes her savings on a quixotic scheme to open an art gallery.

Le voci della sera (1961; translated by D. M. Low as *Voices in the Evening*, 1963) centers on a factory-owning, liberal-minded family in a village in Piedmont during and immediately after World

War II. Its main plot concerns the narrator, twenty-seven-year-old Elsa, whose hopes for happiness in marriage are destroyed when her fiancé, Tommasino, rebels against family expectations and breaks off their engagement. In that short and spare novel, Ginzburg's minimalist style is well suited to her preoccupation with the mundane incidents of daily life and with the way in which small failures and minor shortcomings eventually create the larger personal tragedies that lie beneath the tranquil surfaces of ordinary existence. When the novel was reprinted in 1989, Thomas Mallon commented in *New York Newsday* (October 31, 1989): "This mournful little novel is remarkable for the way in which Ginzburg presents a great many stories and characters without ever seeming to rush. . . . For all that happens to the DeFranciscis, and finally to Elsa, there is a sense of Chekhovian timelessness that makes *Voices in the Evening* very sad but curiously satisfying." The flattering comparison to Chekhov is one that has been made by other critics and reviewers since Natalia Ginzburg's fiction first began to appear in the United States.

Le piccole virtù (1962; translated as *The Little Virtues*, 1989) is a collection of eleven short essays written by Ginzburg between 1944 and 1962. The autobiographical essay "Winter in the Abruzzi" describes her life with her family in their forced exile during the war years—a time of happiness, ended by the tragedy of her husband's death. The following passage resonates with the philosophy of life underlying most of Ginzburg's fiction: "Our dreams are never realized, and as soon as we see them betrayed we realize that the intensest joys of our life have nothing to do with reality. No sooner do we see them betrayed than we are consumed with regret for the time when they glowed within us. And in this succession of hopes and regrets our life slips by." The other essays in the collection cover a wide range of topics: Ginzburg's friend, the Italian writer Cesare Pavese; her second marriage; her observations of England, where she lived for periods during the 1950s and 1960s; human relationships; and reflections on her literary vocation. "I do not . . . know much about the value of the results [my vocation] has given me or could give me: or it would be better to say that I know the relative though not the absolute value of the results I have already obtained," she observed. "When I write something I usually think it is very important and that I am a very fine writer. I think this happens to everyone. But there is one corner of my mind in which I know very well what I am, which is a small, a very small, writer."

Lessico famigliare (1963; translated as *Family Sayings*, 1967) is an unconventional memoir of Ginzburg's family and career, from her childhood in Turin, through the rise of Fascism and the outbreak and aftermath of World War II, to her second marriage, in 1950. The book is difficult to classify in terms of genre since, though founded on real events, she requested in her preface that it be read as if it were a novel. Like Ginzburg's fiction, the memoir gives the supposedly insignificant day-to-day family interactions as much prominence as the larger events of death, separation, and war, and it cannot really be considered an autobiography, since she reveals so little about herself. The book is in fact dominated by Ginzburg's memories of her father, who is presented as an intolerant and overbearing man, though her deadpan narration of his idiosyncrasies provides some rich comedy. Isabel Quigly described *Lessico famigliare* as "one of the most memorably funny books about family life in Italy or anywhere else" in the London *Times Literary Supplement* (June 2, 1978), but she also found that Ginzburg's characters seemed "doomed to an everlasting melancholy." In Italy, *Lessico famigliare* won the prestigious Premio Strega prize for 1963.

Natalia Ginzburg has also distinguished herself as a playwright. Between 1965 and 1971 she wrote eight plays, including *L'inserzione* (1965), produced as *The Advertisement* in London at the Old Vic Theatre in 1968, and *Teresa*, published in Paris in 1970. A collection of her plays, *Ti ho sposato per allegria* (*I Married You for Happiness*), was published in Italy in 1966. According to Anne-Marie O'Healy, writing in *Canadian Journal of Italian Studies* (Spring 1986), her plays introduce themes not found in Ginzburg's earlier work, including "the disintegration of marriage and the family, as well as the absence of moral responsibility, emotion, memory, and hope in the world of today." O'Healy also argued that *Lessico famigliare* marked a watershed in Ginzburg's career. Up to that point her depiction of the family, though pessimistic, was "alleviated by a mood of gentle irony or melancholy." But in subsequent work her mood darkened into one of "unrelenting despair," and she looked back nostalgically to "the disciplined stability of the patriarchal family."

Ginzburg's next novel was *Caro Michele* (1973; translated as *No Way*, 1974, and *Dear Michael*, 1975). Set in the 1970s, it is an epistolary novel about an exiled political activist, told mainly through the correspondence between him and his family and friends. *Caro Michele* was admired by American reviewers, including Martin Levin, in the *New York Times Book Review* (September 1, 1974), who made the customary comparison to Chekhov. L. E. Sissman, writing in the *New Yorker* (October 21, 1974), called *Caro Michele* a "remarkable" and "wonderful" book whose theme is the "maddening vagueness" of the characters, who are unwilling "to commit [themselves] to any relationship, to any ideal," but who are nevertheless "real and individual and fascinating through the technical gifts of the author." John Thompson, in assessing *Caro Michele* for the *New York Review of Books* (January 25, 1975), remarked on the "frozen despair" in which its characters live, "a kind of weather they live in as though there were no other, and no getting out of it."

That bleak perspective is also apparent in Ginzburg's novellas *Borghesia* and *Famiglia*, which were published together in Italy as *Famiglia* (1977) and as *Family* (1988) in the United States. In both stories, the protagonists are unknowingly suffering from terminal cancer, and the stories end with their respective deaths. According to a *Publishers Weekly* forecast (September 16, 1988), the novellas "rendered the essence of byzantine Italian family life and the ironies of existence."

Natalia Ginzburg's most recent novel, *La città e la casa* (1984; translated as *The City and the House*, 1987), tells a familiar Ginzburgian story of inadequate human relationships and failed quests for love and security. The principal relationship is that between Giuseppe, a middle-aged journalist who leaves his home in Rome to live with his brother in New Jersey, and Lucrezia, his married ex-mistress, who is about to be divorced. Daniel Harris in the *Nation* (December 5, 1987) analyzed the theme as being Natalia Ginzburg's "deeply conservative fear of the havoc caused by the loss of one's moorings in family and friends." Like *Caro Michele*, *La città e la casa* is an epistolary novel, which Ann Cornelisen, writing in the *New York Times Book Review* (September 13, 1987), called an "awkward device," complaining that creating ten correspondents who all "write in exactly the same, flat style, stretch probability and patience a bit far." She concluded that Ginzburg "forgot Henry James's dictum: the only obligation to which . . . we may hold a novel [is] that it be interesting." But her acerb response to Ginzburg's work proved to be a rarity among American reviewers, most of whom agreed with Rita Signorelli-Pappas, in *Women's Review of Books* (December 1987), that by telling the story through letters "Ginzburg achieves effects of poetic condensation and tension that carry . . . potent suggestive force."

In addition to her novels, Ginzburg has written *La famiglia Manzoni* (1983; translated as *The Manzoni Family*, 1987), a critical biography of the nineteenth-century Italian poet and novelist Alessandro Manzoni. The book re-creates Manzoni's family life by means of a combination of novelistic techniques and the transcription of family correspondence. *Mai devi domandarmi* (1970; translated as *Never Must You Ask Me*, 1973) and *Vita immaginaria* (Imaginary Life, 1974) are collections of essays. Isabel Quigly, the translator of *Mai devi domandarmi*, has observed that Ginzburg "fastens on some aspect of a situation, a character, a work of art—some aspect of its spirit, as a rule, often secret and unexpected—and, ignoring the obvious rest, explores it. This makes for lopsided criticism very often, but [also] for intuitions and surprises."

In 1983 Natalia Ginzburg, who is affiliated with the left-wing Sinistra Indipendenza party, became a member of the Italian parliament. "I did it because I like to learn about things. I like to learn about them so that I can write about them," she explained to Mary Gordon in an interview published in the *New York Times Magazine* (March 25, 1990). (Paradoxically, she has also been quoted as having said, "The only thing I know with absolute certainty is that I know nothing about politics.")

A work of nonfiction, Ginzburg's latest book is *Serena Cruz, o la vera giustizia* (Serena Cruz, or True Justice, 1990), which reviews the case of a Filipino girl, now four years old, who was taken away from her adoptive parents by the Italian authorities because the adoption had been technically illegal. In *Serena Cruz*, which has created fierce controversy in Italy, Ginzburg argued that the girl should be returned to her adoptive parents. The child's legal guardian asked Einaudi not to publish the book, and Ginzburg has faced criticism from many quarters. She decided to write *Serena Cruz*, she told Clyde Haberman of the *New York Times* (March 1, 1990), because the subject "touched [her] very deeply," and she believed it was an injustice to take the girl from a home where "she was happy and peaceful."

Natalia Ginzburg has two sons, Carlo and Andrea, and a daughter, Alessandra, by her first husband. In 1950 she married Gabriele Baldini, a professor of English literature at the University of Rome. They lived in Rome and London, where Baldini headed the Italian Institute of Culture, until his death, in 1969. When Ginzburg was interviewed in Rome, where she now lives, by Mary Gordon, Gordon wrote of Ginzburg's appearance: "She isn't European-looking, but Indian: Inca. There's something almost essentialist about her face; no prettifying touch has been applied to it. Her hair is short; she wears no makeup." Among her many other achievements, Ginzburg can number her translations of Proust and Flaubert into Italian.

References: N Y Times A p4 Mr 1 '90 por; N Y Times Mag p42+ Mr 25 '90 por; Contemporary Authors vols 85-88; Contemporary Literary Criticism vol 5 (1976), vol 11 (1979), vol 54 (1989); International Who's Who, 1990-91; World Authors 1950-1970 (1975)

Gossett, Louis, Jr.

May 27, 1936- Actor. Address: c/o Tri-Star Pictures, 1875 Century Park East, Los Angeles, Calif. 90067

Louis Gossett Jr. got his start in show business in 1953, when, as a seventeen-year-old without any professional acting experience, he won out over some 450 other applicants for the leading role in Louis Peterson's Broadway play *Take a Giant Step*. In the intervening thirty-seven years, Gossett has appeared in more than sixty theatrical productions, some twenty movies, four television series, and about twenty miniseries and made-for-television movies. Gossett's most notable film appearances have been in supporting roles in such movies as *A Raisin in the Sun*, *The Deep*, and *An Officer and a Gentleman*, for which he received an Academy Award as best supporting actor for his depiction of the no-nonsense drill instructor Sergeant Emil Foley. Gossett's four television series—*The Young*

Louis Gossett Jr.

Rebels, *The Lazarus Syndrome*, *The Powers of Matthew Star*, and *Gideon Oliver*—were short-lived, but he will long be remembered by viewers for his superlative depiction of Fiddler, the friend and mentor of Kunta Kinte in the landmark 1977 miniseries *Roots*, a performance that earned him an Emmy Award.

The only child of Louis Gossett Sr. and Helen (Wray) Gossett, Louis Gossett Jr. was born on May 27, 1936 in Brooklyn, New York. His father, who worked as a porter for the Brooklyn Union Gas Company for many years, eventually became the head of its billing department. His mother, whom Gossett has called the greatest influence on his life, was a domestic for most of her adult life, until she returned to school and obtained a nursing degree. She was also a neighborhood activist who later had a community center in Brooklyn named in her honor.

Raised in a predominantly Jewish neighborhood in the racially mixed Coney Island section of Brooklyn, Gossett has remembered his childhood as a happy time. "It was a very warm upbringing," the actor recalled to Ira Peck of the *New York Times* (February 20, 1966). "It was a very homey, folksy community, this Jewish neighborhood. . . . I lived in a six-family apartment house, and my neighbors were practically all Jewish. You'd go out and the kids would play ball with quite a lot of camaraderie. It was very New York. It was stickball in the street and punchball, and when you were younger, it was marbles and ring-a-lievio and hide-and-go-seek. It was a healthy childhood, especially living by the sea." A member of the first generation of his family to be born in the North, Gossett had an extended family of about thirty cousins, aunts, uncles, and grandparents, all of whom lived within three blocks of one another. The idyllic happiness of Gossett's childhood was shadowed by the alcoholism of many members of his family. As he explained to Tom Seligson of *Parade* (July 17, 1988), "I remember the whole family would get together at Palisades Amusement Park or Rye Beach. It was bittersweet, because there was a lot of fighting. And it always had to do with drinking. Whatever frustrations members of my family had, they took them out through alcohol. Most of my uncles, on both sides, died of alcoholism. And my father, who was an unhappy man, also drank too much."

Gossett attended P.S. 188 and Mark Twain Junior High School, where he was elected president of the student body. He then went on to Abraham Lincoln High School, where he was the president of the senior class and the star of the varsity show. He won letters in track, baseball, and basketball and was voted Lincoln High's best all-around athlete. He also played on a sandlot baseball team with Sandy Koufax, the future pitching star for the Los Angeles Dodgers. Gossett had wanted to become a professional basketball player, but when a leg injury forced him to sit out an entire basketball season, Gossett, at the urging of his English teacher, Gustave Blum, a former Broadway director, decided to audition for a part in the school play, *You Can't Take It with You*, the comedy by George S. Kaufman and Moss Hart. "I did it, and it was over," Gossett recalled to Tom Seligson. "I returned to the basketball team. . . . I forgot all about acting. But then the same teacher came to me six weeks later. He said they were looking for someone young and black for this Broadway play, *Take a Giant Step*. They'd been auditioning everyone. Would I go and meet the playwright?"

Selected over some 450 other contenders for the role of Spencer Scott, the seventeen-year-old hero of Louis Peterson's coming-of-age drama, Gossett made his Broadway debut, to ecstatic notices, on September 24, 1953 at the Lyceum Theatre. "Louis Gossett gives an admirable and winning performance as Spencer," wrote Brooks Atkinson, the resident drama critic of the *New York Times* (September 25, 1953). "The part is so long that it makes *Take a Giant Step* almost a character portrait. Mr. Gossett conveys the whole range of Spencer's turbulence—manly and boyish at the same time, wild and disciplined, cruel and pitying. It is a composite of opposite impulses." In his review of the same day for the *New York World Telegram and Sun*, William Hawkins called Gossett "a rare natural [who] understands the agonies of this youngster so well that he can project them with forthright comic values. It is a magnificent performance of a mammoth role." His work in *Take a Giant Step*, which ran for seventy-six performances, earned Louis Gossett the Donaldson Award as best newcomer of the year.

After graduating from high school in 1954, Gossett entered New York University (NYU) on an athletic-drama scholarship. Majoring in dramatic arts with a minor in pharmacy, Gossett also played on NYU's then outstanding varsity basketball team, where his teammates included the future professional players Tom ("Satch") Sanders, Cal Ramsey, and "Happy" Hairston. Continuing his professional acting career, Gossett appeared on such television programs as *The Big Story* (1954), *Philco Television Playhouse* (1954), and *The Day They Shot Lincoln* (1955). He also appeared as Kenny in the William Marchant comedy *The Desk Set*, which opened on Broadway at the Broadhurst Theatre on October 24, 1955 and ran for 254 performances, and as Absalom Kumalo in a 1957 Off-Broadway revival of the Kurt Weill musical *Lost in the Stars*.

On graduating from NYU in 1959, Gossett was drafted by the New York Knickerbockers of the National Basketball Association. Shortly after that, however, he was offered a role in Lorraine Hansberry's new Broadway play, *A Raisin in the Sun*, and he decided to abandon his basketball aspirations to concentrate on acting. The story of a poor black family on Chicago's South Side, *A Raisin in the Sun* opened at the Ethel Barrymore Theatre on March 11, 1959 to glowing reviews, and it received the award for best play of the season from the New York Drama Critics Circle. A popular as well as a critical success, it ran for 530 performances. Gossett was singled out for praise for his portrayal of George Murchison, the college student who courts the sister of the play's protagonist, Walter Lee Younger (Sidney Poitier).

Louis Gossett next appeared in Jean Genet's *The Blacks*, a "clown show" performed by black actors before a make-believe audience of blacks wearing white masks. The avant-garde play, which ran for thirty-one performances at the Off-Broadway St. Mark's Theatre, beginning on May 4, 1961, featured Gossett in the role of Edgar Alas Newport News. His other stage roles in the early and middle 1960s included Big-Eyed Buddy Lomax in *Tambourines to Glory*, a musical based on the Langston Hughes novel, which opened Off-Broadway at the Little Theatre on November 2, 1963; Zachariah Peterson in Athol Fugard's *The Blood Knot*, which had its New York premiere at the Off-Broadway Cricket Theatre on March 1, 1964; Frank in *Golden Boy*, a musical based on a play by Clifford Odets, which opened on Broadway at the Majestic Theatre on October 27, 1964; Paulus in *The Zulu and the Zayda*, a comedy by Howard Da Silva and Felix Leon, which began its Broadway run at the Cort Theatre on November 10, 1965; and Charles Roberts in David Westheimer's *My Sweet Charlie*, at the Longacre Theatre on Broadway, starting on December 6, 1966.

In the late 1960s and early 1970s, Gossett appeared as Willie Nurse in *Carry Me Back to Morningside Heights*, a comedy by Robert Alan Aurthur, which began its run on Broadway at the John Golden Theatre on February 27, 1968; as the ill-fated Congolese political leader Patrice Lumumba in Conor Cruise O'Brien's *Murderous Angels*, which tried out at the Mark Taper Forum in Los Angeles before moving to the Playhouse Theatre on Broadway on December 20, 1971 (Gossett received the Los Angeles Drama Critics Circle Award for his performance in that play); and as Henderson Josephs in Derek Wolcott's musical *The Charlatans*, which opened on May 23, 1974 at the Mark Taper Forum.

While appearing in *Golden Boy* in 1964, Gossett organized a group of young black actors who later formed the nucleus of the Negro Ensemble Company, the celebrated black theatre group that later staged several works by the playwright Charles Fuller, including the Pulitzer Prize-winning *A Soldier's Play* (1981). "In those days I lived on the Lower East Side of New York, and I knew the kids in the neighborhood," Gossett explained to Bart Mills of the *Guardian* (January 27, 1983). "You could tell when they were out of school, because there would be a rumble in the park. It occurred to me that the tools you acquire as an actor are like the things you ought to learn growing up—how to speak, how to handle yourself in general. So my partner and I got a grant of $17,500 from an antipoverty agency to create an acting school for these kids. We blew the dust out of this loft and enrolled eighty-six kids. At the end of the summer, we still had eighty-five of them." Throughout the 1960s, Gossett supplemented his acting income by working as a singer and a guitarist at such New York night spots as the Bitter End, Folk City, the Gaslight Club, the Black Pussy Cat, and Cafe Id. He also performed at Ciro's, the Purple Onion, and Sherry's in Los Angeles. A songwriter as well, Gossett wrote the antiwar anthem "Handsome Johnny," which was sung by Richie Havens at the Woodstock Festival in 1969.

Louis Gossett made his film debut in the screen adaptation of *A Raisin in the Sun* (1961). He performed exclusively onstage for the rest of the 1960s, before returning to films with *The Landlord* (1970). Based on a novel by Kristin Hunter, *The Landlord* is the story of a rich, young white man (Beau Bridges) who buys a tenement house in a black neighborhood in Brooklyn. Gossett played one of the tenants, a black militant who explodes with rage when he discovers that his wife is having an affair with the tenement owner. Later in 1970 Gossett appeared as the African houseboy Tembo in *The Bushbaby*, an adventure-travelogue of Africa. During the next several years, he appeared in a number of largely forgettable movies, beginning with *The Skin Game* (1971), in which he and James Garner were a pair of confidence men roaming the pre-Civil War South. Gossett's next role came in *Travels with My Aunt* (1972), an adaptation of the Graham Greene novel about a middle-aged accountant (Alec McCowen) and his adventures during a trip through Europe with his eccentric aunt (Maggie Smith). Gossett took the supporting role of Wordsworth, the aunt's constant companion.

Gossett's other film credits from the early and middle 1970s included *The Laughing Policeman* (1973), in which he played Larrimore, a detective pursuing a mass murderer; *The White Dawn* (1974), an adaptation of James Houston's novel about three whaling seamen from New England who, during an Arctic hunt, become separated from their ship and are rescued and nursed back to health by Eskimos; *The River Niger* (1976), an adaptation of Joseph A. Walker's 1973 Broadway play about a Harlem family, in which Gossett portrayed Dudley Stanton, the family's generous doctor friend; *J.D.'s Revenge* (1976), a demonic-possession thriller, featuring Gossett as a fire-and-brimstone preacher; and *The Choirboys* (1977), from Joseph Wambaugh's best-selling novel about the escapades of a group of Los Angeles police officers. Gossett scored the biggest commercial success of his career to that date with *The Deep* (1977), an adaptation of Peter Benchley's novel about a couple who discover a sunken treasure while vacationing in Bermuda and fight to keep it out of the hands of Gossett's Henri Cloche, a sinister Haitian drug dealer and voodoo chief. Although lambasted by most critics, *The Deep* was one of the year's top-grossing films.

A major turning point in Louis Gossett's career came when he was cast in *Roots*, the twelve-hour television adaptation of Alex Haley's best-selling book about his family's history, which aired on ABC for eight consecutive nights, beginning on January 23, 1977. Gossett was acclaimed for his portrayal of Fiddler, the friend and mentor of the film's protagonist, Kunta Kinte (LeVar Burton), a youth who is captured by slave traders and taken to the New World. The actor felt a special empathy for the role, since his great-grandmother was born a slave on a plantation in Georgia and lived to be more than 100 years old. "I learned a lot about my family history from her," Gossett explained to Dick Russell of *TV Guide* (April 8, 1978). "*Roots* wasn't acting. It was a celebration of my family, of my roots, of what I'd heard. I took the voice of Fiddler from my grandfather."

The part of Sergeant Emil Foley, the hard-as-nails drill instructor in the hugely successful service romance *An Officer and a Gentleman* (1982), was written with a white actor in mind, but after the director, Taylor Hackford, was unable to fill the role, he agreed to audition Louis Gossett. "I looked and looked for someone for the role, and no one fit it," Hackford explained, as quoted in the Toronto *Globe and Mail* (July 30, 1982). "So I started to rethink it and go in a different direction. I thought it would be perfectly right to cast a black or a Latino in the part. Lou came in, and I knew in a second he was right. We didn't even have to change any of the lines. And, by making the character black, we gave the film a unique quality and a new story." To groom himself for the role, Gossett spent ten days at the drill instructor's training school at Camp Pendleton, California. "They put me through the iron-man course, the 4 A.M. wake-ups, the cadence-counting, the three hours a day of karate, and then they poured me on the plane and I played the part," Gossett recalled to Bart Mills.

Gossett modeled Foley on several real-life drill instructors, including the chief D.I. at Camp Pendleton, who served as a technical adviser on the film, and his own drill instructor when he was training to be a paratrooper at the army's Jump School in Fort Benning, Georgia in 1961 and 1962. To stay in character, Gossett avoided fraternizing with other members of the cast, at Hackford's suggestion, and he lived in a condominium some twenty miles from Port Townsend, Washington, where the filming took place.

The story of a rootless but ambitious young man struggling to survive the grueling training program at a naval-aviation-officer candidate school, *An Officer and a Gentleman* also featured a romance between him and a local woman. In her review for the *New Yorker* (August 23, 1982), Pauline Kael found that Gossett gave "a beautifully hammy austere performance—[he] has the grace never to display Sergeant Foley's soft, warm heart. . . . And he looks as fit as it's possible to look; . . . at times he suggests a member of a superior race." Janet Maslin of the *New York Times* (July 28, 1982) was equally impressed with his contribution, declaring that "Mr. Gossett, always a good supporting player, is this time a star."

His performance in *An Officer and a Gentleman* earned Louis Gossett an Academy Award for best supporting actor, making him only the third black to win an Oscar for acting. He also received a Golden Globe Award and the NAACP's Image Award for projecting a positive view of blacks. Gossett assumed that those honors would generate a multitude of film offers, and, when they failed to materialize, he entered the worst depression of his life, seeking solace in cocaine, marijuana, and alcohol. "After the Academy Award—well, I was left with a lot of time on my hands," Gossett explained to Glenn Collins of the *New York Times* (February 19, 1989). "I thought I'd get a lot of offers—and they didn't come. I expected a lot more to happen—I mean, the first black since Sidney Poitier to win an Oscar. Well, nothing happened. I let myself become bitter, resentful. I was my own worst enemy. I said to myself, 'What more can I do? Where's the light at the end of the tunnel?' I started to self-destruct. . . . All my life I'd been healthy, straight, responsible. And I'd never got high when I was working. . . . I had an Oscar, an Emmy, and yet I had this big hole in my soul. I was in a pit of self-pity and resentment." In an attempt to cure his addictions, Gossett entered a residential drug-treatment program in Los Angeles. Later, he began attending Alcoholics Anonymous meetings at different locations all over the world, and he has credited those meetings with helping him rediscover his dormant religious faith. "I reassessed my life. And I stopped drugs," he told Collins.

The scarcity of offers following *An Officer and a Gentleman* forced Gossett to accept a role as the manager of a Florida Sea World in the unsuccessful *Jaws 3-D* (1983), the second of three failed sequels to the 1975 smash hit *Jaws*. He next appeared in the screwball comedy *Finders Keepers* (1984), as a con man named Century, and in the science fiction epic *Enemy Mine* (1985), as Jeriba, a lizardlike humanoid from the distant planet of Dracon. In 1986 Gossett's two films were *Iron Eagle*, in which he played Chappy Sinclair, a retired Air Force colonel who helps a teenager rescue his father from a group of Arab fanatics, and *Firewalker*, a Chuck Norris vehicle about a search for Aztec treasure. In *The Principal* (1987) he appeared as a former pro football player who becomes the chief of security at a crime-ridden inner-city high school. His most recent film credit is *Iron Eagle II: Battle beyond the Flag* (1988), in which he reprised his role as Chappy Sinclair, this time leading a cadre of American and Soviet pilots in a joint attack on a nuclear-missile silo in an unnamed Arab country.

In addition to his memorable appearance in *Roots*, Gossett has performed in some twenty other miniseries and made-for-television movies, including *Companions in Nightmare* (NBC, 1968); *It's Good to Be Alive* and *Sidekick* (both CBS, 1974); *Delancey Street: The Crisis Within* (NBC, 1975); *Little Ladies of the Night* (ABC, 1977); *To Kill a Cop* and *The Critical List* (both NBC, 1978); *Backstairs at the White House* and *This Man Stands Alone* (both NBC, 1979); *Don't Look Back* (ABC, 1981); *Benny's Place* (ABC, 1982); *Sadat* (Independent, 1983); *The Guardian* (Home Box Office, 1984); *A Gathering of Old Men* (CBS, 1987); *The Father Clements Story* (NBC, 1987); *Roots: The Gift* (ABC, 1988); and *El Diablo* (Home Box Office, 1990).

Louis Gossett has starred in four network television series during his career. His first was *The Young Rebels*, which ran on ABC for thirteen episodes during the 1970–71 season. Set in Chester, Pennsylvania in 1777, it tracked the adventures of the Yankee Doodle Society, a secret organization of four people, one of whom was the blacksmith Isak Poole, played by Gossett. Nine years elapsed before he returned to a network television series, in *The Lazarus Syndrome*, an ABC presentation that ran for six episodes in the fall of 1979. In it, he played a cardiologist whose singleminded dedication to his practice creates problems in his personal life. In *The Powers of Matthew Star*, which had its premiere on NBC in 1982, Gossett was the guardian of a teenager from a distant planet who possesses telekinetic powers. Gossett's most recent series was *Gideon Oliver*, which opened on ABC on February 20, 1989 and made up one-third of the network's rotating *Monday Mystery Movie* collection. Based on the mystery novels by Aaron A. Elkins, *Gideon Oliver* featured Gossett in the title role, as a professor of anthropology at Columbia University who doubles as a crime-fighter.

Hoping to increase the number of nonstereotypical roles for black actors, Gossett founded his own production company, LoGo Entertainment. Among the projects he is said to be considering is a movie biography of Cab Calloway. Gossett received in 1978 the Martin Luther King Jr. Humanitarian Award for his work with ghetto children. The actor has been married three times. His first wife, Hattie, was a journalist, and that marriage was annulled. His second marriage, to the actress Christina Mangosing, produced a son, Satie (of whom Gossett now has custody). That marriage ended in divorce. On Christmas Day of 1987, Gossett married the actress-singer Cyndi James-Reece. He adopted a second son, Sharron, from the streets of St. Louis, Missouri after seeing him on a segment about homeless children on the ABC program *Good Morning America*. The Gossetts live in a ranch house near Malibu, California. Gossett stands six feet, four inches tall and weighs 180 pounds. He began losing his hair at nineteen and shaved his head completely in 1975 to qualify him for a role in *The River Niger*. He continues to compose music on piano and guitar, and he collects recordings and African art.

References: Ebony 38:142+ D '82 pors; Guardian p11 Ja 27 '83 por; N Y Times II p1+ Jl 25 '82 pors, II p33+ F 19 '89 por; Parade p4+ Jl 17 '88 pors; TV Guide 26:10+ Ap 8 '78 por, 31:14+ O 29 '83 pors; Washington Post C p1+ Ag 23 '82 pors; International Motion Picture Almanac, 1990; Who's Who among Black Americans, 1990–91; Who's Who in America, 1988–89; Who's Who in Entertainment, 1989–90

Griffith, Melanie

Aug. 9, 1957– Actress. Address: c/o Elliot Mintz,
2934½ Beverly Glen Circle, Suite 412, Bel Air,
Calif. 90076

Best known for her starring roles in the hit movies *Something Wild* and *Working Girl*, the actress Melanie Griffith has had a roller-coaster career that was virtually halted for several years in the late 1970s and early 1980s by her addiction to drugs and alcohol. Overcoming those problems, since

1984 she has appeared in nine films, and her widely acclaimed performance in *Working Girl,* which brought her both a Golden Globe Award and an Academy Award nomination, made her a star. The daughter of the actress Tippi Hedren, who is best known for her performances in Alfred Hitchcock's classic films *The Birds* and *Marnie,* Melanie Griffith began acting as a child. Labeled by Robert Goldberg of the *Wall Street Journal* (March 17, 1988) as "one of Hollywood's great seductresses," Griffith is most often compared to Marilyn Monroe because of her breathy, childlike voice and blend of vulnerability and sensuality. "There is a vivid transparency to her work," Hal Hinson observed in his profile of Griffith for the *Washington Post* (December 29, 1988). "Every thought and emotion is immediately legible in her face. And because of the unguarded way in which she works—in particular, the way she uses sex in her roles—she seems more 'out there' than other actresses, more at risk."

Melanie Griffith was born in New York City on August 9, 1957, the daughter of Tippi Hedren and Peter Griffith, an advertising executive. When Melanie was four, her parents moved to Los Angeles; shortly after that, they were divorced, and her mother was given custody. When, about three years later, Tippi Hedren married Noel Marshall, a television director, producer, and agent, she moved with her daughter into Marshall's thirty-two-acre ranch in Soledad Canyon, California. That marriage produced a daughter, Tracy, and a son, Clay. (Marshall had two sons from an earlier marriage, John and Jerry.) At the age of ten, Melanie Griffith began screening scripts that had been submitted to her stepfather. "If she said, 'This is dumb,' I wouldn't bother to read it," Marshall told Paul D. Zimmerman and Martin Kasindorf of *Newsweek* (August 4, 1975).

Although Melanie Griffith worked as a child model and actress (she made her first television commercial at the age of nine months), she did not enjoy the work, principally because of her acute shyness. She also disliked show business because of her mother's unfortunate experiences with the legendary film director Alfred Hitchcock, who was reportedly in love with her. When Hedren resisted his sexual blandishments, he allegedly helped to destroy her career. In a prank typical of his gallows humor, for her sixth birthday, Hitchcock gave Melanie a tiny wooden coffin containing a wax replica of her mother, outfitted in the same clothes she had worn in *The Birds.* Melanie Griffith began modeling again as a teenager, but, as she explained to Hal Hinson, she did so just to make money, not because she liked it.

In 1974 Melanie Griffith attended what she thought was an interview for a modeling job but which turned out to be an audition for a small part in the Arthur Penn film *Night Moves* (1975). Although she still had no desire to be an actress and planned to attend college after graduating from high school, she accepted the role. Her shyness continued to be such a problem in the early days of shooting that stagehands had to hold her legs below camera to prevent her from shaking, but she eventually relaxed. "After I started filming, I loved it," she told Hinson. "Mostly, because I was playing a real person, not like in a commercial or something stupid like that. It was fun—like I was playing, pretending." She received excellent notices for her portrayal of Delly Grastner, the promiscuous sixteen-year-old daughter of a has-been actress, who runs away from home and is pursued by a private eye. Paul D. Zimmerman of *Newsweek* (June 16, 1975) credited Griffith with giving "a performance of touching openness and vulnerability," and a critic for *Variety* (March 26, 1975) called her "an appealing talent."

Night Moves was the first of three films in which Melanie Griffith appeared during the summer of 1975, the others being *The Drowning Pool* and *Smile.* In the former, a drama loosely based on Ross MacDonald's 1950 novel, she was the man-hungry daughter of a woman who hires a private detective to find out who is sending blackmailing letters to her husband. Critical response to the film was largely negative, and Griffith's performance was little commented upon, though Benjamin Stein of the *Guardian* (July 25, 1975) observed that she was "aggressive enough to make Humbert H. Humbert [of *Lolita*] blush." In *Smile,* Michael Ritchie's biting satire on American beauty contests, Griffith played Karen Love, a contestant in the fictitious Young American Miss Pageant who sabotages the "flaming-baton" act of another competitor.

Melanie Griffith made her first television appearance, as Jinny Massengale, in the nine-hour miniseries *Once an Eagle,* which ran on NBC for seven consecutive Thursdays, beginning on December 2, 1976. Based on the 1968 best-selling novel by Anton Myrer, *Once an Eagle* revolves around the conflict between two career military men from vastly different backgrounds. Returning to theatrical films, Griffith won a major role in *Joyride* (1977), the story of two young couples who travel to Alaska in quest of adventure but wind up drifting into crime. In the same year, the actress also had a small role, as an unnamed hitchhiker, in *One on One,* a college-basketball story starring Robby Benson.

In the late 1970s Melanie Griffith developed an addiction to alcohol and drugs, a dependency that caused her standing in Hollywood to plummet dramatically, since studio executives refused even to talk to her. In 1980 she was struck by a car while crossing Sunset Boulevard in Los Angeles. Knocked some twenty feet, the actress, who was intoxicated at the time, suffered a broken leg and arm, various hairline fractures, and a concussion. Yet even that experience did not cause her to give up her addictions, for a doctor had assured her that, had she not been so drunk, she probably would have been killed. "I went, 'Yeah! See. I *should* be drinking!'" she recalled to Jesse Kornbluth during an interview for *Vanity Fair* (April 1989).

Taking whatever work she could get, Griffith appeared in several made-for-television movies and pilots in the late 1970s and early 1980s. Her first such assignment was that of an unnamed character in *Daddy, I Don't Like It Like This*, which was telecast by CBS on July 12, 1978. She next portrayed Johnnie in *Steel Cowboy*, presented by NBC on December 6, 1978, and Dawn in *The Star Maker*, which appeared on the same network on May 11-12, 1981. The two pilots she made for ABC in 1981 were *She's in the Army Now*, about five young women who enlist in the armed services, and *The Golden Gate*, about a San Francisco publishing family. In addition, she appeared as police reporter Tracy Davenport in the situation-comedy series *Carter Country*, which ran on ABC from 1977 to 1979.

Griffith's lone theatrical film appearance between 1977 and 1984 came in *Roar* (1981), an action-adventure about an eccentric scientist who lives in an African jungle and is visited by his wife and children, from whom he has been separated for many years. A family affair, *Roar* was written, produced, and directed by Noel Marshall (who also played the scientist), and it featured Tippi Hedren as the wife. The children were played by Melanie Griffith and by Marshall's two sons from his first marriage. *Roar* took four years and $17 million to complete, qualifying it as the most expensive home movie ever made. Filmed at Marshall's California ranch, *Roar* featured some 150 untrained animals, including lions, tigers, leopards, and elephants, in an exquisitely photographed plea for the preservation of African wildlife. During the filming, which was also plagued by fires and floods, several members of the cast were injured by the animals, including Melanie Griffith, who was clawed in the face by a lioness. A critic for *Variety* (November 4, 1981) praised the Marshall family's "laudable desire to focus attention on the slaughter of many animal species" but found the film "flawed by lapses in continuity and silly dialogue. . . . Hedren and . . . Griffith have proved their dramatic ability elsewhere: here they and their costars are required to do little more than look petrified."

While working on *She's in the Army Now*, Griffith met the actor Steven Bauer, who later became her second husband. When Bauer tried to persuade her to move to New York City with him so that they could study under the famous acting teacher Stella Adler, she at first balked at the suggestion. "I didn't want to do it at all," she recalled to Myra Forsberg of the *New York Times* (April 17, 1988). "I had tried to take classes with Stella once when I was eighteen and I freaked out—she's tough. But Steven encouraged me to try again, and going back to school absolutely turned it around for me. Having to take the subway every day, never having enough money for a cab, being on unemployment, not being able to stay really warm in the winter. All of that was wonderful—it really kicked my butt."

The turning point in Melanie Griffith's career came with her performance as the pornographic-film star Holly Body in Brian De Palma's mystery-drama *Body Double* (1984). De Palma originally had Jamie Lee Curtis in mind for the role, but when she turned it down, Griffith asked him to give her the assignment. De Palma hesitated at first, unsure if she was right for the role, but after a screen test and three auditions, the part was hers. She modeled her character somewhat on the real-life pornographic-film star Annette Haven, who coached her for the role, and she also collaborated on the script, persuading De Palma to delete Holly's involvement in a murder. "Holly is flamboyant, and very smart," Griffith told Fred Schruers of the New York *Daily News* (October 21, 1984). "She's a businesswoman who knows what she's doing. She's not doing adult films because she's on drugs or her boyfriend is a pimp."

Revolving around a voyeuristic actor (Craig Wasson) who becomes a suspect in the murder of a beautiful woman, *Body Double* divided the critics. Those who disliked the film pointed most frequently to its overload of explicit violence and sex. "Totally lacking in structure, style, coherence, and talent, it is one of the most disgraceful abuses of money that has ever been trashed upon the screen," Rex Reed fumed in the *New York Post* (October 26, 1984), but in his *New York Times* review of the same day, Vincent Canby, though admitting that *Body Double* "goes too far," contended that this "is the reason to see it. It's sexy and explicitly crude, entertaining, and sometimes very funny." Griffith's performance, meanwhile, won applause from a host of reviewers, including Jack Kroll of *Newsweek* (October 29, 1984), who wrote: "Melanie Griffith turns the porno actress into a vibrant delight. She has to strip, do a sinuous autoerotic dance, make love to herself, and make wisecracks—all of which she does with the voice of a young Judy Holliday and the comic flair of a young Goldie Hawn." Canby agreed, saying, "Miss Griffith gives a perfectly controlled comic performance that successfully neutralizes all questions relating to plausibility."

Melanie Griffith's next film role came in *Fear City* (1985), a botched thriller about the search for a serial killer who preys on strippers. In yet another steamy role, Griffith played Loretta, a stripper who is the love interest of the owner of the Times Square club in which she works. *Fear City* was panned by most critics, including Gene Siskel of the *Chicago Tribune* (May 21, 1985), who found it to be "a second-rate urban thriller full of elements lifted from the infinitely finer films of Martin Scorsese." Slightly more enthusiastic was Janet Maslin of the *New York Times* (February 16, 1985), who reported, "For all the violence, sexism, and racial slurs that are de rigueur in films of this sort, *Fear City* is better than most, and it has elements of originality and visual distinction."

The director Jonathan Demme offered Melanie Griffith the female lead in his offbeat romantic thriller *Something Wild* (1986) after being impressed by her performance in *Body Double*. *Something Wild* required Griffith to play a dual role. She appears first as Lulu, a free-spirited woman in a black, bobbed, Louise Brooks-style wig who picks up a repressed tax consultant (Jeff Daniels) in a New York coffee shop and, after offering to give him a ride back to his office, instead kidnaps him and takes him on a wild adventure through several East Coast states, during the course of which she reveals her true identity—that of a willowy blond named Audrey Hankel. "I think there's a little bit of Lulu in every woman," Griffith told Lisa Schwarzbaum of the New York *Daily News* (December 4, 1988). "And I was saying, 'It's okay to go through stuff. It's okay to be bold. But don't hurt anybody intentionally. Otherwise, you end up getting hurt.'"

It was *Something Wild* that marked Melanie Griffith's emergence as a major actress. Among the many critics who admired her performance was Pauline Kael of the *New Yorker* (November 17, 1986). "Her role ranges from confident kook to girl with misgivings to terrified woman," Kael wrote, "and I thought her amazingly believable." "With her throaty warble and curvy silhouette, Griffith takes the elements of a traditional comedienne and yokes them to an untraditional woman," Paul Attanasio observed in the *Washington Post* (November 7, 1986). "Her sexuality is anything but passive, and the comedy in *Something Wild* grows out of Audrey's singlemindedness of purpose, the way she resolutely unbuttons Charlie [Daniels] and makes him into the kind of man she likes."

Griffith was given her second consecutive leading role in *Cherry 2000* (1988) a lighthearted science fiction film set in the year 2017, in which she played E. Johnson, a "tracker" who helps a man replace his robot lover. Both a critical and commercial failure, *Cherry 2000* had only a short run in movie theatres. "There's a modicum of action, none of it very exciting, and lots of rather tired in-jokes," a critic for *Variety* (July 20, 1988) complained. "That the film works at all is entirely due to Melanie Griffith, who deserves far better material than this. She sails through the pic looking delightful and unflappable, and seizing every opportunity to have fun with her character." Released only a month after *Cherry 2000*, *The Milagro Beanfield War* (1988) featured Griffith in the minor role of Flossie Devine, the wife of a developer (Richard Bradford) who tries to run a group of Mexican-American farmers off their land so that he can convert it into a golf course.

In the British film noir *Stormy Monday* (1988), Griffith played Kate, an American woman caught between two lovers: a conniving Texas politician (Tommy Lee Jones) who is negotiating a land deal in Newcastle, England, and an Irish drifter (Sean Bean) who works for a Newcastle club owner (Sting) determined to thwart the transaction. As she had in *Body Double*, Griffith helped to tailor the screenplay for *Stormy Monday*. "She had an enormous impact on the script," Mike Figgis, the film's director and screenwriter, told Myra Forsberg. "When she found things that were uncomfortable or unnecessary, I changed them when I thought her opinions were good. . . . Before Melanie came into the project, the character was much more cool and passive. Once she signed on, it was evident that the film became more about her. Before, the potential was always there for Kate to become a victim—to be a stereotype. But Melanie wouldn't let that happen."

The combination of intelligence and vulnerability that Griffith projected in *Stormy Monday* impressed several reviewers, among them Rita Kempley of the *Washington Post* (May 13, 1988), who was reminded of Marilyn Monroe: "She's a kitten, with the cunning of an alley cat. You can't help but want to take care of her, just because you know she can take care of herself." In a similar vein, Penelope Mesic of *Chicago* magazine (July 1988) commented, "Her voice is shy and childishly hesitant. That and her obvious pleasure in her body, her lack of confidence as she speaks, her wistful air of being desirable but desperately alone, all evoke, if not Marilyn Monroe's absolute magnetism, at least the unguarded quality in Monroe that made audiences feel protective."

Melanie Griffith's fourth and most successful film in 1988 was the Mike Nichols comedy *Working Girl*, in which she portrayed Tess McGill, an ambitious Wall Street secretary who ultimately reaches the top rung of the corporate ladder. Nichols cast her over the objections of Twentieth Century-Fox executives, who wanted an actress with more certified box-office appeal in order to help cover the film's $22 million budget. But Nichols insisted on Griffith, convinced that she possessed the necessary "gentleness and humanity" to moderate the character's driving ambition. His persistence paid off, for Griffith won glowing notices. In the opinion of David Denby of *New York* magazine (January 2, 1989), "the casting of Melanie Griffith was a brilliant coup. She's a very ingratiating go-getter—a little puffy-looking, with a soft, 'crushed' mouth and an air of rumpled spaciness that suggests she's just fallen out of bed (and wouldn't mind climbing back in). No matter how successful, this woman could never be brusque and hard. Her sweetness, and the way the hurt comes into her face when she's rebuked or stymied, gets us on her side from the beginning." Kathryn Kirby of *Films & Filming* (March 1989) was equally complimentary: "In *Working Girl*, Griffith has undoubtedly become a star. With her storky legs, strawberry blond hair, and the most endearingly lopsided grin since Goldie Hawn, Griffith plays Tess with a mixture of toughness and vulnerability that is reminiscent of no one so much as Monroe."

Working Girl was a box-office hit that scored with a majority of critics as well, though a few reviewers were dismayed by what they perceived as its implied message that dishonesty in the name of material gain is acceptable. "Tess learns that she has to fake and cheat to beat the other people who fake and cheat," Linda Winer of *New York Newsday* (January 6, 1989) pointed out. "She does both, and we're supposed to love her for it." Similarly, David Sterritt of the *Christian Science*

Monitor (January 25, 1989) felt that "the movie's basic message is that lying and conniving are perfectly all right—as long as you're a swell person *inside*, like the pert character [Tess McGill] we're watching here." Her performance in *Working Girl* earned Melanie Griffith the Golden Globe Award for best actress in a musical or comedy and an Academy Award nomination for best actress.

Griffith appeared in two films in 1990. She had a minor role in the black comedy *In the Spirit*, which was directed by the noted acting teacher Sandra Seacat. Released in April, *In the Spirit* is the story of a man's attempt to murder a pair of women who, in turn, try to do away with their would-be killer. Griffith took the role of Lureen, a prostitute. Although a critic for *Variety* (April 4, 1990) labeled the actress "perfect" for the part, Janet Maslin of the *New York Times* (April 6, 1990) faulted her for accepting "just the sort of call-girl role she no longer needs to play." In the John Schlesinger thriller *Pacific Heights*, released in September, Griffith and Matthew Modine portrayed a young couple who buy a house in an exclusive San Francisco neighborhood, only to have their lives turned upside down when they rent out a basement apartment to a diabolical tenant, played by Michael Keaton. Tippi Hedren had a cameo role in the film, which drew mixed notices. Critics were also divided on the merits of Melanie Griffith's work. Ralph Novak of *People* (October 8, 1990) credited the actress with giving "a calm, self-possessed performance," and Janet Maslin of the *New York Times* (September 28, 1990) said she "makes a cool, tough adversary" for Keaton's character. But Rick Groen of the Toronto *Globe and Mail* (September 28, 1990) found her "completely wasted in the role of the white-bread mate. All the natural edginess she brings to the camera—the physical diamond in the psychic rough—is present but unaccounted for, merely floating about in a sort of cinematic zero-gravity." Griffith was one of six stars to appear in *Women & Men: Stories of Seduction*, three short films about male-female relationships that were telecast on Home Box Office, the pay-cable service, on August 19, 1990. Her segment, "Hills Like White Elephants," based on an Ernest Hemingway short story about a couple trying to decide whether the woman should have an abortion, costarred James Woods.

After completing shooting on *Working Girl* in May 1988, Griffith, who was still battling her addictions to alcohol and drugs, checked into the Hazelden Foundation, a rehabilitation clinic in Minnesota that specializes in treating chemical dependency. "I just needed to," she told Hal Hinson for his *Washington Post* profile. "I had to. I couldn't do it by myself. It had me bad—I don't mean in quantity. It just had me where I couldn't stop it. And I wanted to. Really badly." Her alcohol and drug problems have been but one part of the entanglements of Griffith's highly publicized personal life. As Hinson noted, "Griffith has led one of those lives in which no day is without its drama—one of those lives that, like it or not, were tailor-made for the gossip columns." At fourteen, she left home to move in with the actor Don Johnson, who was then twenty-two. She married him at eighteen and was divorced a year later. In 1983 she began a two-year marriage to Steven Bauer, which produced a son, Alexander, born in 1985. Griffith remarried Johnson in early 1989 and, in October of that year, gave birth to the couple's first child, a daughter, Dakota. Griffith and Johnson divide their time between a ranch in Aspen, Colorado, a penthouse in Miami, and a mini-estate in Beverly Hills.

Blond-haired and blue-eyed, Melanie Griffith stands five feet, eight inches tall and is, in the words of Lisa Schwarzbaum, "un-California pale." She has a high-pitched, childlike voice. "Her voice is like wire stretched very thin—high, shallow, tremulous, perhaps a bit frightened," Hal Hinson commented. "There's a little bit of Marilyn Monroe in it, and a little of Judy Holliday. Even so, it seems impossible that it's the voice of an actress. It seems impossible that it's the voice of a grown-up." Griffith spices her conversation with four-letter words and chain-smokes Benson and Hedges menthol cigarettes.

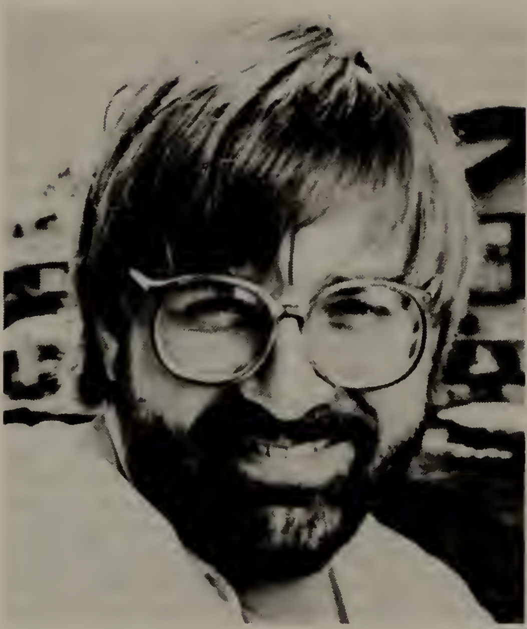
References: Chicago Tribune XIII p4+ D 18 '88 pors; N Y Times II p29 Ap 17 '88 pors; Newsweek 113:56+ Ja 2 '89 pors; People 31:82 Ja 9 '89 pors; Rolling Stone p35 Ja 26 '89; Vanity Fair 42:146+ Ap '89 pors; Wall St J p22 Mr 17 '88; Washington Post D p1+ D 29 '88 pors; International Motion Picture Almanac, 1990

Groening, Matt

(grā´ ning)

Feb. 15, 1954– Cartoonist. Address: c/o Fox Broadcasting Company, P.O. Box 900, Beverly Hills, Calif. 90213

"Most of all, I'm in this business to have fun," Matt Groening, the creator of *The Simpsons*, American television's first animated prime-time series since the 1960s, has said. By the time that the weekly sitcom, which made its debut in January 1990, had reached its fourteenth episode, it ranked in fifth place in the Nielsen ratings, and it is currently the highest-rated offering of the Fox Broadcasting Company, the three-year-old so-called fourth network. Aimed at adults but appealing to viewers of all ages, *The Simpsons* immediately found a following among those for whom the traditional formula for family comedies had become stale. "Most of the family shows," according to Groening, "are namby-pamby sentimentality or smarmy innuendo. We stay away from that." The success of *The Simpsons* spawned a multimillion-dollar merchandising bonanza comprising seventy licensees and about 200 products, ranging from T-shirts, posters, and buttons to air fresheners and three different kinds of bubble gum.



Matt Groening

In addition to creating, developing, and supervising *The Simpsons* as one of its three executive producers, Groening writes a weekly comic strip called *Life in Hell*, now in its eleventh year. A grimly humorous exploration of modern relationships and contemporary existential angst, *Life in Hell* is syndicated in more than 200 alternative and college newspapers. Six best-selling collections of Groening's work, including *Love Is Hell*, *Work Is Hell*, *School Is Hell*, and *Childhood Is Hell*, have been published since 1986. As recently as five years ago, Groening was something of a cult favorite with a hip but restricted readership. Since he fully expected to be poverty-stricken all of his life, he remains ambivalent about his success. He told John Anderson of *New York Newsday* (December 14, 1989), "I can no longer declare myself 'underground mainstream.' It's really rough, 'cause the old established guys won't have much to do with me, and my underground pals say, 'Hey, get out of here.'"

Born on February 15, 1954 in Portland, Oregon to parents of Dutch, German, Norwegian, and Russian extraction, Matt Groening was the third of the five children of Homer Groening and his wife, Margaret. His father was a cartoonist and filmmaker who ran his own advertising agency, and his mother had been a schoolteacher. Groening, who thought his father was "the hippest dad in the neighborhood," told Neil Tesser in an interview for *Playboy* (July 1990), "My dad . . . has lived by his wits. By example, he showed that you could do whatever you wanted to do in life—that a certificate didn't matter and that you could do creative stuff."

Groening first displayed his creative bent in elementary school, where his teachers rewarded his doodling by sending him to the principal's office after school. Vowing to take revenge for all the hours he was forced to waste in that manner, he began keeping a diary that later proved to be a source of inspiration for some of the strips in his *School Is Hell* collection. "One of the great thrills of my life," he told Neil Tesser, "is that I now get paid for what I used to get sent to the principal's office for." A nonconformist even in the fourth grade, he belonged to the Creature Club, whose motto was "I'm peculiar" and whose members drew monsters patterned after late-night horror movies and the illustrations in monster magazines. His attitude toward authority was already evident in his opinion of the Boy Scouts, as he recorded in his misspelled diary when he was twelve: "The Boy Scouts are alright if you don't have much to do, or you like to pretend to be in the army, and you enjoy saluting the flag alot, but if all your in for is because you like camping or your parents make you go, then there's not much to say for it."

In high school Groening was elected student-body president. As the leader of Teens for Decency, he adopted the tongue-in-cheek campaign slogan "If you're against decency, what are you for?" Once elected, he unsuccessfully tried to rewrite the student-government constitution to arrogate absolute power to himself. Although his application to Harvard University was rejected, he was accepted by the other school to which he applied, which could not have been more unlike Harvard: Evergreen State College, in Olympia, Washington. Groening thrived in Evergreen's progressive and permissive environment, which was so unstructured that neither grades nor exams were given. Spared from even the obligation to choose a major subject, Groening studied journalism, literature, filmmaking, popular culture, and philosophy. He also worked on the campus newspaper.

One of Groening's colleagues at the student-run newspaper was Lynda Barry, who became a novelist, playwright, and cartoonist best known for *Ernie Pook's Comeek* and who has remained a good friend of Groening's. He explained her influence on his work in an interview with Joe Morgenstern for the *Los Angeles Times Magazine* (April 29, 1990): "She . . . did the wildest cartoons I'd ever seen and was very inspiring to me. She showed me you could do cartoons about anything." Lynda Barry, who was also interviewed by Morgenstern for the same article, remembered Groening's "battery-acid tongue" and his ability to make people laugh. "Matt," she said, "was like this guy who was a kind of straight guy at a hippie college, but so militantly straight that he was hipper than the hippies." Neither of them realized that they would one day be making a living at cartooning, as Groening revealed to Sean Elder in an interview for *Mother Jones* (December 1989): "My goal in life was to be a writer, and hers was to be a fine artist. We did cartooning as this other thing and neither of us expected it to be part of how we paid the rent."

With the intention of becoming a writer, Groening moved to Los Angeles shortly after graduating from college in 1977. His first encounter with the City of Angels directly inspired his *Life in Hell* comic strip. "I got here on a Friday night in August," he recalled in his interview with Neil Tesser. "It was about 102 degrees. My car broke down in the fast lane of the Hollywood Freeway while I was listening to a drunken deejay who was giving his last program on a local rock station and bitterly denouncing the station's management." Rather than turn around and head north, as a more timorous soul might have done, Groening rented an apartment. "It was [in] a neighborhood full of drug peddling, random fights, [and] police helicopters," he told Neil Tesser. Further grist for his comic strip was provided by a succession of undesirable jobs, including ghostwriting the autobiography of an elderly film director who employed him also as a chauffeur and landscaping the grounds of a sewage-treatment plant. Worse still were his periods of unemployment. "It was the most miserable time of my life," he told Joe Morgenstern. "Heartbreak is light and lively compared to unemployment."

Instead of recounting his miseries in the form of traditional correspondence to his friends in Portland, Groening mailed them each a copy of a comic strip featuring the thoughts and misadventures of Binky, who was a rabbit, because that was the only recognizable animal he could draw. Before long he was packaging Binky in homemade photocopied comic books which he sold for two dollars each in the "punk" section of a record store where he was working as a clerk. By the time of the strip's sixth edition, of which he made 500 copies, his work was being published in *Wet* magazine. In early 1979 he was hired by the *Los Angeles Reader*, then a fledgling alternative weekly, to write about billboard painters on the Sunset Strip. He was soon made the circulation manager, which entailed actually delivering the newspapers to subscribers. One year later, in April 1980, *Life in Hell* appeared in the paper for the first time.

Life in Hell did not become popular until about a year into its production, when the character of Binky underwent a drastic transformation from a "really hostile, ranting and raving" grouch to a hapless victim. The earlier, angry Binky was a natural consequence of Groening's use of the strip to alleviate his unhappiness, as he explained to Tish Hamilton in an interview for *Rolling Stone* (September 22, 1988): "I had no idea I was going to make cartooning a career. I was doing it merely to assuage my profound sense of self-pity at being stuck in this scummy little apartment in Hollywood." When his anger began to subside, his sense of humor reasserted itself, and Binky stopped hectoring Groening's readers, enabling them to relinquish their defensiveness and to begin laughing at Binky's misfortunes. "The more tragedies that befell this poor little rodent, the more positive response I got," Groening told Tish Hamilton.

By 1983 *Life in Hell* was being carried by twenty newspapers. James Vowell, the editor of the *Los Angeles Reader*, who hired Groening, has compared his work to that of James Thurber. "[Groening] would practice drawing those characters all the time," Vowell recalled to Joe Morgenstern, "thinking carefully and meticulously about how to get the exact line stroke that looks casual, but is completely repeatable. I actually think the drawings are exquisitely well done." Groening, however, prefers to think of himself as a writer rather than a cartoonist. "I'm more interested in ideas than in visuals. My goal in cartooning is to entertain and subvert," he has said. Richard Harrington of the *Washington Post* (December 18, 1988) has described *Life in Hell* as "funny and fatalistic, rude and revealing, touching raw nerves, funny bones, and heartstrings all at the same time. . . . The strips are community mirrors—look in there and you'll see not only yourself, but all too many of the people you know." The cartoonist and writer Art Spiegelman has concurred, feeling that Groening "has his finger on the preoccupations of people his age and class. He's journalistic, talking about the passing scene. It's accessible, not hermetic. Essentially, he's an essayist."

In addition to Binky, *Life in Hell* features Binky's girlfriend, Sheba, their one-eared illegitimate son, Bongo (who likes to ask questions like "Do amoebas feel love?" "Is there anything scarier than an open-mike poetry reading?" and "If you vote Republican does that make you an accomplice to their crimes?"), and two identical-looking entrepreneurs named Akbar and Jeff who wear fezzes and are, in Groening's words, "brothers or lovers or both—whichever alarms people more, that's what they are." Groening claims to be influenced by a wide-ranging assortment of predecessors, including Dr. Seuss, Walt Kelly (*Pogo*), Charles M. Schulz (*Peanuts*), *Mad* magazine, and the underground comic artist R. Crumb, though he rejects the sexism common to many an avant-garde cartoonist. "One of the things that I tried to do in my comic strip," Groening explained to Sean Elder in the *Mother Jones* interview, "was something that women would like. The rage against women in a lot of comics, and a lot of pop culture in general, is something that I never felt."

Groening worked at the *Los Angeles Reader* for seven years, through 1985. One of the first people to perceive the vast marketing potential of Groening's cartoons was Deborah Caplan, who worked in the paper's advertising department. When she published 2,000 copies of a collection entitled *Love Is Hell* under her own auspices in the fall of 1984, the book sold out immediately. An additional press run of 20,000 copies also fared well in the marketplace and brought Groening to the attention of Pantheon Books, which published his subsequent collections: *Work Is Hell*, *School Is Hell*, and *Childhood Is Hell*. "They're all self-help books," Groening has explained. "They were all written to help myself." In 1988 Pantheon published the trilogy *Box Full of Hell: Love, Work & School Is Hell.*

Two more collections followed in 1989: *Greetings from Hell* and *Akbar & Jeff's Guide to Life*.

In 1985 Caplan and Groening resigned from the *Los Angeles Reader* to establish Life in Hell Inc.; shortly after that, they married. As Groening's business manager, Caplan runs the company, which employs seven people and handles the syndication of the comic strip as well as a mail-order business in *Life in Hell* calendars, greeting cards, T-shirts, posters, and coffee mugs. By 1988 the company was generating a six-figure income. Speaking of his wife during his interview with Neil Tesser, Groening said, "She handles the business because I'm slow and naïve when it comes to that."

One admirer of *Life in Hell* is James L. Brooks, the creator of the hit television series *Taxi* and *The Mary Tyler Moore Show* and the director of the films *Terms of Endearment* and *Broadcast News*. As the executive producer of *The Tracey Ullman Show*, a comedy revue broadcast by the Fox network, Brooks was looking for a cartoonist to create fifteen- to twenty-second animated segments known as "bumpers" to appear between Tracey Ullman's skits in 1987. He asked Groening to do *Life in Hell* segments for the show, but instead Groening created an entirely new set of characters: the Simpsons. Appearing in a total of forty-nine bumpers for *The Tracey Ullman Show*, the Simpsons became so popular that the Fox Broadcasting Company commissioned thirteen episodes for the fall of 1989, with Brooks, Groening, and Sam Simon as *The Simpsons*'s executive producers.

Because of a disastrous false start, the weekly broadcast of *The Simpsons* was delayed until January 1990. (While screening what was to have been the final version of the premiere episode, the producers were horrified to discover that some of the animators had added some tasteless, unauthorized jokes, including a sequence in a television show being watched by the Simpson children in which a bear cub tears off the head of an elf and drinks its blood.) After being aired as a successful Christmas special in 1989, the show consistently scored high ratings in its prime-time slot on Sunday evenings.

Although the five members of the Simpson family bear the same names as the members of Groening's family (with the exception of ten-year-old Bart, whose name is simply an anagram for brat), the cartoonist has insisted that the doltish father, Homer Simpson, was actually named after a character in the Nathanael West novel about Hollywood, *The Day of the Locust*. "If I had it to do over again," Groening informed Neil Tesser, "I probably wouldn't have called this character Homer. It was just an inside joke for my family that has backfired in a very big way. That's why I had to name my son [born in March 1989] Homer, to make up for it." He has also pointed out that his older siblings were not implicated; those who were involved included his mother (Marge Simpson) and two younger sisters (eight-year-old Lisa Simpson and the infant Maggie). "My family," he continued, "is not as stupid or as ugly as the Simpsons. They're very funny, but unlike the Simpsons, they *intend* to be funny, and they're all witty."

One of Groening's intentions in creating *The Simpsons* was to make the audience forget they are watching a cartoon by portraying a fuller range of human emotion than that presented in most live-action sitcoms, emphasizing each character's individual responses to moral dilemmas and delineating specific character traits. A fumbling but devoted husband and father, Homer Simpson is bald, grumpy, and slightly paunchy from consuming too many doughnuts and Pork Rinds Lite. He works as a safety inspector at the local nuclear power plant. ("We flirt with disaster in every single show that deals with the plant," Groening has said. "One of the things that makes me happiest is how unfair this is to the nuclear power industry.") Marge Simpson runs the home, occasionally works as a rollerskating waitress, and sports a towering blue beehive hairdo. Bart, who is unquestionably the star of the show, makes wisecracks, indulges in pranks, and undermines authority at every turn. A soft-spoken intellectual, Lisa enjoys her brother's antics, and she is a virtuoso saxophone player. Maggie merely observes, sucking incessantly on her pacifier.

According to Joe Morgenstern, *The Simpsons* is "livelier and more vividly human than most live-action shows" and "has some of the most incisive writing on TV." Dorothy Rabinowitz maintained in the *Wall Street Journal* (July 30, 1990) that the show is "one of the best things to have come around in a long time." Executive producer Sam Simon, suggesting one reason for the show's success, was quoted by Mike Duffy of the New York *Daily News* (March 19, 1990) as saying, "Part of the charm of Matt Groening's vision is that he's able to take a kid's point of view and point out how adults screw up in raising kids. And he's able to show how kids see the truth." Another aspect of Groening's unique angle on the sitcom genre is the way he handles violence. During one interview he explained, "My problems with a lot of the violence in a lot of cartoons and live-action shows is that there's an anticipation of cruelty which I find repugnant. With *The Simpsons* we have the cruelty and the violence, but it's not anticipated at all, it's all impulsive, it's all based on people doing things thoughtlessly."

That *The Simpsons* deals with serious issues—"questions about death and love and sex and work and relationships," in Groening's words—has taken many critics aback. Groening told Bill Barol of *Newsweek* (April 23, 1990) that one reason for their reaction may be their low expectations of cartoons in general. "It's considered such a frivolous medium that when you write about subjects that actually cause people anxiety, you surprise them." As Joe Rhodes of *Entertainment Weekly* (May 18, 1990) has noted, *The Simpsons* "at its heart . . . is guerrilla TV, a wicked satire masquerading as a prime-time cartoon." In combining entertainment and subversion, *The Simpsons* continues the tradition Groening established with *Life in Hell*, which, like his television show, angers some people as much as it amuses others. Groening perceives the double-edged nature of his brand of humor in positive terms: "I'm in a lucky position that if something annoys me in our culture, I can get back at it by writing a comic strip about it. . . . If I can make myself and my friends laugh and can annoy the hell out of a political conservative, I feel like I've done my job."

Despite the more than 100 people involved in creating *The Simpsons*, including six writers and fifty animators, a single episode can take as long as six months to progress from storyboards through layout drawings, animatics (filming of the layouts), and finishing animation (done in Seoul, South Korea, where labor costs are lower than in the United States) to the final screening by the producers. For Groening, who enjoys the collaboration ("It meant an end to my loneliness," he has said), those six months include twelve-hour days and six-day weeks. The most enjoyable phases of the production process for him include the musical scoring and watching the actors Julie Kavner and Dan Castellaneta (both from *The Tracey Ullman Show*), among others, lay down the voice track. "I guess I could be less involved," he has said, "but this really is a blast. I love every aspect of it, and the closer we are to the final product, the more fun it gets."

After its first thirteen episodes, *The Simpsons* remained as popular as it had been in the spring; the enthusiasm of its aficionados did not flag during the doldrums of the summer rerun season, and the show was slated—despite Groening's protests—for a Thursday-night slot opposite the formidable competition of *The Cosby Show* for the 1990–91 season. Another sign of its continuing appeal has been a proliferation of unlicensed merchandise, such as T-shirts featuring a black Bart Simpson, who, on television, appears not white but the color of mustard. "No one knows what color he really is," Groening, who seems unperturbed by the unlicensed items, has said. "Nowadays, copyright infringement is the sincerest form of flattery." Nor is he surprised by the show's phenomenal success. "I'm the only one who's had complete faith in the show from the beginning," he told Ray Richmond of the New York *Daily News* (April 15, 1990), "but that's probably because I'm a naïve outsider." In September 1990 *The Simpsons* picked up an Emmy Award for best animated series. (The show was not considered in the comedy or writing categories because of longstanding rules of the Academy of Television Arts and Sciences.)

Standing six feet tall, the slightly heavy, bespectacled Matt Groening has been described by one interviewer as "a bearded man with shiny, auburn hair and the look of a bemused sheepdog." The cartoonist lives with his wife, son, and pet ducks and cats in Venice, California. Since his home is located along a canal, he can canoe without leaving his own front yard.

References: Los Angeles Times mag p12+ Ap 29 '90 pors; Mother Jones 14:28+ D '89 por; Newsweek 110:70+ S 28 '87 por; Playboy 37:130+ Jl '90 por; Rolling Stone p81+ S 22 '88 por; Washington Post F p1+ D 18 '88 por

---

Hannah, Daryl

1961– Actress. Address: c/o Chuck Binder, 350 S. Buena Vista St., Burbank, Calif. 91505

The winsome American film actress Daryl Hannah first came to the attention of a major portion of the moviegoing public in 1984, when she played a beguiling mermaid who falls in love with a human being in the romantic hit comedy *Splash*. That role, in which the tall, blond, and lissome actress seemed perfectly cast, established her, at twenty-three, as one of Hollywood's rising young stars and led to assignments in the successful films *Legal Eagles*, *Roxanne*, and *Wall Street*. Far from being typecast, Hannah has played such disparate roles as a cave woman, a sexy android, a high school cheerleader, a Manhattan interior decorator, and a small-town beautician. Variously described as "a fey, coltish child-woman" and "the creature Hollywood would have created if it were into genetic engineering," she numbers among her professional assets her height, offbeat good looks, and nonthreatening sensuality. According to Kenneth M. Chanko, who profiled the actress for the New York *Daily News Magazine* (June 14, 1987), "directors and audiences alike have been taken with Hannah's brand of athletic sexiness and wide-eyed innocence, a one-two punch she delivers with a quick, casual shake of the head and a slow, genuine smile."

Daryl Hannah was born in Chicago, Illinois in 1961, one of the three children (she has a brother, Don, and a sister, Page, who is also an actress) of Don Hannah, a tugboat and barge company owner, and Sue Hannah. Hoping to correct what she has described as "flexibility problems," Hannah began taking ballet lessons at the age of four. "They told my mother that I should have leg braces," she explained to Christopher Connelly of *Rolling Stone* (April 26, 1984), "so she just thought that maybe if she put me into dance classes, it would help." Later in her childhood, Hannah studied with the former New York City Ballet star Maria Tallchief, but, though talented, she eventually wearied of the rigidity of ballet and moved into such less disciplined dance forms as jazz, tap, and modern. Her childhood interest in movies grew out of a lifelong battle with insomnia. "I've always had an insomnia problem," she told Kenneth M. Chanko, "so when I was a little kid, I used to sneak out of bed late at night, turn on the TV, and watch the Late Late Show."

Daryl Hannah's parents divorced when she was seven, and she has said that she has little or no recollection of the four years that followed. Diagnosed as "semiautistic" by psychiatrists, she withdrew into her own private world. "I probably lived a little bit too much inside my imagination," she acknowledged to Stephanie Mansfield of the *Washington Post* (January 14, 1986). "I used to see witches and leprechauns and stuff. I actually still remember these things as if they actually happened, so I kind of like to leave that time alone and not rip it apart." In an attempt to jolt her back into reality, Daryl's mother took her out of school and on a trip to the Bahamas. "I'd bring my teddy bear to the beach and to dinner," Hannah recalled for Jesse Kornbluth in an interview for *Vanity Fair* (January 1990). "Mom let me work it all out." They returned home when Daryl said she was ready, her mother recalled to Kornbluth, "but she still kept that reserve."

In 1973 Sue Hannah married Jerry Wexler, the chairman of Jupiter Industries and a real-estate magnate sometimes referred to as "the Donald Trump of Chicago." Wexler moved his wife and stepchildren into a huge penthouse apartment in a building he owned on Lake Shore Drive, and he regularly took them on trips to Europe, the Caribbean, and his estate in the Colorado Rockies. Daryl Hannah was enrolled at the Francis W. Parker School, a small, exclusive Chicago prep school, where she appeared in several plays and musicals, ran track, and was the only female member of the soccer team. Tall for her age, she was tagged with such nicknames as "Beanpole" and "Toothpicks." "I was definitely picked on. . . . I wasn't popular," she told Christopher Connelly. "I used to use morning assembly as my forum. One time, I put on green high tops and a green bathing cap, and I played Kermit the Frog singing 'It's Not Easy Being Green.'"

Determined to become an actress, at the age of fifteen Daryl Hannah made her first trip to Hollywood, where she stayed with her stepuncle, the noted cinematographer Haskell Wexler. While there, she visited the William Morris Agency in Beverly Hills, demanding to be taken on as a client, but its agents refused to see her. After returning to Chicago, she enrolled in an acting class at the prestigious Goodman Theatre. When she was seventeen, she made her movie debut with a one-line role in the Brian De Palma thriller *The Fury* (1978), which was filmed in Chicago.

Following her graduation from Francis Parker in 1979, Daryl Hannah moved to Los Angeles, ostensibly to study literature at the University of Southern California, though her true motivation for heading west was a desire to break into movies. During her first year in Los Angeles, she had a chance meeting on the street with a movie producer who invited her to a party that same evening at the Beverly Hills Hotel. "She was at this party with all these celebrities, and everyone in the room was watching her," her manager-to-be, Chuck Binder, recalled to a reporter for *Newsweek* (April 9, 1984). "By the end of the evening, she had been given twenty-five business cards from directors, producers, and agents." Binder won Hannah's confidence by promising to steer her away from interviews that were actually dates. The first roles he obtained for her were small ones in the undistinguished 1981 films *Hard Country* and *The Final Terror* (also known as *Campsite Massacre*, *Bump in the Night*, and *Forest Primeval*). In the former, a drama set in a small Texas town, she was Loretta Palmer, the younger sister of an ambitious woman (Kim Basinger), and in the latter, a "slasher" film that was not released until 1984, she played Windy, one of the victims of a homicidal woman.

In 1982 Daryl Hannah appeared in three movies: *Paper Dolls*, *Blade Runner*, and *Summer Lovers*. In *Paper Dolls*, a made-for-television film about the world of teenage modeling that was broadcast by ABC on May 24, Hannah portrayed Taryn Blake, a fifteen-year-old model whose career was masterminded from infancy by a manipulative stage mother. She had a supporting role in Ridley Scott's futuristic thriller *Blade Runner*, which starred Harrison Ford as a detective in pursuit of "Replicants," man-made creatures who possess all human attributes, except feelings. Hannah portrayed the Replicant Pris, a straw-haired, punkish prostitute and the sidekick of Batty (Rutger Hauer), the Replicant leader. In one memorable scene, Hannah, who practices gymnastics as a hobby, executed a series of gymnastic flips across a room, landing on the shoulders of Harrison Ford.

The director Randal Kleiser offered Daryl Hannah the role of Cathy Featherest, the female lead in his film *Summer Lovers*, after spotting her eating lunch in the commissary at Warner Brothers Studios. Revolving around a young American couple (Daryl Hannah and Peter Gallagher) vacationing on a Greek island that, to quote David Ansen of *Newsweek* (September 6, 1982), "would appear to have strict immigration laws banning any tourists who are not tanned, pretty, lean, and bereft of body hair," the film aroused little enthusiasm. Although Christian Williams, in his review of *Summer Lovers* for the *Washington Post* (September 2, 1982), credited Daryl Hannah with having "a cleverly changeable face," Janet Maslin of the *New York Times* (August 20, 1982) said the actress "could not be more bland."

Hannah dropped out of the University of Southern California following the release of *Summer Lovers.* Her followup to that film, the predictable teen drama *Reckless* (1984), was also a critical flop, though she did receive a few favorable notices for her portrayal of a high school cheerleader, Tracey Prescott, a spoiled rich girl who falls for a motorcycle-riding outcast (Aidan Quinn). David Denby of *New York* magazine (February 13, 1984), for example, commended her for using her appearance to flesh out a sketchily written role. "With her heavy lips, her huge eyes hidden under a fold of blond hair, Hannah can appear both beautiful and ugly, both girlish and moodily chic," he observed.

The statuesque and athletic Daryl Hannah seemed so ideally suited for the role of Madison the mermaid in the romantic comedy *Splash* that few were surprised when director Ron Howard cast her in the part. Since she scuba-dives as a hobby, she was able to perform all her own underwater stunts in the film. In interviews, she reported having fantasized about being a mermaid as a child and said that, before she was offered the role in *Splash,* she had hoped to make a movie based on the Hans Christian Andersen fairy tale *The Little Mermaid.* "The whole thing was a fantasy, a fairy tale come true," she said of her role in *Splash* during an interview that appeared in the *Cable Guide* (March 1985). "It was second nature to play that role because I had played it over and over in my head so many times before."

Released in March 1984, *Splash,* which also starred Tom Hanks as the produce manager who falls in love with the mermaid and John Candy as his lecherous older brother, was a major box-office hit, taking in more than $60 million. The film also impressed the critics, with the performances of Candy and Hannah gaining most of the approval. "With her golden tail and fins and hair floating all around, [Hannah] *is* a mermaid, swimming as naturally as the schools of tropical fish all around her," Rita Kempley wrote in the *Washington Post* (March 9, 1984). "Hannah . . . is the sweetest mermaid on record, and it is impossible to imagine a more beautiful one," Lawrence O'Toole observed in his review for *Maclean's* (March 19, 1984). "With her golden ringlets and delicately tentative manner, she has an appropriately other-worldly quality. And her smile is sensational."

The Pope of Greenwich Village (1984), Daryl Hannah's third film in four months, deals with two Italian-Americans (Mickey Rourke and Eric Roberts) who, after being fired from their jobs in a restaurant in New York City, become entangled in a safe-cracking scheme involving the local Mafia bosses. Hannah played Diane, the live-in girlfriend of Rourke's Charlie. An aspiring actress who doubles as an aerobics instructor, Diane tries to persuade Charlie to go straight and betrays him when he refuses. The movie had a mixed reception, largely because some critics were annoyed by its obvious indebtedness to Martin Scorsese's brilliant 1973 film *Mean Streets.* Although Rourke and Roberts, understandably, attracted most of the critical attention in *The Pope of Greenwich Village,* of the few reviewers who commented on Hannah's work, most did so favorably. Gene Siskel of the *Chicago Tribune* (June 22, 1984) credited Hannah with giving her "best performance" to date, and David Denby, in his *New York* review of June 25, 1984, congratulated her on turning in "a workmanlike performance in a bum role." Jack Kroll of *Newsweek* (June 25, 1984) was even more enthusiastic, commenting that Hannah was "one important reason" to see the film. "The adorable mermaid of *Splash* is a constantly improving actress. . . . Her golden grace is a gift not to be passed up," he wrote.

Daryl Hannah's decision to accept the leading role in Michael Chapman's Stone Age drama *The Clan of the Cave Bear* (1986), based on the best-selling novel of the same name, proved to be an unwise one, since the film turned out to be a fiasco. Hannah took the part of the novel's heroine, Ayla, a young Cro-Magnon girl who is adopted by a tribe of less developed Neanderthals and becomes the first woman in the clan to hunt and to fire a slingshot. She not only masters judo and karate but also invents horseback riding and an early form of the decimal system. Attacked by some critics for its historical blunders, including its assumption that the Cro-Magnon people were fair-haired and the Neanderthals dark, the film suffered during production from major script problems that were never solved. "We didn't know whether we were going to be shooting it in a prehistoric clan language, in English, or in sign language," Hannah explained to Kenneth M. Chanko for the *Daily News Magazine* profile. "So we had to shoot versions of all three for the entire film."

More successful at the box office was Hannah's other 1986 film, *Legal Eagles,* a comedy-thriller in which she played the role of Chelsea Deardon, a performance artist who is at first accused of stealing a painting done by her late father, and then, of murder. *Legal Eagles,* which also starred Robert Redford and Debra Winger as attorneys on opposite sides of the courtroom, got mixed notices, with Winger taking most of the honors. The critics were divided in their opinions of Hannah's performance. In the *Christian Science Monitor* (June 20, 1986), David Sterritt praised her "unsettling mixture of naïveté, eccentricity, and glamour," and Vincent Canby of the *New York Times* (June 18, 1986) discovered that her "inscrutable screen personality . . . works to the advantage of the story." Less impressed were Gene Siskel of the *Chicago Tribune* (June 20, 1986), who felt that Chelsea Deardon was so superfluous that the film would have worked better without her, and Stanley Kauffmann of the *New Republic* (August 4, 1986), who complained, "Hannah is playing I don't know what: I can't imagine what anyone said to her about her part." Nevertheless, *Legal Eagles* was the thirteenth-top-grossing film of 1986.

Roxanne (1987), an updated version of Edmond Rostand's *Cyrano de Bergerac*, starred the comedian Steve Martin (who also wrote the screenplay) as a small-town fire chief with an obscenely long nose and Daryl Hannah as the title character, an astronomy student with whom he falls in love. As has often been the case, she did not have to audition for the role. "While the script wasn't written with her in mind, before it was finished we knew we wanted Daryl for the part," *Roxanne*'s director, Fred Schepisi, told Kenneth M. Chanko. "Her age, her looks, her believability, and her innocence—all those qualities made her perfect for the role." Although a few critics found the plot implausibly anachronistic, given the availability of modern plastic-surgery techniques, Martin's performance was unanimously praised, and Hannah also collected favorable notices. "As she did in *Splash*, Daryl Hannah provides the comedy with a lyrical inspiration," David Denby wrote in *New York* (June 15, 1987). "Hannah, fortunately, has not become a realistic actress; she still has the moonbeam earnestness in her eyes that separates her from mundane surroundings." Equally complimentary was Pauline Kael of the *New Yorker* (June 15, 1987), who wrote, "Daryl Hannah's height, the confident swing of her walk, and the fullness of her mouth and chin make her a spectacular Roxanne."

In *Wall Street* (1987), Oliver Stone's polemic against Reagan-era capitalistic excess, Daryl Hannah played the supporting role of Darien Taylor, a New York interior decorator who is the girlfriend of the film's protagonist, Bud Fox (Charlie Sheen), a young account executive with a brokerage firm. Stone, who also collaborated on the script for *Wall Street*, reportedly had Hannah in mind for the role from the beginning, and he hired Nancy Huang, an interior designer in Manhattan, to groom her for the part.

Unlike *Wall Street*, Daryl Hannah's next film credit, the supernatural sex farce *High Spirits* (1988), was a box-office failure. In it, she portrayed Mary Plunkett, an Irish woman who, on her wedding night 200 years ago, was murdered by her jealous husband, Martin (Liam Neeson), in the bridal suite of Ireland's Castle Plunkett. Every night since then, the ghosts of the couple have reenacted the tragedy. *High Spirits* also featured Peter O'Toole as the present-day owner of the castle, who decides to convert it into a "haunted hotel" for American tourists, and Steve Guttenberg and Beverly D'Angelo as a bickering married couple who check into the "hotel" and have affairs with the ghosts of Mary and Martin. "Miss Hannah wafting through the castle in a diaphanous gown and speaking in the demure tones of an eighteenth-century Irish maiden is everything a ghost ought to be," Janet Maslin applauded in the *New York Times* (November 18, 1988), while Dave Kehr of the *Chicago Tribune* (November 21, 1988) termed her performance "effectively ethereal."

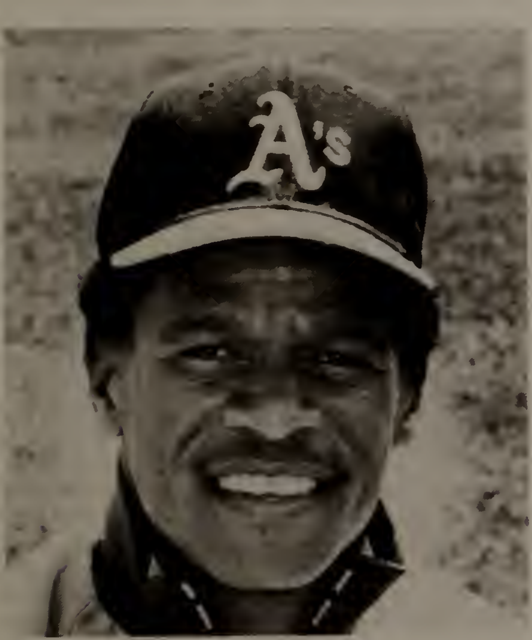
Daryl Hannah was one of the six actresses (the others being Shirley MacLaine, Sally Field, Dolly Parton, Olympia Dukakis, and Julia Roberts) selected to appear in the comedy-drama *Steel Magnolias* (1989), which Robert Harling adapted from his hit play. Set in the beauty parlor of a small Louisiana town, *Steel Magnolias* centers around Julia Roberts's character, a young diabetic who decides to have a baby in spite of the health risks involved. That role was originally offered to Daryl Hannah, but she turned it down, opting instead to undertake the part of Annelle, "an unglamorous nitwit" who works in the beauty salon. The film's director, Herbert Ross, at first questioned whether Daryl Hannah could look frumpy enough for Annelle, but he changed his mind after she showed up for her audition wearing reading glasses, which, along with a drab brown wig, became part of her costume. In reviewing *Steel Magnolias* for *New York* (November 27, 1989), David Denby observed that Daryl Hannah "does nicely as a literal-minded young dope who takes up religion," but he otherwise lambasted *Steel Magnolias*. Richard Schickel of *Time* (November 20, 1989) concurred. Although he admired the performances of Hannah, MacLaine, Dukakis, and Parton, he felt Harling's play did not translate well to the screen, since, in his view, "a film must offer us something a little more spectacular than half a dozen white chicks sitting around talking."

Daryl Hannah's most recent film is the comedy *Crazy People* (1990), in which she plays Kathy Burgess, a patient in a mental institution who has been diagnosed as having "a fear of everything." During her stay there, she meets and falls in love with Emory Leeson (Dudley Moore), an advertising copywriter committed to the institution for writing truthful slogans. Although *Crazy People* received mostly negative reviews, Daryl Hannah's performance impressed several critics, including Vincent Canby of the *New York Times* (April 11, 1990), who called her the film's "only pleasant surprise." A critic for *Variety* (April 11, 1990) said that Hannah "projects the type of innocence and wonder that made her a star in *Splash*."

Five feet, ten inches tall, Daryl Hannah has large blue eyes, full lips, and, in the opinion of Stephanie Mansfield, "skin that looks like new pink marble." Still extremely shy, she rarely grants interviews. Hannah enjoys diving, gymnastics, skiing, dirt biking, roller skating, and horseback riding. Eschewing cigarettes, alcohol, soft drinks, and caffeine, she follows a vegetarian diet despite her continuing passion for fried foods. Because her weight fluctuates between 118 and 125 pounds, she is often asked by directors to gain a few pounds. A casual dresser, she buys many of her clothes in thrift shops. When she first moved to Los Angeles, Hannah roomed, successively, with the actresses Susan Saint James and Rachel Ward. Since then, she has lived in the Hollywood Hills with her boyfriend, the rock musician Jackson Browne, and her four dogs. She also maintains an apartment on the Upper West Side of Manhattan. A former singer and keyboard player with an all-girl band called Psychotic Kindergarten, she sometimes appears in Browne's music videos. Hannah also has a friendship with John F. Kennedy Jr. but insists that speculation about a romance is unfounded.

Daryl Hannah hopes to finish her degree at the University of Southern California someday. Like many of the characters she has portrayed on the screen, she is a curious combination of resourcefulness and helplessness, intelligence and absent-mindedness. "I have to really work at ordinary things—like putting gas in the car," she admitted to Margot Dougherty, who interviewed her for *Life* (March 1984). She is also known for playing practical jokes on movie sets. "Part of her appeal is that childlike quality," Elise Paschen, Daryl Hannah's best friend, told Jesse Kornbluth. "And that's what's charming, alluring—even compelling—about her. But that's a role she plays; it's a smoke screen. She appears to be ethereal and ephemeral when she's actually strong and courageous. And very smart—Daryl knows exactly what's going on."

References: N Y Daily News mag p16+ Je 14 '87 pors; Newsweek 103:89 Ap 9 '84 pors; People 21:35+ Ap 9 '84 pors; Washington Post B p1+ Ja 14 '86 pors; International Motion Picture Almanac, 1990



Henderson, Rickey

Dec. 25, 1958– Baseball player. Address: c/o Oakland Athletics, Oakland-Alameda County Coliseum, Oakland, Calif. 94621

Considered by most baseball authorities to be the best leadoff batter in the game's history, Rickey Henderson of the Oakland A's possesses the four ideal traits of a number-one hitter—blazing speed, the ability to hit for both power and a high average, and a keen batting eye. In 1982 he smashed Lou Brock's single-season stolen-base record of 118, swiping an amazing 130, and, at the end of the 1990 season, he was just two short of Brock's career stolen-base record of 938. Discussing Henderson's skills with Murray Chass for an article that appeared in the March 1986 issue of *Inside Sports*, the Texas Rangers' manager Bobby Valentine said: "He's the type of guy who keeps pitchers awake all night the night before they're going to pitch. . . . They have to make sure they don't walk him, because he turns a walk into a double or a triple. Then, when they throw strikes, they have to make sure the strikes are in the right spot, or else he can hit the ball out of the ballpark. . . . With Rickey you have to choose between the slow death or the quick death."

Throughout his career, Henderson's childlike (some say immature) personality has consistently attracted almost as much attention as his athletic feats. He likes children and regularly talks to young spectators before, and often during, games. During batting practice, he sometimes goes so far as to search the field and dugout for broken bats than he can give to youngsters as souvenirs. "What Willie Mays, and few others, have brought to baseball, Henderson has—a child's enthusiasm and an ambassador's touch," Thomas Boswell, the veteran baseball writer of the *Washington Post*, once observed.

Yet, Henderson has occasionally been criticized during his career for missing too many games with real or imagined injuries and for performing at less than full throttle in the games in which he does play. In countless interviews over the years, Henderson has disputed these charges, as have many ballplayers and managers. "He is a great competitor," Tom Trebelhorn, the manager of the Milwaukee Brewers, who managed Henderson during the player's first two seasons of professional baseball, told Tom Verducci of *New York Newsday* (April 8, 1990). "Not once, whether he was playing for or against me, have I seen him give anything but his best effort." Jack Clark of the San Diego Padres, a teammate of Henderson's on the 1988 New York Yankees, agreed. "The thing with Rickey," he explained to Verducci, "is that he does so many things and plays at such a higher level than most players that when he comes down off of that just a little bit, people notice. They start asking, 'What's wrong with him?' But when a regular player goes into a slump or gets hurt, people won't notice."

Rickey Henderson was born in Chicago, Illinois on Christmas Day in 1958. His father, a truckdriver, abandoned the family early in 1959, leaving his wife, Bobbie Henderson, a nurse, to care for the couple's eight children. Following her husband's departure, Mrs. Henderson took the children to live with her mother, in Pine Bluff, Arkansas. When Rickey was seven, his mother moved the family again, this time to Oakland, California. "We weren't poor by any means," Henderson recalled to Bryan Burwell of the New York *Daily News* (June 8, 1987). "Mom worked hard and my grandparents helped out a lot. I never remember having to do without." Rickey began playing baseball at the age of eight, and he soon became a local phenom at Bushrod Park, the same Oakland sandlot field on which the baseball greats Frank Robinson and Billy Martin had once played. Henderson also played on several youth-league teams with future fellow major-leaguers Dave Stewart of the A's and Lloyd Moseby of the Detroit Tigers. When he was not playing baseball, Rickey could often be found at the Oakland Coliseum, watching the hometown A's. Reggie Jackson, then the club's star outfielder, was Henderson's first idol.

An outstanding baseball player at Oakland Technical High School, Henderson, a first baseman, batted .716 as a junior and .465 as a senior. Although he enjoyed baseball and also played basketball, Henderson's first love was football. A high school all-American in that sport, Henderson rushed for 1,100 yards during his senior year at Oakland Tech and received scholarship offers from some two dozen schools, including the University of Southern California, the University of California at Los Angeles, and the University of Arizona. Meanwhile, the hometown A's became interested in signing Henderson to a professional baseball contract after J. J. Guinn, an Oakland policeman and a part-time A's scout, watched the teenager play and rated him "the best player in the Oakland-Alameda area." Acting on Guinn's advice, the A's selected Henderson in the fourth round of the June 1976 free-agent draft. Although he was enticed by the football-scholarship offers, Henderson, largely at the urging of his mother, who felt he would have a longer career in baseball, signed with the A's.

The Athletics sent Henderson to their rookie-league farm team at Boise, Idaho. Believing that his height (he is five feet ten inches tall) disqualified him from playing first base at the professional level, the A's converted the young player into an outfielder. Henderson had an outstanding first year in pro ball, batting .336 in 140 at-bats and stealing twenty-nine bases in thirty-six attempts. He also began employing the exaggerated batting crouch that has since become one of his trademarks. "I found I saw the ball better and began striking out less when I got down low," he explained to Joe Donnelly of *New York Newsday* (December 10, 1984). Promoted to Modesto, California in the Class A California League, Henderson enjoyed another superlative year in 1977, batting .345, stealing a league-record ninety-five bases, and drawing 104 walks. On May 26, 1977 he became only the fourth player in the history of professional baseball to steal seven bases in one game.

Rickey Henderson continued his impressive minor-league career at AA-level Jersey City, New Jersey in 1978, stealing an Eastern-League-leading eighty-one bases and batting an impressive .310. The following year, the A's promoted Henderson to their top farm club, Ogden, Utah, in the Pacific Coast League, where, in seventy-one games, he swiped forty-four bases and hit .309. Henderson joined the parent club on June 23, 1979 and immediately stepped into the starting lineup. By the end of the season, he had compiled an average of .274 in 351 at-bats. He led the Athletics with thirty-three stolen bases, on each of which he employed his now patented headfirst slide, a technique he had developed earlier that year while playing in Ogden. "It was something I felt I had to add," Henderson explained to Joe Donnelly. "I didn't explode when I went into the base feetfirst, as Brock did and Tim Raines (of the Montreal Expos) does. I found I got there quicker by going headfirst."

On February 21, 1980 Charles O. Finley, the owner of the Oakland A's, hired the former New York Yankee great Billy Martin to manage the team. Martin quickly rejuvenated the Oakland club, which in 1979 had the second-worst record in baseball, by instituting an aggressive, tenacious style of play that came to be known as "Billy Ball." Under Martin's leadership, in 1980 Oakland scored one of the most astonishing turnarounds in sports, winning twenty-nine more games than it had the previous year and moving all the way up to second place in the American League's western division. The dramatic turnabout was propelled principally by a talented young pitching staff, which was anchored by twenty-two-game winner Mike Norris, and by a superb outfield, consisting of Henderson, Dwayne Murphy, and Tony Armas. In his first full major-league season, Henderson batted .303, and he was second in the league in walks (117), third in on-base percentage (.422), and fourth in runs (111). His most notable achievement, however, was becoming only the third player in major-league history to steal at least 100 bases in a season. (The others were Maury Wills, who stole 104 in 1962, and Lou Brock, who swiped 118 in 1974.) By pulling off exactly 100 thefts, Henderson also broke Ty Cobb's American League record of 96 steals, set in 1915. The record-setting theft came on September 30, 1980.

The 1981 baseball season was marred by a players' strike, which halted play for two months. The interruption seemingly had little effect on Henderson, who batted .319, fourth-best in the American League, and compiled an on-base percentage of .411, good for third-best. The Oakland outfielder led the league in three categories: stolen bases (fifty-six), hits (135), and runs (eighty-nine). He also earned his first Gold Glove Award for defensive excellence, and he came within an eyelash of winning the American League's most-valuable-player award, which went to the Milwaukee Brewers relief pitcher Rollie Fingers, by a vote of 319 to 308. The strike forced an extended postseason playoff format in which the team in each division with the best record before the walkout met the club with the top record in post-strike games in a best-of-five series to determine the division champion. Thus, the A's, who led the western division before the strike, battled the Kansas City Royals, who compiled the best record after the walkout, for the division title and the right to compete in the American League championship series. Oakland made quick work of Kansas City in the western division playoff, taking the series in three straight games. Henderson batted just .182 in the series, but in the third game, he reached base all four times he came to the plate and scored three times. In the league championship, Oakland was itself swept in three games by the New York Yankees, despite an excellent series by Rickey Henderson, who batted a sizzling .364.

The decision of the beat writers who cover American League baseball to grant the 1981 MVP trophy to Rollie Fingers clearly upset Henderson. "No way a relief pitcher is more valuable than an everyday player," he complained to Dave Anderson of the *New York Times* (May 5, 1982). "I should have won it." Angered by the MVP voting, Henderson vowed to have an even better year in 1982. During spring training, he promised to steal one base per game—a pace that would easily allow him to break Lou Brock's single-season stolen-base record of 118, since the major-league season is 162 games long. Adhering to his pledge, Henderson stole fifty-one bases in his first fifty-one games. On August 2, in his 105th game, he swiped base number 100, becoming the first man ever to reach triple figures in steals in two different seasons. Henderson hoped to tie and/or break Brock's record in Oakland, in front of his hometown fans. On August 24, the last day of an A's homestand, he swiped numbers 116 and 117, but he was thrown out as he attempted to steal his 118th base. Two days later, in Milwaukee, Henderson tied Brock's mark; the following day, he shattered it, with four stolen bases. After stealing the tiebreaker in the third inning, Henderson removed the second-base bag from its moorings and held it above his head in triumph, as the Milwaukee fans applauded. Brock, who had flown in for the game, then joined Henderson on the field for a brief ceremony. Bothered by a jammed shoulder, Henderson stole only eight more bases after that night and finished the season with 130.

In addition to establishing a new stolen-base record in 1982, Henderson also led the American League in walks (116) and placed third in on-base percentage (.399). The Athletics nonetheless slumped badly, dropping all the way to fifth place, and at the conclusion of the season, Billy Martin lost his job as the club's manager to Steve Boros. Henderson stole 108 bases in 1983 to win his fourth straight stolen-base title. On July 3–4, he tied the American League record for the most stolen bases in two consecutive games, with seven. Moreover, his .415 on-base percentage for the season ranked second-best in the league. But in spite of Henderson's efforts, the A's had another poor year, finishing in fourth place, twenty-five games behind the division-winning Chicago White Sox.

Henderson and the A's were unable to reach an accord on a new contract after the 1983 season. The case was eventually submitted to an arbitrator, who ruled in Henderson's favor, granting him the $950,000 salary he sought. What would be the last season of his first tour of duty in Oakland proved to be an unhappy one for Henderson. Steve Boros allowed him to steal less often than he had in 1983—a restriction that Henderson did not like and one that caused his stolen-base total to fall to sixty-six. (The figure was still good enough to lead the league.) Henderson also resisted Boros's recommendation that he attempt to hit home runs when ahead in the count. "I'd made my living getting on base and running, and I didn't understand," Henderson told Peter Gammons of *Sports Illustrated* (July 13, 1986). In addition, club officials became increasingly irritated by what they regarded as a sometimes lackadaisical attitude on Henderson's part. The front office was especially rankled when Henderson sat out the first game of a crucial series with the Detroit Tigers in August because he had a cold.

Displeased with Henderson's work ethic and unwilling to continue paying him one of the highest salaries in baseball, the Athletics traded their star outfielder to the New York Yankees on December 8, 1984. The five-for-two swap sent Henderson and the minor-league pitcher Bert Bradley to the Yankees in exchange for pitcher Jay Howell and four of New York's most highly regarded minor-league prospects: pitchers Jose Rijo, Eric Plunk, and Tim Birtsas and outfielder Stan Javier. The Yankees awarded Henderson a five-year contract worth a reported $8.6 million. The A's decision to trade Henderson shocked the baseball world. Henderson himself was stunned, and he remained depressed about the trade for several months. "I wasn't happy to be traded," he told Thomas Boswell in a conversation for a *Washington Post* article that appeared on March 6, 1985, the day after Henderson reported to the Yankees spring-training camp. "I was an Oakland man. My backyard was there. I'm glad to be here, but I don't know if I'm a New York–type person or not."

Henderson missed the first ten games of the 1985 season after severely spraining his left ankle in an exhibition game against the Boston Red Sox on March 17. He suffered the injury making a rare feetfirst slide into third base. Placed on a rehabilitation program, the new Yankee remained in Florida when the rest of the team headed north to begin the regular season. Rejoining the club for a workout at Yankee Stadium on April 22, Henderson, annoyed because his flight from Florida had been delayed, refused to answer questions from the horde of reporters who had gathered to witness his New York arrival.

After enduring an embarrassing slump, which saw him hit just .200 in his first ten games with the Yankees, Henderson terrorized the American League for the rest of 1985. He was batting .357 at the All-Star break, and although his numbers fell off somewhat in the second half of the season, he still finished at .314, the fourth-best in the league. He also belted twenty-four home runs and stole eighty bases, making him the first player in American League history to hit at least twenty home runs and steal at least fifty bases in the same season. His eighty steals led the league for the sixth consecutive year and represented the highest single-season total ever by a Yankee. Henderson also led the American League in runs, with 146, the highest total in either league since Ted Williams scored 150 in 1949 and the most by a Yankee since Joe DiMaggio crossed the plate 151 times in 1937. Henderson's .419 on-base percentage ranked fourth in the league, and his slugging percentage of .516 placed seventh. In the voting for the award for most valuable player, Henderson came in third, behind his teammate Don Mattingly and the Kansas City Royals' George Brett. Despite spectacular seasons by Henderson and Mattingly, however, the Yankees finished second in the eastern division, two games behind the Toronto Blue Jays.

The 1985 season was not without controversy for Rickey Henderson. The major-league players went on strike on August 6. Believing the strike was likely to continue for some time, Henderson flew home to Oakland the following day. His assumption proved to be incorrect, for the strike was settled the same day, and playing resumed on August 8. Unable to get back to New York in time for a scheduled doubleheader with the Cleveland Indians on the 8th, Henderson was docked an estimated $12,000 by Yankee management. He protested the fine, arguing, as quoted by Bill Madden of the New York *Daily News* (August 10, 1985), "If I had known the strike was going to be settled, there's no way I'd have left. . . . But no one asked me anything and no one told me anything. There's no way anyone could have known the strike was gonna be settled that quick." However, several newspaper accounts reported that Dave Winfield and Ken Griffey, two of Henderson's teammates, talked to him before he left New York and advised him not to leave town, because a strike settlement appeared imminent.

Henderson got off to another poor start in 1986, collecting just three hits in his first thirty-one at-bats, but he soon rebounded to have an excellent year, accumulating a career high in runs batted in (seventy-four) and hitting twenty-eight home runs. He also stole eighty-seven bases to lead the league for the seventh straight year and scored 130 runs, tops in the league for the second consecutive year. According to the *1987 Baseball Abstract*, a yearly statistical evaluation of players and teams compiled by the noted baseball expert Bill James, Henderson's 1986 home-run and stolen-base totals represented the best single-season combination of power and speed in the history of baseball. (James rated Henderson's 1985 figures in those categories tenth-best of all time.) On the downside, Henderson batted a career-low .263, and the Yankees again finished second, five and a half games behind the Red Sox.

The Yankees' inability to win the eastern division title in either of his first two years in New York dismayed Henderson, who had hoped to lead his new team into the World Series. "I'm ready to win," Henderson told Marty Noble of *New York Newsday* (February 28, 1987) during spring training. Henderson got off to a sizzling start in 1987; by May 15 he was batting .347. Three weeks later, on June 4, he left the game with a pulled right hamstring, and the next day he went on the disabled list, where he remained until June 29. He returned to the disabled list on August 1 (retroactive to July 26) and stayed out of the lineup until September 1. Henderson's injury stirred considerable controversy in New York when some of his teammates, the Yankee manager, Lou Piniella, and the principal owner, George Steinbrenner, questioned his willingness to play with pain. In a two-page statement released to the press on August 8, Steinbrenner quoted Piniella as having accused Henderson of "jaking it," and the boss himself reportedly considered suspending Henderson rather than placing him on the disabled list for the second time. During the 1987 season, Henderson played in just ninety-five games and batted only 358 times. He hit .291, with seventeen home runs and forty-one stolen bases. (Henderson's string of stolen-base titles was snapped at seven by Harold Reynolds of the Seattle Mariners, who stole sixty.) Despite Henderson's high preseason hopes for the Yankees, the club again came up short, finishing in fourth place, nine games behind the Detroit Tigers.

Henderson rewrote the Yankee record book once more on June 4, 1988, when he stole his 249th base in a New York uniform, breaking Hal Chase's mark of 248. For the 1988 season, Henderson swiped ninety-three bases to lead the major leagues and break his own Yankee single-season record for the second time. As they had in both 1985 and 1986, the Yankees made a serious run at the eastern division title, but they faltered in the stretch and came in fourth, three and a half games behind the division-winning Boston Red Sox.

With his five-year contract due to expire at the end of the 1989 season, Rickey Henderson and his agent, Richman Bry, began negotiating a new contract with Yankee management in the spring. According to published reports, however, the two sides were millions of dollars apart. Henderson and Bry decided that if the outfielder did not have a new agreement by the All-Star break, he would declare himself a free agent when the season ended. By mid-June negotiations were at a standstill. Believing they probably would not be able to sign Henderson by the All-Star break, the Yankees traded him back to the Oakland A's on June 20, in exchange for three players: outfielder Luis Polonia and pitchers Greg Cadaret and Eric Plunk.

Hobbled by injuries to several key players, the defending American League champion Athletics were locked in a four-team race with the California Angels, the Kansas City Royals, and the Texas Rangers when the Henderson trade was consummated. Henderson was batting just .247 at the time of the trade, but in his first thirty-seven games with Oakland, he batted .378, compiled an incredible .487 on-base percentage, scored forty-one runs, and stole twenty-three bases. All told, he reached base at least once in eighty of the eighty-five games he played for the A's in 1989. He stole fifty-two bases for Oakland in fifty-eight attempts, and his seasonal total of seventy-seven led the American League for the ninth time in ten years. Henderson also led the league in walks (126) and tied for the lead in runs (113) with Wade Boggs of the Boston Red Sox. His .411 on-base percentage was the third-best in the league, and he batted .274. Sparked by Henderson, the A's coasted to the western division title, finishing seven games ahead of the runner-up Kansas City Royals.

The 1989 American League championship series paired the Athletics with the Toronto Blue Jays, the eastern division champion. Fueled by Henderson's outstanding performance, Oakland handily won the best-of-seven set, four games to one. The series' most valuable player, Henderson led both teams in steals (eight), total bases (fifteen), runs (eight), RBIs (five), walks (seven), on-base percentage (.609), and slugging percentage (1.000). He reached base fourteen times in the five games, and his eight steals set a new record for a postseason series. Henderson stole four bases in game two and hit two home runs in game four. Continuing his scintillating play in the 1989 World Series, Henderson batted .474, as the A's swept the National League champion San Francisco Giants in four games, in a series that was halted for ten days by a major earthquake in the San Francisco Bay Area. Henderson's World Series average led both teams; he was also first in steals (three), total bases (seventeen), and hits (nine).

On November 28, 1989 Henderson signed a four-year contract with the A's worth a reported $12 million. He proved that he was worth the money by having a spectacular 1990 season. On May 26 he stole the 892d base of his career, tying Ty Cobb's American League record, and he set a new league mark three days later. For the season, Henderson batted a career-high .325 (good for second-best in the American League), and he led the league in steals (sixty-five), runs (119), and on-base percentage (.439). His twenty-eight home runs tied his career high and ranked seventh in the league. The A's won their third consecutive western division title in 1990, then dispatched the Boston Red Sox, the champions of the eastern division, in four straight games in the American League championship series, as Henderson batted .294. Oakland entered the 1990 World Series against the National League champion Cincinnati Reds as heavy favorites, but the Reds pulled off one of the greatest upsets in Series history, sweeping the A's in four straight games. Despite his team's humbling defeat, Henderson had an excellent series, reaching base eight times (five hits and three walks) in the four games, batting .333, and stealing three bases.

Rickey Henderson stands five feet, ten inches tall and weighs 190 pounds. Unusually muscular, he has twenty-four-and-a-half-inch thighs, a twenty-nine-inch waist, and the upper body of a world-class prizefighter. When off the baseball field, he wears dark-rimmed eyeglasses. Henderson has said that the greatest influences on his career have been his mother and his former manager Tom Trebelhorn. Careful of his health, he sleeps nine or ten hours a night, does not smoke, and drinks alcoholic beverages only occasionally. In his free time, he enjoys watching television soap operas and listening to recordings by the singer Luther Vandross, his favorite entertainer. Henderson lives with his wife, Pam, and their daughter, Angela, in Hillsborough, California, a suburb of San Francisco.

References: Ebony 38:135+ Je '83 pors; Inside Sports 7:26+ Je '85 pors, 8:36+ Mr '86 por; People 18:52+ Ag 23 '82 pors; Sporting N p43 O 18 '80 por, p18 Mr 6 '82 por, p2+ Je 14 '82 por; Sports Illus 65:34+ Jl 28 '86 pors; Washington Post B p1+ Jl 13 '83 pors, F p1+ Mr 6 '85 por

---

Hershiser, Orel

Sept. 16, 1958– Baseball player. Address: c/o Los Angeles Dodgers, 1000 Elysian Park Ave., Los Angeles, Calif. 90012

The latest in a long line of outstanding pitchers to wear the uniform of the Los Angeles Dodgers, Orel Hershiser won more games (sixty) in his first four major-league seasons (1984–87) than such former

Dodger greats as Sandy Koufax, Don Drysdale, and Don Sutton managed to win in a similar period of time. Then, in 1988, Hershiser, whose best pitch is a sinking fastball, vaulted to superstardom on the wings of a spectacular season in which he compiled a record of 23-8 and an E.R.A. of 2.26, set a major-league record by pitching fifty-nine consecutive scoreless innings (breaking Drysdale's record of fifty-eight, set in 1968), won the Cy Young Award as the National League's top pitcher, and was named the most valuable player in both the league championship series and the World Series. And the Dodgers, who had been picked by most preseason prognosticators to finish no higher than fourth, won the world title.

In an era in which both professional and amateur athletics have been tarnished by scandals involving everything from gambling to illicit sexual activity to illegal drug use, Hershiser has become almost as renowned for his simon-pure lifestyle as for his pitching feats. Devoutly religious (he even recites hymns to himself on the mound and in the dugout), he does not smoke, drink, or swear, and he remains a devoted family man. Hershiser's career was placed in jeopardy early in the 1990 season when he was forced to undergo arthroscopic surgery to repair severe damage in his right shoulder. He missed the remainder of the season, and his future status remained uncertain.

Of German extraction, Orel Leonard Hershiser 4th was born in Buffalo, New York on September 16, 1958, the oldest of the four children (he has a sister and two brothers) of Orel Leonard Hershiser 3d, who co-owned a printing business before taking early retirement at the age of fifty-one, and Mildred Hershiser, a housewife. The name "Orel" is Slavic for "eagle," a fact of which Hershiser did not become aware until 1986. The first Hershisers in America were a pair of Hessian brothers who served as mercenaries in the British army during the Revolutionary War.

Orel Hershiser grew up in a highly disciplined household, and he was instilled with a strong work ethic at an early age. "My parents are great people who know . . . how to have fun and to work hard," Hershiser wrote in his autobiography, *Out of the Blue* (1989). "We had a work ethic around our house. Katie, Gordie, Judd [his siblings], and I weren't slaves, but there was a Saturday morning regimen for cleaning the house, and we worked as a family. We all had our individual chores. We knew what was expected of us in quality and speed and we all met back at noon for lunch. We went through stages when we complained or wanted to put off our work, but we got nowhere with that. . . . We were commended and rewarded when we did a good job, and we got a pat on the back even when we had to do something again."

Orel Hershiser's family relocated frequently during his childhood because of the demands of his father's career. When Orel was six, the Hershisers moved to Southfield, Michigan, a Detroit suburb; when he was twelve, they resettled in Toronto; and a year later they went to Cherry Hill, New Jersey. Since all of the Hershiser children were talented athletes like their parents, they used sports as a means of making friends in each new city. As a young boy, Hershiser played baseball, hockey, golf, tennis, and racquetball. "[Orel] was always small for his age, but he always had great hand-eye coordination," his father explained to Steve Wulf of *Sports Illustrated* (December 19, 1988). "He could play anything, but it was baseball that he loved." His parents, both of whom remain avid golfers, took a great deal of interest in the athleticism of their children. "I remember my dad coming off the road after a sales trip," Hershiser related in *Out of the Blue*, "taking off his suit coat, getting on the umpire's gear, and officiating a [Little League] game in his suit pants."

By the age of seven, Orel Hershiser had become adept at hitting and throwing a baseball, and, at eight, he decided to test those skills in the Personna razor-blade company's annual "Hit, Run, and Throw Contest." After winning the local event in Michigan, he advanced to the national finals at Yankee Stadium in New York, where he finished third. "It was while walking into that historic stadium on a crisp, windy night that I decided I wanted to be a big-league baseball player," the pitcher wrote in his autobiography. During the year that his family spent in Toronto, Orel Hershiser became a stellar hockey player as well, earning a spot on the Philadelphia Flyers Junior A team.

He encountered the first of several stumbling blocks in his athletic career after entering Cherry Hill East High School in Cherry Hill, New Jersey in 1972, when he tried out for the varsity baseball team but was assigned instead to the freshman squad. But he advanced to the junior varsity as a sophomore and finally made it to the varsity in his junior year. Although Hershiser pitched and played shortstop as a high schooler, unlike most future big leaguers he was not a standout. "I was always a step behind the people I competed against," he told Bruce Newman of *Sports Illustrated* (May 5, 1986). "I usually wasn't even the best player on my team." Still, as he related in *Out of the Blue*, "I loved the game and the competition, and I was driven to get the most out of myself." When not playing baseball, the teenager pumped gas at a local service station and helped out in his father's printing plant. After graduating from high school in 1976, he accepted the only baseball scholarship offer he received, a partial one from Bowling Green State University in Bowling Green, Ohio.

On his own for the first time, Hershiser ran into difficulty in trying to handle his new freedom. By the spring semester of his freshman year, he had allowed his grades to slip to the point that he was declared academically ineligible to play baseball. Adding to his woes, his girlfriend broke up with him. Unprepared for final exams, he left Bowling Green in a panic and hitchhiked back to his parents' home in Cherry Hill, stopping along the way to phone his father and tell him what had happened. His parents welcomed their prodigal son home "with open arms," and that summer he returned to Bowling Green and enrolled in summer school, where he earned good grades. Later in the summer, he helped to lead Adray Appliance of Johnstown, Pennsylvania to the championship of the All-American Amateur Baseball Association.

In his sophomore year at Bowling Green, Hershiser, who majored in sales marketing, made the dean's list. Although he was eligible to play baseball, he failed to make the team's traveling squad and was allowed to suit up only for home games. In the six-month period following his sophomore year, Hershiser's height jumped from six feet to six feet, three inches, and his weight increased from 155 pounds to 182. "After that," he told Bruce Newman, "I wasn't just a tall drink of water anymore. That took my fastball from about seventy-nine miles per hour to eighty-four, and suddenly I started to get more people out." He posted a pitching record of 6-2 during his junior year at Bowling Green and was selected for the all-conference team. Scouted by several major-league teams, he hoped to be chosen in the June 1979 free-agent draft of amateur players, a wish that came true when he was selected, in the seventeenth round, by the Los Angeles Dodgers, one of the two teams (the Philadelphia Phillies being the other) he most wanted to play for.

The Dodgers gave Hershiser a signing bonus of $10,000 and assigned him to their Class A farm team at Clinton, Iowa. Working primarily out of the bullpen (as he would throughout his minor-league career), Hershiser posted a record of 4-0 at Clinton and compiled an excellent 2.09 E.R.A. A year later he was promoted to the Dodgers' AA-level team at San Antonio, Texas, in the Texas League, where he fared less well, attaining a record of 5-9, with an E.R.A. of 3.55 and fourteen saves. Back at San Antonio in 1981, Hershiser continued to struggle, and, following a disastrous road trip during which he gave up twenty runs in just seven innings, he contemplated quitting baseball but was talked out of it by his manager, pitching coach, and trainer. "They told me I could be a major-league pitcher, but I think they were just trying to be polite," Hershiser recalled to Steve Wulf. He rebounded to post a record of 7-6, with fifteen saves, although his E.R.A. was an unimpressive 4.68. After his promotion in 1982 to the Dodgers' AAA team at Albuquerque, New Mexico, in the Pacific Coast League, Hershiser had his best season to that date, compiling a record of 9-6 and an E.R.A. of 3.71, the seventh-best in the league. The Texas Rangers of the American League were so impressed with Hershiser that they sought him in a trade following the 1982 season, but the deal fell through.

Hershiser came to spring training in 1983 with the hope that he would make the Dodgers, and he performed so outstandingly in preseason games that he received the Mulvey Award as the top Dodger rookie. He was understandably disappointed, therefore, when the Dodger manager, Tommy Lasorda, informed him that he was being returned to Albuquerque for more seasoning. "I thought the decision to send me back was wrong, but I had fought through disappointments before, in both high school and college," Hershiser wrote in *Out of the Blue*. After finishing third in the Pacific Coast League in saves and seventh in E.R.A., Hershiser was called up to the Dodgers at the end of the 1983 season, and he made his major-league debut on September 1, pitching in relief against the Montreal Expos. He made eight relief appearances in all, pitching eight innings and posting an E.R.A. of 3.38, but had no won-lost record.

In 1984 Hershiser made the Dodgers' opening-day roster as a long reliever. A month into the season, with his record at 2-2 and his E.R.A. an inauspicious 6.20, Hershiser was summoned to Lasorda's office for what became known as the "Sermon on the Mound," the bristling speech that he has credited with turning his career around. Lasorda berated Hershiser at length for not being aggressive enough on the mound and for failing to "challenge" opposing hitters with his best pitches. "Tommy told me that I belonged at this level, but that I was pitching to every hitter like he was Babe Ruth," Hershiser told Bruce Newman. "I gave the big-league hitters too much credit, and it was hard for me to believe I could get them out." As a psychological ploy, Lasorda nicknamed the studious-looking Hershiser "Bulldog."

Two days after Lasorda's blistering tirade, Hershiser volunteered to relieve in a game against the San Francisco Giants, despite a tired arm. With Lasorda shouting encouragement from the Dodger dugout, Hershiser allowed just one run in three innings. "Tommy's talk had worked," Hershiser recalled in *Out of the Blue*. "With my performance against San Francisco, I became a believer. I told myself that if I could do that when my arm felt terrible, think what I could do when I felt great."

On May 26, 1984 Hershiser got his first major-league start when Jerry Reuss, who had been scheduled to pitch, backed out because of an injury. Hershiser pitched six and one-third innings, allowing the New York Mets only one run. He returned to the bullpen, but on June 29 Lasorda gave him another start, to which Hershiser responded with a complete-game, 7-1 victory over the Chicago Cubs. That start not only signaled Hershiser's entry into the Dodgers' regular starting rotation but also marked the beginning of the longest streak of consecutive scoreless innings by a National League pitcher that year, thirty-three and two-thirds innings. That streak included consecutive shutouts against the Pittsburgh Pirates on July 4, the Cubs on July 14, and the St. Louis Cardinals on July 19. By the end of the 1984 season, Hershiser had compiled some impressive statistics, despite starting only twenty games: he tied for the league lead in shutouts (four), was third in E.R.A. (2.66), sixth in complete games (eight), and eighth in strikeouts (150).

Beginning the 1985 season with an established spot in the Dodger rotation, Hershiser responded with a spectacular year in which he helped to lead the Dodgers to the championship of the National League's western division. His 19-3 record gave him a winning percentage of .864, the best in the major leagues, and his E.R.A. of 2.03 was third-best in the National League. He also ranked third with five shutouts, won his last eleven decisions, was a perfect 11-0 at Dodger Stadium, and pitched two one-hitters. In almost 240 innings of pitching, he allowed just eight home runs. Hershiser's 1985 statistics were all the more remarkable because the Dodgers' team fielding percentage was the worst in the National League, and a porous defense makes it especially difficult for a pitcher to be successful.

In the 1985 National League championship series against the St. Louis Cardinals, Hershiser won game two, 8-2, pitching a complete game and allowing eight hits. He also started the sixth and last game of the series, surrendering nine hits and four runs in six and one-third innings of work, but he was not involved in the final decision, since the Cardinals won the game, 7-5, and the series, four games to two. Following the 1985 season, Hershiser asked the Dodgers to increase his salary from $212,000 to $1 million. When the club balked at granting such a large raise, the case was submitted to an arbitrator, who ruled in Hershiser's favor.

Plagued by an inconsistent offense, defense, and bullpen in 1986 and 1987, the Dodgers finished with identical 73-89 records in both years. Because of his weak supporting cast, Hershiser compiled mediocre records of 14-14 and 16-16, respectively; in the thirty games that he lost over the two seasons, the Dodgers averaged only 2.5 runs. Hershiser's 16-16 showing in 1987 demonstrated how misleading a pitcher's won-lost record can be. Despite a .500 winning percentage, he placed among the league leaders in every pitching category except shutouts, ranking first in innings pitched (264⅔), third in E.R.A. (3.06), third in complete games (ten), and tying for third in wins and fourth in strikeouts (190). Also helping himself at the plate, he rapped out nineteen hits, the most achieved by any pitcher. Hershiser and the Dodgers went to arbitration again following the 1986 season, but that time the mediator sided with the team, and Hershiser's salary was cut by 20 percent, to $800,000. The two sides narrowly avoided a third consecutive arbitration battle a year later, when Hershiser signed for $1.1 million.

Orel Hershiser's historic 1988 season began, appropriately enough, with a 5-0 shutout of the San Francisco Giants on April 5, and, by May 4, the right-hander's record was six wins and no losses. His record-breaking string of fifty-nine consecutive scoreless innings began on August 30, when he blanked the Montreal Expos over the final four innings, en route to a 4-2 victory. He then threw five shutouts in a row, baffling the Atlanta Braves on September 6, the Cincinnati Reds on September 10, Atlanta again on September 14, the Houston Astros on September 19, and the San Francisco Giants on September 23. (The streak appeared to be over in the third inning of the San Francisco game when the Giants scored a run on an overthrow by the Dodger shortstop Alfredo Griffin, but the second-base umpire, Paul Runge, ruled that Brett Butler of the Giants had slid out of the baseline in his attempt to disrupt Griffin, meaning that the run that scored as a result of the overthrow did not count.)

The Dodgers clinched the western division championship on September 26, and two days later, as Hershiser took the mound against the San Diego Padres, his consecutive-scoreless-innings streak stood at forty-nine, nine innings shy of ex-Dodger Don Drysdale's twenty-year-old record. With the game scoreless after nine innings, Hershiser asked Lasorda to remove him from the game out of deference to Drysdale, satisfied that he had tied the record. When Lasorda refused his request, Hershiser took the mound for the tenth inning. He allowed a runner to reach third base with two outs, but then he retired Keith Moreland on a flyout to set the record. Orel Hershiser's twenty-three wins in 1988 were the most by a Dodger since 1966, when Sandy Koufax won twenty-seven. Hershiser led the league with eight shutouts and 267 innings pitched, and he tied for the lead with fifteen complete games (including eight in succession). His E.R.A. of 2.26 was third-best.

The Dodgers entered the 1988 National League championship series against the powerful New York Mets as underdogs, having lost ten of the eleven regular-season contests between the two clubs. Behind Hershiser's five-hitter, the Los Angeles team took a 2-0 lead into the ninth inning of game one, but, after surrendering two hits and a run, Hershiser was removed from the game in favor of the reliever Jay Howell, who allowed the Mets to rally for a dramatic 3-2 victory. After the Dodgers rebounded to win the second game, 6-3, the series shifted to New York, where a rainout postponed the third game. The delay enabled Lasorda to alter his pitching rotation and to use Hershiser in game three, rather than in game four, as he had originally planned. Hershiser gave up three runs on six hits before being removed for a pinch hitter in the top of the eighth inning, with the score tied. The Mets went on to win the game, 8-4, the Dodger bullpen again failing.

Behind their ace right-hander Dwight Gooden, New York had a 4-2 lead entering the ninth inning of game four and appeared on the verge of taking a commanding three-games-to-one lead, but the Dodgers rallied for two runs to tie the game, and, when the Mets failed to score in the bottom of the ninth, the game entered extra innings. Los Angeles scored a run in the top of the twelfth to take a 5-4 lead. Then, with two outs and the bases loaded in the bottom half, Lasorda, in a daring move, brought Hershiser in from the bullpen to face Kevin McReynolds, one of New York's most dangerous hitters. Volunteering to relieve despite having pitched seven innings as a starter just a day earlier, Hershiser retired McReynolds on a flyout, and the series was knotted at two wins apiece. The Dodgers won game five, 7-4, but squandered a chance to wrap the series up in game six, losing, 5-1. In the seventh and deciding game, Los Angeles, behind Hershiser's five-hit shutout, won, 6-0, to capture the National League pennant. Hershiser was named the series' most valuable player.

The Los Angeles Dodgers were again decided underdogs in the 1988 World Series, which matched them with the Oakland Athletics, since Oakland had won 104 regular-season games, the most of any team, and had swept the Boston Red Sox in four straight games in the American League championship series. The tone of the series was set in game one when, with two outs in the bottom of the ninth inning and the Dodgers trailing, 4-3, Kirk Gibson hit a dramatic two-run roundtripper to give Los Angeles a 5-4 victory. Behind Hershiser's three-hit shutout, the Dodgers took game two, 6-0, and grabbed a two-games-to-none lead. The Dodger pitcher also contributed three hits in the game. Although Oakland won game three, 2-1, the Dodgers captured the fourth game, 4-3, to take a three-games-to-one advantage. Drawing the starting assignment in game five, Hershiser shut the Athletics down on four hits, as the Dodgers won the game, 5-2, and the series, 4-1. In eighteen innings of World Series pitching, Hershiser gave up just seven hits and only two runs, a performance that earned him the award for most valuable player, the first in an impressive series of honors that followed.

On November 10, 1988 Orel Hershiser was the unanimous choice for the Cy Young Award as the National League's top pitcher. He then was named *Sports Illustrated*'s Sportsman of the Year, the *Sporting News*'s Major League Player of the Year, and the Associated Press Male Athlete of the Year. Following almost three months of negotiations between his agent, Robert Fraley, and the Dodgers' general manager, Fred Claire, Hershiser signed a three-year contract on February 16, 1989 worth $7.9 million, which made him at the time the highest-paid player in baseball. Under the terms of the deal, Hershiser received a $1.1 million signing bonus and annual salaries of $2.4 million in 1989, $1.6 million in 1990, and $2.8 million in 1991. In addition to his huge salary, Hershiser earned approximately $1.5 million in 1989 through his commercial endorsements of such products as Mitsubishi automobiles, BVD underwear, Mitre baseball shoes, Louisville Slugger bats, Worth baseballs, Ebel watches, Pepsi-Cola, Johnson & Johnson baby shampoo, Ray Ban sunglasses, and Pizza Hut pizzas.

Largely because of its anemic offense, the Dodgers club slipped to fourth place in 1989. Their team E.R.A. of 2.94 was easily the best in either league, but the club's batting average of .240 was the third-worst in the majors. Although all of the Dodger pitchers paid heavily for the team's offensive woes, Hershiser's statistics took the worst beating. In his four starts between August 23 and September 8, for example, the Dodgers failed to score a single run for him, and he lost all four games, three by scores of 1-0. Hershiser finished the season with a record of 15-15; his E.R.A. of 2.31 was second-best in the National League.

The severe injury to Hershiser's right shoulder first came to light on April 26, 1990 when, bothered by a persistent pain, he consulted the sports physician Frank Jobe, who discovered severe damage to the pitcher's rotator cuff and anterior labrum, the cartilagelike rim at the front of the shoulder that helps to hold the socket in place, an injury that resulted from the strain of overuse. The very next day, Jobe performed arthroscopic surgery on Hershiser's shoulder. Hershiser, who had a record of 1-1 and an E.R.A. of 4.26 at the time of the operation, missed the remainder of the 1990 season. He led the National League in innings pitched in 1987, 1988, and 1989, and he pitched at least 230 innings in each of the five seasons between 1985 and 1989. In August 1990 he began throwing lightly on the sidelines. Although Jobe said he expected Hershiser to be completely healed by the start of the 1991 season, Hershiser himself, in an interview with Bill Plaschke that appeared in the *St. Louis Post-Dispatch* (September 16, 1990), said that he had no idea when, or if, he would ever pitch again.

Orel Hershiser stands six feet, three inches tall and weighs 192 pounds. His bony physique has been commented upon by, among others, Bruce Newman, who wrote that Hershiser's rib cage is "so scrawny you can hear it whistle in a strong breeze," and Hershiser himself has described his chest as "concave." A devout Christian since entering professional baseball in 1979, Hershiser often softly sings religious hymns to himself on the mound and in the dugout. He and his wife, the former Jamie Byars, who is also a devoted Christian, have been married since February 7, 1981 and live with their two sons, Orel Leonard 5th and Jordan, in Pasadena, California. Golf is Hershiser's principal hobby (he has a four handicap), and he also enjoys collecting baseball cards. Following his record-breaking 1988 season, he received about a dozen television and movie acting offers, all of which he rejected. Hershiser is so meticulous that he stores notes about opposing hitters on a lap-top computer, which he takes on the road with him, and he also analyzes videotapes of his previous pitching performances. Well-mannered, modest, affable, and easygoing, he is a favorite of the media.

References: Inside Sports 8:20+ Jl '86 pors; Newsweek 113:42+ Ap 10 '89 pors; People 30:78+ D 26 '89 pors; Sport 79:51+ S '88 pors, 20:32+ Mr '89 pors; Sports Illus 64:36+ My 5 '86 pors, 69:60+ D 19 '88 pors, 69:36+ O 31 '88 pors, 69:60+ D 19 '88 pors

Highsmith, Patricia

Jan. 19, 1921– Writer. Address: c/o Diogenes Verlag, Sprecherstrasse 8, 8032 Zürich, Switzerland

The expatriated American novelist Patricia Highsmith, a reviewer once wrote in the London *Times Literary Supplement* (September 24, 1971), is "the crime writer who comes closest to giving crime writing a good name." That judgment has been increasingly endorsed by competent critics and writers, and in recent years Highsmith has become widely regarded as a serious writer whose books transcend the limitations of the crime-fiction genre. Gore Vidal, for example, has described her as "one of our greatest modern writers." Highsmith, who has lived most of her adult life in Europe, has been writing crime fiction for nearly forty years, from her first novel, *Strangers on a Train*, in 1950 to her nineteenth, *Found in the Street*, which was published in 1986.

What distinguishes Patricia Highsmith's work from the conventional crime novel is her subtle exploration of character, for she remorselessly delves into abnormal states of mind and is more concerned with motivation than with the formulaic plotting that normally characterizes the genre. Her novels have been described as claustrophobic, in the sense that a tightening circle of apparently ordinary events leads up to an explosion that is all the more unnerving for the reader because it takes place without any change in her matter-of-fact, detached style of narration. The effect is chilling, partly because it seems to Patricia Highsmith that eating breakfast, walking the dog, and committing murder have come to occupy the same moral space.

Patricia Highsmith was born in Fort Worth, Texas on January 19, 1921, the daughter of Jay Bernard Plangman and the former Mary Coates. Her parents divorced shortly after she was born, and she did not meet her father until she was twelve. She was reared by her grandparents until the age of six, after which she joined her mother, a commercial artist, and her stepfather, Stanley Highsmith, also an artist, in New York City. She has commented that her childhood was not a happy one, and that she never felt close to her parents. But she found solace in a love of books at an early age. "I could read like a streak, because my grandmother taught me when I was two," she has said. By the age of eight, she had read the Sherlock Holmes stories, and by the time she reached fourteen, she had read *Moby Dick* twice.

Patricia Highsmith became editor of the school newspaper at Julia Richman High School, in Manhattan, and wrote her first short stories at the age of seventeen. After high school she attended Barnard College in New York, which granted her a B.A. degree in 1942. After that, she worked as a writer of comic strips. "I answered an advertisement in the newspaper," she recalled during an interview for the *Guardian* (January 2, 1968). "It was ambiguously worded and it turned out to be comics. I did Superman and that sort of thing, lots of spaceships." In 1945 her ambition to become a writer took a leap forward with the publication of her short story "The Heroine" in *Harper's Bazaar*. Later succinctly but accurately described by Graham Greene as a "study in apprehension," that early story is typical of much of Highsmith's work, in which irrational impulses lurk dangerously under calm surfaces.

Truman Capote helped her to get into Yaddo, the artists' colony in upstate New York, where she started writing her first novel, *Strangers on a Train* (1950). Now considered a classic of suspense fiction, it utilizes a plot pattern that characterizes many of Highsmith's works, and one that she herself analyzed in her book *Plotting and Writing Suspense Fiction* (1966): "the relationship between two men, usually quite different in makeup, sometimes obviously the good and the evil, sometimes merely ill-matched friends." In this case, the innocent Guy Haines meets the psychopathic Charles Bruno on a train. Bruno describes how he hates his father, and he tries to strike an unusual bargain with Guy: he proposes that Guy kill Bruno's father, and, in return, Bruno will kill Guy's wife, from whom Guy is estranged and is seeking a divorce. Guy refuses in disgust. But later his wife is killed, and he learns that Bruno is the murderer. Bruno then relentlessly pursues Guy in order to force him into fulfilling his side of the imagined bargain.

The reviewer for the *New York Herald Tribune Book Review* (April 16, 1950) wrote that, although the novel had "obvious faults" of plot and characterization, it nonetheless held the reader's attention "by an evil kind of suspense." The reviewer concluded that the novel was "a rarely perceptive study in criminal psychology." In 1951 *Strangers* *on a Train* was made into a film by Alfred Hitchcock, with a script by Raymond Chandler and with Robert Walker and Farley Granger in the leading roles.

After the success of *Strangers on a Train*, Patricia Highsmith resolved to do no more hack work, though for a while, living in New York, she found it hard to make ends meet. But since that time she has produced a steady stream of novels. In 1952, under the pseudonym of Claire Morgan, she wrote *The Price of Salt*, a story of lesbian love. That was followed by *The Blunderer* (1954), based on a variation of the plot pattern of her first novel.

Patricia Highsmith then wrote the first of her books that feature the character Tom Ripley, a charming psychopath, as the hero. They are the novels for which she is best known, and which have generally received the most favorable critical attention. In *The Talented Mr. Ripley* (1955), Ripley is a young American traveling in Europe who murders a wealthy young man and takes on his identity. Having gotten rich on the dead man's inheritance, Ripley gains access to European high society. Although he eventually has to resume his own identity, he gets away with his crime. The detective-story maven Anthony Boucher, writing in the *New York Times Book Review* (December 25, 1955), admired Highsmith's skill in character analysis and her "unusual insight into a particular type of criminal," though he also commented, as other critics have sometimes done with other Highsmith novels, that it was "somewhat overlong." *The Talented Mr. Ripley* received two prestigious prizes in 1957: the Mystery Writers of America Scroll and the Grand Prix de Littérature Policière. It was made into a commercially successful film by the French director René Clement in 1961, with the title *Purple Noon*.

In *Deep Water* (1957), a long-suffering husband fosters a legend that he once killed one of his wife's many lovers. But as the man's personality gradually collapses, fantasy becomes reality, and he is led into committing two murders. Anthony Boucher again praised Patricia Highsmith's subtlety of characterization, and he called *Deep Water* "a full-fleshed novel of pity and irony" in the *New York Times Book Review* (October 6, 1957). *A Game for the Living* (1958) and *The Cry of the Owl* (1962) use variations on Highsmith's favorite plot device of the tortuous relationship between two opposite kinds of men. The latter novel was adapted for film by the French director Claude Chabrol in 1988. Sandwiched between those two novels, *This Sweet Sickness* (1960) is another study of a pathological mental state, in which the protagonist, unsuccessful in love, retreats into a fantasy world to compensate for his failure, but with dangerous consequences.

One of Patricia Highsmith's early ambitions had been to move to Europe. She had first traveled there in 1949, and in 1963 she decided to settle in England. Her work has since been received with more enthusiasm in Europe than in the United States, partly because she has not been able to promote her books directly in America or to sustain a continous relationship with her publishers. She also explained in *Plotting and Writing Suspense Fiction* that in France and England she is not regarded exclusively as a writer of suspense fiction, but "just as a novelist," an attitude that boosts her prestige and sales. Her advice "to young and beginning writers, if they wish to stay free agents, is to keep as clear of the suspense label as possible."

In 1964 *The Two Faces of January* (1964) received the Crime Writers Association of England Silver Dagger Award for the best foreign crime novel of the year. Patricia Highsmith's next novel, *The Glass Cell* (1964), deals with the disastrous effects on a man of wrongful imprisonment. But her established reputation did not make her completely immune to hostile reviews, and that novel produced a stinging rebuke from an anonymous reviewer for the London *Times Literary Supplement* (February 25, 1965): "There are not many nastier fictional worlds than Patricia Highsmith's, and soon they sicken, worlds for sadistic voyeurs who get their kicks from seeing the poor worms hooked and squirming. There is not much else to do with her new antihero, Philip Carter, but pity him or enjoy his pain, and the first without any kind of catharsis soon comes to feel very like the other." After *The Story-Teller* (1965), about a writer who keeps a journal in which he records his imaginary murder of his wife and then finds himself in trouble when his wife disappears and the police find the journal, and *Those Who Walk Away* (1967), Highsmith wrote what is widely regarded as her finest novel, *The Tremor of Forgery* (1969). Graham Greene saw it as an example of the most salient characteristic of Highsmiths's work: the ability to evoke the quality of apprehension. She is the "poet of apprehension rather than fear," Greene wrote.

The Tremor of Forgery is set in Tunisia (which Highsmith had recently visited), and its protagonist is Howard Ingham, an American writer who has stayed too long in an alien culture and is finding himself more and more disoriented by it. He is also unsure whether he has killed an intruder whom he attacked. But there is not a great deal of action in the novel, and, as Janice Elliot pointed out in the *New Statesman* (January 24, 1969), the real center of interest resides not in the plot but in Ingham's self-doubts and uncertainties in a situation in which conventional values and ethics have been overturned. Terrence Rafferty, writing in the *New Yorker* (January 4, 1988), confirmed that point of view in his observation that "the only real movement [in the novel] is internal," adding that what makes Highsmith's novels so compelling and yet so disturbing is that the reader's mind registers "everything, the ordinary and the horrible, with absolute neutrality; we seem to have been marooned in a flat, undifferentiated territory, like a desert—a place without values, without the emotional landmarks of our fictions or our waking lives."

In 1970, in *Ripley under Ground*, Patricia Highsmith returned to her most fascinating character. Now well-established in a town near Paris with a wealthy and beautiful wife, he and the other leading character, Bernard Tufts, are reaping a profit from Tufts's forgeries of the works of Derwatt, a great painter who is in reality dead but who is generally believed to be living in obscurity in Mexico. When an American art collector becomes suspicious and flies to England to investigate, Ripley impersonates Derwatt. As is Highsmith's usual practice, she delves deeply into the minds of her main characters, but according to David Hare, reviewing the novel in the *Spectator* (January 30, 1971), that probing tends to dissipate the tension of the story.

In the third Ripley novel, *Ripley's Game* (1974), the main character is not Ripley but a young Englishman who, suspecting that he is dying of leukemia, is persuaded to commit two murders in exchange for a large sum of money that will help provide for his family. But reviews of *Ripley's Game* were in general unenthusiastic. The pseudonymous Newgate Callendar, writing in the *New York Times Book Review* (July 7, 1974), commented pithily: "Too much talk, not enough action, and an inconclusive ending," and Tony Henderson, in *Books and Bookmen* (May 1974), urged Highsmith to put an end to her "horrible brainchild." But the adverse reviews did not deter the German filmmaker Wim Wenders, and *Ripley's Game* became the third Highsmith novel to be adapted for the screen, as *The American Friend*, which has attracted a cult following among young film buffs.

While discussing Ripley in an interview with Hugh Hebert for the *Guardian* (March 18, 1974), Patricia Highsmith said: "Ripley is funny, I hope. He's amoral; in a way he's a flexible sort of character. I consider him an adventurer; he came from an ordinary, rather limited background in the United States and took the plunge into Europe. He's amoral about murder—he does it and then he reasons it away." Ripley differs from her other characters, who have a conscience, as Highsmith pointed out. "They're always chewing over their guilt, wondering how well they'll sleep at night with that on their conscience," she said.

The Boy Who Followed Ripley (1980) centers upon Ripley's relationship with a sixteen-year-old boy who has murdered his father and has sought out Ripley for help. Its plot is yet another variation on the theme of the strangely intermingled destinies of two characters of radically different temperaments and inclinations. Craig Brown, in the London *Times Literary Supplement* (April 25, 1980), called it "a work of frightening perception and great depth. . . . [Highsmith] has an uncanny feeling for the rhythms of terror. . . . [It is] the major achievement of an endlessly fascinating writer." *The Mysterious Mr. Ripley* (1985) completes the Ripley series to date.

In between the Ripley series, Highsmith's *Dog's Ransom* (1972), in which a New York couple pay a ransom for their poodle to a poison-pen writer, found little favor with reviewers. Mary Borg complained of the "glaring unlikeliness" of its plot in the *New Statesman* (April 28, 1972), and the reviewer for the London *Times Literary Supplement* (May 12, 1972) dismissed it as "a mechanical exercise in self-pastiche." *Edith's Diary* (1977) fared better with critics. The middle-class, divorced Edith retreats from the problems of her own life into the fantasy life of her diary, but her escape from reality is also a descent into madness. Emma Tennant, reviewing *Edith's Diary* in the *Times Literary Supplement* (May 20, 1977), called the novel "more frightening, and more extraordinary, than Miss Highsmith's other books" and perceived it as a "sharp . . . indictment of modern society," but Michael Wood, in the *New York Review of Books* (September 15, 1977), disagreed, arguing that the novel's "desire to be a portrait of our times" (it covers the period from the 1950s until after the Watergate scandal) is its major weakness.

Patricia Highsmith's most recent novel, her nineteenth, is *Found in the Street* (1986). Widely and generally favorably reviewed, it marked an upswell in her critical reputation in the United States. John Gross called it a "solid success" in the *New York Times* (October 13, 1987); Terrence Rafferty of the *New Yorker* (January 4, 1988) described it as "vibrating with ambiguity, trembling between . . . nothing happening and everything happening, between the cheap thrills of pulp and the more unsettling reflections and resonances of literature." The British novelist Anita Brookner observed in the *Spectator* (April 19, 1986) that Highsmith's "great gift, apart from the mastery of her plotting, is to make one curious about other lives, to restore to them their dimension of strangeness, too often eroded in fiction by the easy process of identification."

Found in the Street features the familiar tragic intertwining of opposite characters. The security guard Ralph Linderman, a narrow-minded and slightly unbalanced loner, returns a lost wallet to Jack Sutherland, a rather dull commercial artist. That encounter begins an unsavory and long, drawn out pas de deux that smolders ominously throughout the novel. The two men are increasingly linked together because they share an infatuation with Elsie Tyler, a young blonde woman who is on the way to becoming a top fashion model in New York. Linderman's lurid fantasies regarding the innocent relationship between Sutherland and the girl build up the tension, but the brutal murder, when it finally happens, comes from an unexpected source.

Highsmith is also the author of several volumes of short stories. Often chilling and ferocious and made more horrifying by her clinically detached and dispassionate style, they are definitely not for the squeamish. *The Snail Watcher and Other Stories* (1970), also published in Great Britain as *Eleven* (1970), contains stories written over a period of twenty-five years. In his laudatory foreword to that collection, Graham Greene commented on how Highsmith's technique in her short fiction differs from that employed in her novels: "She is after the quick kill rather than the slow encirclement of the reader, and how admirably and with field-craft she hunts us down," Greene wrote. In each of the stories in *The Animal-Lover's Book of Beastly Murder* (1975), people are killed by animals; *Little Tales of Misogyny* (1977) contains, according to Thomas Sutcliffe in the London *Times Literary Supplement* (October 2, 1981), some "spare and hateful case histories"; and *Slowly, Slowly in the Wind* (1979) is "well up to Miss Highsmith's usual standard of nastiness. . . . Her talent for finding fresh horrors, still unspoilt corners of the mind, is exhilarating," according to Lorna Sage in the *Observer* (April 1, 1979). In analyzing the "compelling" stories in *The Black House* (1981), John Gross of the *New York Times* (March 18, 1988) pointed out their high level of tension. They "have a way of revealing the dark potentialities that normally stay suppressed," he said, and can "achieve the effect of the occult without any recourse to supernatural machinery."

The best stories in *Mermaids on the Golf Course and Other Stories* (1985), according to Clare Colvin in *Books and Bookmen* (November 1985), "are those where ordinary life has gone awry and a normal person is suddenly in an abnormal situation." A similar comment might be made about *Tales of Natural and Unnatural Catastrophes* (1987), in which Highsmith takes up such controversial issues in modern society as nuclear waste and surrogate motherhood and pursues them to a horrific and cataclysmic conclusion.

Commenting on her work habits, Patricia Highsmith told Joan Dupont in an interview published in the *New York Times Magazine* (June 12, 1988): "I write action passages fast, but what comes after might need a mood change. I retype my books two and a half times. I like retyping for neatness and polish, not style—style does not interest me in the least. Emotion is worth more than the intellect." She carefully researches her settings, but, although she is renowned for the depth of her insight into character, she does not base her characters on real people. Nor has she ever formally studied the psychology of aberrant states of mind; she prefers just to use her intuition.

In 1966 Patricia Highsmith left England and moved to a tiny village ninety miles from Paris, and she now lives in a village in Switzerland. She has said about her decision to live abroad: "If you have an imagination that goes far afield, you can live far afield. My ideas are not related to where I was born, or to the family, and, I must say, I mistrust writers who use their family, because I think they're not imaginative." An enthusiastic gardener, she also paints, sculpts, and enjoys carpentry. Interviewing her in 1988, Joan Dupont noted that, when she had first interviewed Highsmith, in 1977, her face had looked haunted. But now, she wrote, "the remarkable face seems accustomed to its ghosts, more assured, but also more wary. The eyes, hooded, are always on the lookout, like those of her favorite bird, the owl."

References: Guardian p7 Ja 29 '69 por, p8 Mr 18 '74 por; N Y Times Mag p60+ Je 12 '88 por; Contemporary Literary Criticism vol 2 (1974), vol 4 (1975), vol 14 (1980), vol 42 (1987); Critical Survey of Mystery and Detective Fiction (1989); International Who's Who, 1990-91; Twentieth-Century Crime and Mystery Writers (1985)

Holzer, Jenny

July 29, 1950- Artist. Address: c/o Barbara Gladstone Gallery, 99 Greene St., New York, N.Y. 10012

"From the beginning, my work has been designed to be stumbled across in the course of a person's daily life," the artist Jenny Holzer has said of her texts, which range in tone from bland to inflammatory and in length from three-word statements to poemlike narratives. Some of her better-known phrases (presented in all-capital letters) are "Money creates taste," "Protect me from what I want," "Abuse of power comes as no surprise," and, less well known, "Turn soft & lovely anytime you have a chance." Her aphoristic messages have been printed on posters and pasted on telephone booths, lampposts, and parking meters in Manhattan; affixed to T-shirts and baseball caps; embossed on bronze or aluminum wall plaques; engraved on benches and sarcophagi, in marble or granite; displayed on a huge electronic screen mounted on the side of a truck; broadcast on the cable channel MTV; and flashed on LED (light-emitting diode) signboards overlooking Times Square in New York City, Candlestick Park in San Francisco, and Caesar's Palace gambling resort in

Las Vegas. Holzer's installations have been exhibited in more traditional settings as well, including the Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art in New York City; the Grand Palais in Paris; and the Institute of Contemporary Art in London.

Among the myriad influences claimed by the artist are dadaism, conceptualism, classical literature, a socially aware political consciousness informed by populism and feminism, and the "heartland" values and plain-spoken directness of the midwesterners among whom she grew up. Her apothegms have progressed, over the years, from "painstaking emotional neutrality to frank despair," as illustrated by series titles such as "Truisms," "Living," "Survival," and "Laments." Prevalent themes in her work include power, violence, fear, death, sex, religion, authority, interpersonal relations, and mind-body dualism.

"I hope it's political in the larger sense, not topical," Holzer has said of her art. "It deals with life-and-death issues; that's supposedly what politics are about." Perhaps the only issue that has not found its way into her art is the nature of art itself. Scrupulously avoiding the self-referential, Holzer intends her art to be both interesting and accessible. "I want to make art that's understandable, [that] has some relevance and importance to almost anyone," she has said.

It was precisely the "democratic nature" of Holzer's "very American" texts that contributed to the unanimous decision by seven museum professionals to award her the United States pavilion at the Venice Biennale international exhibition of 1990, making her the first woman ever to represent the United States at that prestigious event. She was selected partly for the reasons described by Michael Brenson of the *New York Times* (August 7, 1988): "Her work is almost a repository for the voices of American men and women around the country. Many opinions, feelings, and ideas are invited into her work, and they are allowed to settle there without fear of exclusion or judgment. Her work fits America's view of itself as a melting pot in which everything and everyone eventually gains a place."

Jenny Holzer was born on July 29, 1950 in Gallipolis, Ohio and grew up with her sister and brother in Lancaster. Her father was a Ford dealer; her mother, a civic booster who had taught horseback riding before her marriage. From earliest childhood, when Jenny Holzer began drawing panoramic scenes of horses, Ford motorcars, and other objects that were part of her environment, she considered herself an artist. "I thought art was one of the best things in the world to do," she told John Howell, who interviewed her for *ARTnews* (Summer 1988), "in fact, that it was too good for me." At the age of eight she became too self-conscious about her drawing to continue. She made one more foray into artistic activity in high school before abandoning it for a liberal-arts curriculum at Duke University, in Durham, North Carolina. After two years at Duke, she transferred to the University of Chicago, where she spent her junior year. It was not until her senior year, at Ohio University, that she renewed her interest in art by taking classes in painting and printmaking. She received her bachelor's degree in fine arts in 1972.

During her college years Holzer read voraciously and took part in antiwar demonstrations. As she put it during an interview with Grace Glueck for the *New York Times Magazine* (December 3, 1989), "I wanted to go march with the other gang rather than be a Young Republican." While retaining her liberal political leanings, she has never become dogmatic, and she has even displayed a sense of humor about having become "something of a leftover hippie." In her interview with Howell she said half-jokingly, "When I was younger I wanted to go fight with Che [Guevara] in the jungle, but now I'm just a standard leftie-liberal."

In 1975 Holzer entered the Rhode Island School of Design, in Providence, Rhode Island, from which she received her master's degree in fine arts in 1977. Bored by the school's conventional curriculum, in which "everybody was painting nudes and fishes," she began as an abstract painter. She liked Mark Rothko's art and the colorfield paintings of Morris Louis, but she became disenchanted with her own "secondhand sublime" results. In an interview with Bruce Ferguson for *Art in America* (December 1986), she said, "I could do a pretty good third-generation stripe painting, but so what? . . . My last attempt at the divine was a blue room. [At the Rhode Island School of Design] I painted everything in my studio—the windows, the doors, the floors, every single surface—white, and then I stained it with a light Thalo blue acrylic wash. You couldn't see anything that wasn't blue. . . . It was genuinely beautiful."

Other influences on Holzer's development as an artist during the mid-1970s were the *Fox*, a journal of art and social change, and the conceptualist art of Joseph Kosuth. "My predecessors," she told Ferguson, "include everyone from the conceptualists to the dadaists and even some utopian social theorists who advocated that things be made usable, enjoyable, and comprehensible to anyone." She was drawn to the explicit nature of narrative painting but rejected that path in favor of writing. "For whatever reason," she told Abigail R. Esman for *New Art International* (February–March 1988), "I was afraid that what I did [in painting] would come out like social realism." Painting striking workers "didn't feel right," she has said, so instead she began to incorporate words into her paintings. She was prompted in that direction by her interest in the captions to diagrams that she came across in her textbooks, which, she has said, "told you everything in a clean, pure way."

But it was not until Holzer won a fellowship to study in New York City in the 1976–77 academic year that the painting component of her art was completely superseded by the textual. Since her previous art education had been, in her words, "pretty sloppy," she found the year she spent in the independent study program at the Whitney Museum of American Art to be a "crash contemporary art-history course." Every week a visiting artist would explain his or her work, whether it was sculpting, painting, or working in a newer medium such as video. Equally important was the Whitney's extensive reading list. "I loved all these great thoughts on Western culture," she told Howell, "but I figured I was reasonably well educated, and if I couldn't plow through it, certainly a lot of other people couldn't either. . . . So I thought maybe I could translate these things into a language that was accessible."

The result was "Truisms" (1977-79), a series of short statements in alphabetical order that the artist has referred to as "Jenny Holzer's *Reader's Digest* version of Western and Eastern thought; . . . my version of everything that could be right or wrong with the world expressed in the form of people's pronouncements." Meant to sound like clichés, all her Truisms were nonetheless her own creations. "To write a quality cliché you have to come up with something new," she has explained. There are several hundred Truisms altogether, representing many different—sometimes contradictory—viewpoints, such as "Everyone's work is equally important" followed by "Exceptional people deserve special concessions." She explained in an interview with Jeanne Siegel for *Arts* magazine (December 1985) that the Truisms were "from all over the place. There'd be left-wing ones, there'd be right-wing ones, there would be loony ones, there'd be heartland ones." Her purpose, she said, was "to show that truths as experienced by individuals are valid. . . . The other thing I was going for was the absurd effect of one Truism juxtaposed against the next one. I hoped it would be adequately ridiculous."

By positioning about forty conflicting statements on a single Truism poster, Holzer hoped to foster tolerance for diversity and, she told Abigail R. Esman, "to figure out what people believe, assuming that—sometimes at least—there's a connection between what people believe and what they do." Pasting up the posters all over her SoHo neighborhood, as she had seen other artists and new-wave rock groups do, Holzer continued the practice of making anonymous art for public display that she had begun in graduate school. "I'd paint long strips of canvas [at the Rhode Island School of Design]," she told Grace Glueck, "and abandon them on the beach, or put bread out in geometric patterns for the pigeons downtown. I wanted people to find something nice and intriguing to puzzle over. Then I'd go back to see if the things were still there, or if anyone would notice. I guess I wanted to make contact, somehow."

Returning to the site of her art, in addition to eavesdropping, would remain two of Holzer's favorite methods for monitoring the public's responses to her work for years to come. "I would get amazing messages back," she has recalled, "written right on the posters." The responses ranged from "This is great" to "Whoever did this ought to be shot." Among her Truisms are "Torture is barbaric"; "Your oldest fears are the worst ones"; "Romantic love was invented to manipulate women"; and "Murder has its sexual side." Sometimes criticized for what has been called their "fortune-cookie profundity," the Truisms ran the risk of becoming oversimplified because, as Holzer has explained, "you only have a few seconds to catch people, so you can't do long reasoned arguments."

After only one year of producing public art, Holzer was able to move her work to indoor alternative art spaces, such as the Franklin Furnace in 1978 and Fashion Moda in the South Bronx in 1979. During that period she began collaborating with other artists, including the graffiti artist Lady Pink, onto whose canvases Holzer's texts would be painted, and Peter Nadin, with whom Holzer published *Hotel* and *Living*, both in 1980, and *Eating Friends* and *Eating through Living*, both in 1981. (Her other books include *A Little Knowledge* [1979], *Black Book* [1980], and *Truisms and Essays* [1983].) As a member of the group Collaborative Projects, she helped organize the "Manifesto Show" in 1979 in Manhattan, in which 150 artists created manifestoes declaring "what they thought should happen in the world," and the "Times Square Show" in 1980.

The latter show led to an invitation by the Public Art Fund to program about forty Truisms into the huge Spectacolor board in Times Square, where her official-looking Truism "Private property created crime," displayed in 1982, "really rocked people on their heels," according to Holzer. Even more controversial was her first public-art commission, for which a preapproved collection of Truisms exhibited at the Marine Midland Bank of New York contained one line that prompted the removal, after one week, of the entire set of posters on display: "It's not good to live on credit." Assessing the effectiveness of that work, she told Howell, "It was a success in that it proved to me that somebody actually read the thing. It was a failure in that when it was taken down, it was gone and no one else could read it."

Two years later, Holzer began a collaboration among twenty-two artists, herself included, called "Sign on a Truck," to provide a forum for artists and the public on the issues presented by the presidential election of November 1984. The artists' messages or images, along with prerecorded and live interviews with passersby, were displayed on a thirteen-by-eighteen-foot Diamond Vision Mobile 2000 screen mounted on a seventy-foot-long semitrailer parked at two different locations in New York just before the election. Two of Holzer's phrases were "You want to live" and "The conversation always turns to living long enough to have fun." Although many of the people interviewed for the project supported the Republican candidacy of Ronald Reagan, the overall slant was, by Holzer's own admission, anti-Reagan. "The 'Sign on a Truck' wasn't art proper," she conceded during an interview with Steven Evans for *Artscribe* (Summer 1989). "It was art applied to rabble-rousing." Another "Sign on a Truck" project was staged in 1987 at the Pompidou Center in Paris.

In the meantime, Holzer produced three more series of writings, the first of which, "Inflammatory Essays" (1979–82), was printed only on posters. "They're not appropriate for any other form," she once explained. "They're really hot, flaming, nasty things, and they need to have an underground format for immediacy." Despite being strongly opinionated, the Essays, like the Truisms, projected a multiplicity of views. In preparation for the "Inflammatory Essays," Holzer read Mao, Lenin, Emma Goldman, Hitler, and Trotsky, or, as she once expressed it, "anyone with an ax to grind." One example from that series is "Shriek when the pain hits during interrogation. Reach into the Dark Ages to find a sound that is liquid horror."

In her "Living" series (1980–82), Holzer adopted, for the first time, a rather uniform voice and tone that she has described as "upper-class anonymous." The format was institutional. Embossed on bronze wall plaques were such phrases as "It takes a while before you can step over inert bodies and go ahead with what you were wanting to do"; "You learn the hard way to keep a finger on your nipple when shaving your breasts"; and "What a shock when they tell you it won't hurt and you almost turn inside out when they begin."

Feeling that the tone of her statements had become "too bland," Holzer created her "Survival" series (1983–85) of aluminum plaques to reflect only her own views. "I wanted to support things that are helpful to people," she told Glueck, "and maybe bash what I think is dangerous. So I switched from being everybody to being myself." Her "Survival" messages include: "What urge will save us now that sex won't?"; "You are trapped on the earth so you will explode"; "When you expect fair play you create an infectious bubble of madness around you"; and "Finding extreme pleasure will make you a better person if you're careful about what thrills you." Many statements from that series have appeared in miniature on parking meters and pay telephones and in larger form on electronic Unex signs in outdoor settings.

The flip side of the accessibility afforded by the "alternative public-service message" format of huge electronic signs, Holzer soon discovered, was the constraining influence of its size and location. Only a few words could be displayed at one time, and the short attention spans of people walking down the street or driving along the freeway had to be taken into account, limiting the complexity of the text. To remedy those limitations, Holzer had her first solo exhibition in three years at the Barbara Gladstone Gallery in 1986. Entitled "Under a Rock," the show comprised two LED signs and ten black granite benches. With texts like "You spit on them because the taste left in your teeth excites" and "You showed hope all over your face for years and then killed them in the interests of time," the installation was, in the artist's description, scary "because of the measured tone together with the strong content." Her strategy, she has explained, involved the assumption "that people will still recoil from ghastly things," which obviated the sometimes condescending tone of didacticism.

In the following year Holzer toured the European exhibition circuit with two of her "Laments," of which there were finally thirteen on display at the Dia Art Foundation's warehouse space in the Chelsea district of New York City in 1989–90. Each Lament can be read in two different ways: on the lid of a sarcophagus and, vertically, as a pulsing LED sign mounted on a corresponding column. Of the thirteen Laments for "the living dead," who, according to Holzer, "speak as if measuring their lives against what might have been," ten are adult-size, two child-size, and one infant-size, in accordance with the actual dimensions used by coffin makers. The two that she installed at Documenta 8 in Kassel, West Germany led not only to the commission by Dia but also to her selection in 1988 as the United States representative to the 1990 Venice Biennale, according to Michael Brenson.

Reviewing the Dia installation for *New York* magazine (April 3, 1989), Kay Larson called Holzer "an artist not of parts—signboards, stone, near-poems—but of totality. . . . [The individual pieces] seem like gimmicks until they can fuse into one moody altercation of simulated madness. . . . You can still argue with some of her tactics—with the language itself, for instance—but you are also forced to admire her ability to touch you directly." "Laments" reflects the artist's acute awareness of the many ways death permeates our life: through the threat of nuclear holocaust ("I became too hot. The black dirt's heat made the air wriggle . . . "); AIDS ("The new disease came. I learn that time does not heal" and "I consider sleeping with people I do not like"); and environmental disaster or totalitarianism.

In her interview with John Howell, conducted while Holzer was pregnant with her daughter Lili, she explained how her pregnancy heightened her concern for the survival of the planet and the human race: "When things seem vulnerable or when they start to look good, you get another dose of not wanting the horrible things to happen." The infant's Lament, in the Dia exhibit, was perhaps one of her most moving texts: "My ideas come from my skin. I hoot when my brain fills." A child's Lament reads: "I do not want to stop knowing all my facts." "Laments" was widely regarded as her most successful series to date. Roberta Smith, writing in the *New York Times* (March 10, 1989), praised the artist's inspired combination of "ephemeral, up-to-the-minute technology with the timeless ritual-laden technique and classical wholeness of engraved stone. In 'Laments,' Ms. Holzer succeeds for the first time in orchestrating these two opposed forms of communication into an elaborately perceptual environment whose nonverbal effects are as powerful as its linguistic ones."

Demonstrating her ability to create installations that bring out the full potential of a given exhibition space, Holzer hung a 535-foot-long electronic message board, programmed in red, green, and yellow with 337 of her texts from various series, around the spiraling, three-story interior of the Guggenheim Museum in New York City. The retrospective exhibition, on view during the winter of 1989–90, included cemeterylike rows of twenty-seven white granite benches and a circle of seventeen red ones. Reviewing the exhibition for the *New York Times* (December 13, 1989), Roberta Smith was impressed by "the perceptual power and wonderful spatial disorientation of [her words'] upward-circling stream, which are heightened by shifts in color, typeface, speed, and, upon occasion, direction." But Mark Stevens, writing for the *New Republic* (March 26, 1990), questioned Holzer's use of "the manner of mass culture to subvert the foundations of serious thought in the name of a fashionable despair and its attendant ironies." Commenting on the juxtaposition of the eternal properties of stone with the momentary presence of electronic messages, he wrote that "neither [form] presents the living, supple space in which real thinking can occur. If the electronic messages melt away before we can grasp them in our mind, the chiseled words are too slow and heavy, as immovable as death. One hardly lives; the other is already dead." For art critics for whom the ability to make viewers think was perhaps beside the point, such as Kay Larson of *New York* magazine (January 8, 1990), the Guggenheim show created quite another impression: "In electronic signboards, [Holzer] has found a forum whose flicker and dazzle match the schizoid tone of her multiple voices. . . . As a writer, Holzer is awkward and childlike, but it's those very qualities that fizz so well in the effervescence of electronic light. As for spectacle, this is the best in town."

Representing the United States at the forty-fourth Venice Biennale, which opened in May 1990 and remained in that city's Public Gardens through September, Holzer created one of the most talked about installations at the forty-six-nation event. Funded by the National Endowment for the Arts, the United States Information Agency, the Rockefeller Foundation, and other organizations, her benches, marble floor plaques, and LED wall screens reportedly cost $2 million. As Robert Hughes of *Time* magazine (July 30, 1990) commented wryly, "Not since Cecil B. DeMille caused lightning to peck the Ten Commandments onto Charlton Heston's tablets had American culture spent so much on lettering." He referred to her multilingual phrases as "thin and complacent, tarted up with costly materials for the audience of consumers whose pretensions it affects to despise." Despite such negative comments, Holzer won the award for best pavilion, and Michael Kimmelman of the *New York Times* (May 28, 1990) judged her entry to be her "most visually resolved and emotionally engaging work to date."

"A tall, athletic-looking woman whose cascade of chestnut hair gives her a still teenage appearance," in the words of Grace Glueck, Jenny Holzer is married to the artist Mike Glier. Describing their relationship in her interview with John Howell, she said, "He's a great source of interpersonal, in-house criticism, a testing service that helps filter the work. It also helps that we have common interests, so we understand each other's impulses and can talk about theories and strategies." Since 1985 they have divided their time between a walk-up apartment on Manhattan's Lower East Side and a former dairy farm in Hoosick, New York, where Holzer reads, watches soap operas, and does pencil drawings for her "private pleasure." Describing the impact of rural living on her art, in her interview with John Howell, Holzer said, "I'm more attuned to nature imagery. And living close to nature has helped me in writing more concrete descriptions of things." "When I first moved to the country after ten years of living in New York City," she told Ferguson, "I was depressed because it seemed so nice. Little birdies and things rejuvenate your sense of tragedy."

References: Art in America 74:108+ D '86; ARTnews 87:122+ Summer '88 pors; Arts 60:61+ D '85; N Y Times H p29+ Ag 7 '88 por; N Y Times Mag p42+ D 3 '89 por; Who's Who in American Art, 1989–90

Hoskins, Bob

Oct. 26, 1942– British actor. Address: c/o Anne Hutton, Hutton Management, 200 Fulham Rd., London SW 10, England

By his own account a "short, fat, middle-aged man with a bald head and a broken nose," Bob Hoskins is that rarity among performers—a character actor who became a film star. Having learned his craft in the vaunted British regional repertory system in the 1970s, Hoskins made his name in the 1980s for his riveting portrayals of small-time London crooks, most notably in the gritty melodrama *Mona Lisa*, but over the course of his career he has played a wide range of roles, from King Lear to the cartoonish detective in *Who Framed Roger Rabbit?* to the slovenly, bigoted Los Angeles police officer in the offbeat "buddy" comedy *Heart Condition*, which was released in the spring of 1990. Hoskins has won special acclaim for his ability to infuse even the most repellent characters, such as the gangland overlord in *The Long Good Friday*, with humanity. "What I try to do is make audiences understand them . . . ," he explained to Jeff Silverman in an interview for the *Chicago Tribune* (July 6, 1986). "You've got to give them the human being inside. . . . You've got to make the audience *like* the gangster, that's the trick."

The son of Robert Hoskins and his wife, the former Elsie Lillian Hopkins, Robert William Hoskins was born on October 26, 1942 in Bury St. Edmunds, in rural Suffolk, England, where his mother had been evacuated during the Blitz. His father was a bookkeeper; his mother, a nursery-school teacher. A few weeks after his birth, he moved with his mother back to London, where he grew up in the working-class North London neighborhood of Finsbury Park. "I had a very happy childhood . . . ," he told Jane Shapiro, who interviewed him for the *Village Voice* (July 1, 1986). "I wasn't deprived. You know, all the *myths* about me are *totally wrong*. I wasn't this tough-guy criminal who suddenly became an actor. It's not true at all."

During his youth Hoskins was more interested in music than in the theatre, and when he was about fifteen years old, he joined an otherwise all-black blues band as the lead singer. At about the same time, he left the Stroud Green School in Finsbury Park to begin training as a commercial artist. Soon finding that profession not to his liking, for the next ten years he tried his hand at a variety of odd jobs—roadworker, steeplejack, window cleaner, truckdriver, porter at the Covent Garden market, merchant seaman, and even fire-eater. He also picked fruit on a kibbutz in Israel and traveled across the Negev Desert. "The Bedouins thought I was a sort of holy fool," Hoskins recalled to one interviewer. At one point he took a three-year course in accounting. "It was only when I got the certificates I realized it wasn't what I wanted to do," he told Michael Billington in a conversation for a *New York Times* (June 8, 1986) profile.

Hoskins began acting by accident in 1967. He was waiting for a friend in the bar of an amateur theatre in London when he was handed a script and asked to read for a part in a new production then being cast. His courage bolstered by a few beers, Hoskins agreed to audition and, to his suprise, landed the leading role. "I was like Alice in Wonderland," he recalled to Jeff Silverman. "It was like I'd actually stepped through the mirror. . . . When I finally got to the stage, it was like entering kindergarten for the first time. It was like I'd been locked up in a cupboard and suddenly—*bang!* There's all these people, all working toward an aim. It was extraordinary." Although he was at first, by his own estimation, a "very bad actor" with "a lot of energy but no actual craft," Hoskins was encouraged to pursue an acting career by a talent agent who was in the audience on opening night.

Over the next few years, Bob Hoskins learned his craft at a number of regional repertory theatres throughout Britain. He made his professional stage debut in 1968, as Peter in a production of *Romeo and Juliet* at the Victoria Theatre in Stoke-on-Trent. Within three years he had progressed sufficiently to tackle such towering roles as Richard III, at the Hull Arts Center in 1971, and King Lear, at Dartington Hall in 1972. Among the other roles he essayed during the early years of his career were Pinchwife in *The Country Wife*, Uriah Shelley in *Man Is Man*, Lenny in *The Homecoming*, Touchstone in *As You Like It*, Sextus Pompeius in *Antony and Cleopatra*, Menelaus in *The Trojan Women*, and Bosola in *The Duchess of Malfi*.

Hoskins first came to national attention for his portrayal of the salty-tongued unit electrician Bernie the Volt in the Royal Court's 1972 production of Charles Wood's comedy *Veterans*, starring John Gielgud and John Mills as aging actors on location for a period film. He also won approving notices for his performance as the Cockney dustman Alfred Doolittle in John Dexter's staging of Shaw's *Pygmalion*, which opened at the Albery Theatre in London's West End on May 16, 1974. "Bob Hoskins's Doolittle is all there from the moment he takes the stage," Ronald Bryden observed in his review for *Plays & Players* (June 1974), "a philosophical walrus who puts a curve on his rhetoric rather as sea lions curve their torsos to catch fish."

In 1976 Hoskins joined the Royal Shakespeare Company at the Aldwych Theatre, then the company's London home, to play the roles of Rocky in O'Neill's *The Iceman Cometh*, the Sergeant in Shaw's *The Devil's Disciple*, and Borkin in Chekhov's *Ivanov*. As the critic W. Stephen Gilbert noted, Hoskins found "new and lovely touches" in each of the familiar characters, although he was perhaps most effective in the part of the steward in *Ivanov*, to which he brought welcome "exuberance and athleticism." Hoskins performed with Britain's other major repertory company, the Royal National Theatre, in 1978 and again in 1982, when his roles included Lee, the rougher and more forceful of the brothers in Sam Shepard's *True West*, and the gambler Nathan Detroit in Richard Eyre's delightful revival of the musical comedy *Guys and Dolls*, one of the biggest hits of the 1981–82 London theatrical season. "Raucous even when sotto voce, he is very fine in the dramatic sequences," Russell Davies observed in *Plays & Players* (May 1982), "and probably the only member of the cast whose shape actually justifies a double-double-breasted suit." Commenting on the role of Nathan Detroit for the British periodical *Woman's Weekly* (January 16, 1990), Hoskins told Iain Blair, "It just felt so natural to me, whereas with the Shakespearean stuff I think I had to work quite hard to fit in."

Guys and Dolls is Hoskin's last stage credit to date. As the actor explained to Michael Billington in the interview for the *New York Times*, London theatre went into "a bit of a slump" in the mid-1980s, and he decided to concentrate on films and television. In those media, he told Billington, "you can show someone thinking. You can take an audience into your mind and your bloodstream so they are not just observing you, they're feeling with you." Hoskins had begun making films in 1974, when he took the part of Foster in the black comedy *The National Health*. He subsequently appeared in minor roles in John Byrum's *Inserts* (1975) and in the period comedy *Royal Flash* (1975) and as Sergeant Major Williams in the historical action adventure *Zulu Dawn* (1979) and as the rock-'n'-roll manager in *Pink Floyd's The Wall* (1982).

On television, Hoskins appeared in *Her Majesty's Pleasure* (1972), *Softly, Softly* (1973), *Schmoedipus* (1974), and *On the Move* (1975), among other programs, before winning the central role of Arthur Parker in the controversial BBC series *Pennies from Heaven*, which was first broadcast during the 1977–78 television season. One of the most popular serials in the history of British television, *Pennies from Heaven* became a cult favorite with the American audience when it was shown on public television in 1979. Parker, a sleazy sheet-music salesman, betrays his wife and his mistress and is falsely accused of murder, but the actor portrayed the character so sympathetically that many viewers delighted in his frequent escapes into a fantasy world of song and dance.

In approaching such a role, Hoskins told Benedict Nightingale in an interview for the *New York Times* (June 20, 1982), he begins "by finding the man's problems and analyzing them. What he wants, what he hates. His pain, his humiliation, his pride. Then you let the part demand what it demands. You don't tamper, you don't get too intellectual. You let it grow, Like gardening, like a flower. By the end you should be right in it, living it and not aware of your real self at all." Like the daydreaming Arthur Parker, Hoskins became convinced that he "looked like Fred Astaire, tall and slim and all that." "I was horrified when I saw this little guy strutting about the television screen," he told Nightingale. Hoskins's performance in *Pennies from Heaven* earned him a nomination as best actor of the year from the British Academy of Film and Television Arts.

Among Hoskins's many subsequent television credits, perhaps the two most important were *Flickers*, about the early days of the British film industry, and *Othello*. In the six-part series *Flickers*, which was televised in Britain in 1980 and in the United States two years later as part of PBS's *Masterpiece Theatre*, he played Arnie Cole, a rambunctious, conniving would-be movie producer; in the BBC's production of *Othello* (1981), with Anthony Hopkins in the title role, Hoskins was cast as Iago. While he learned the part, Hoskins stayed at the home of the play's director, Jonathan Miller, a trained physician who helped the actor create a psychopathic Iago who, in Hoskins's words, "wants to create chaos, just for a laugh. " Although British critics roasted Hoskins for his naturalistic approach to the verse (he delivered his lines with a Cockney accent), American reviewers applauded his unconventional but surprisingly effective interpretation of Iago as "a sadistic gangster," to use John J. O'Connor's description.

It was in the role of another sadistic gangster that Bob Hoskins made his mark in films, as Harold Shand, the ambitious and merciless gangland kingpin in *The Long Good Friday* (1982), John Mackenzie's uncompromising look at organized crime in contemporary London. For many critics, Hoskins's galvanic performance was largely responsible for the movie's success. Among the actor's most enthusiastic admirers was John Simon, who reviewed *The Long Good Friday* for the *National Review* (May 14, 1982). "Bob Hoskins is spectacular as Harold," Simon wrote, "managing to be at once flamboyant and understated, ruthlessly intelligent and believably purblind. A criminal Everyman, his downfall has something epic, if not eschatological, about it." Hoskins's portrayal brought him a second nomination as best actor of the year from the British Academy of Film and Television Arts.

Over the next several years, Hoskins took on a variety of roles, among them a Latin American police chief in *Beyond the Limit* (1983), the film version of Graham Greene's best-selling novel *The Honorary Consul*, a Scotland Yard detective in the Tom Selleck vehicle *Lassiter* (1984), a malevolent electrician in the apocalyptic farce *Brazil* (1985), and a neurotic Hollywood screenwriter in the comedy *Sweet Liberty* (1986). Francis Ford Coppola's overblown epic of Prohibition-era Harlem nightlife, *The Cotton Club* (1984), attracted more attention for its exorbitant production costs and behind-the-scenes controversy than for the quality of the finished product. In the opinion of a number of reviewers, among the film's few redeeming features was Hoskins's interpretation of Owney Madden, the swaggering Irish-American co-owner of the Cotton Club with Frenchy Demange, portrayed by Fred Gwynne. According to Paul Attanasio, writing in the *Washington Post* (December 14, 1984), the actors "play together like two itinerant, straw-hatted comedians." He was especially taken by Hoskins's Owney, "an overfed ferret with a delicious, gurgling laugh."

Hoskins earned his best notices to date for his performance in a role he had at first declined—the small-time Cockney crook in Neil Jordan's romantic thriller *Mona Lisa* (1986). Having rejected the original script because it was, in his words, "too violent," the actor then helped Jordan redefine the character of George. In the revised scenario, George is a soft-hearted ex-convict who is hired by an underworld drug-and-vice peddler to chauffeur an elegant black prostitute around London. A trusting, loyal man manipulated by everyone around him, George falls in love with the prostitute while helping her search for a missing friend. "I saw it right from the beginning as less of a thriller than a love story . . . ," Hoskins explained to Michael Billington. "In this [film], terrible things happen, but they happen because of deep feelings locked inside someone." To prepare for the role, Hoskins took his daughter to the London zoo to see "all those beautiful creatures in the bird cages." "To me that explained George, who's got a big soul trapped inside him," he told Billington. "First of all he's been in prison. But he's also trapped inside his own ignorance."

"[Hoskins's] George is a rich creation—touching, menacing, embarrassing, frightened, concerned, funny, vulnerable," Philip French contended in his assessment of *Mona Lisa* for the London *Observer* (September 7, 1986). Reviewer after reviewer echoed his judgment, calling Hoskins's portrayal variously "unforgettable," "tremendous," "ferociously good," and "worthy of an Oscar nomination," among other accolades. "Hoskins's art consists of confounding our expectations, humanizing—and making us care for—a character who otherwise might seem stupid or, worse, unbelievable . . . ," Joseph Gelmis noted in *New York Newsday* (June 13, 1986). "Hoskins's triumph is to be strong enough to protect himself yet be endearingly nonjudgmental, a gentle, fatherly, middle-aged man." For his portrayal, Hoskins shared the best-actor prize at the Cannes Film Festival, and he took top honors from the British Academy of Film and Television Arts.

In a change of pace, Hoskins chose for his next role the part of a tough, working-class priest in *A Prayer for the Dying* (1987), Mike Hodges's leaden film version of the Jack Higgins thriller about an IRA gunman on the run. Although most critics felt that Hoskins seemed out of place in clerical garb, they nonetheless agreed that he brought to the character his customary conviction. *The Lonely Passion of Judith Hearne* (1987), Jack Clayton's dramatization of Brian Moore's bitter novel about a pathetic Catholic alcoholic spinster condemned to the limbo of puritan Belfast, paired Hoskins with the brilliant character actress Maggie Smith, in the title role. Cast as the boorish, blustering James Madden, Hoskins managed to show the vulnerability beneath Madden's bravado. "The thing that attracted me to Madden was the chance to portray strutting failure," the actor told Mark Brennan of the *Guardian* (January 5, 1989). "The strutting cockerel you can get easily enough, but combining that with failure is a tough one."

Hoskins's next effort was Robert Zemeckis's technological tour de force *Who Framed Roger Rabbit?* (1988), in which animated cartoon characters, known as Toons, coexist and interact with human actors. Conceived as a hard-boiled, 1940s-style detective story—a "cartoon *noir*," according to its director—*Roger Rabbit* teamed Hoskins, as a bumbling, boozing private eye, and the neurotic Toon comedian Roger in a struggle to save Toontown, the cartoon characters' ghetto, from destruction. Hoskins had accepted the assignment because it was so unlike the roles he's usually offered, but as he admitted to Iain Blair, he at first found it difficult to perform to an empty space. (The animated figures were added later). He found the key he needed while watching his daughter Rosa play with her imaginary friends: "I suddenly realized that . . . in order to make it realistic, I'd have to really see the rabbit and go back to using that wonderful imagination all children have."

That Hoskins succeeded was borne out by the overwhelmingly enthusiastic reviews. "His wide-eyed doubletakes, tight smile of menace, and dyspeptic glare of disbelief carry more than their share of the film's comedy—but part of the joke is that this squat, solid tough guy is a sort of cartoon character himself . . . ," J. Hoberman observed in the *Village Voice* (July 5, 1988). "On the whole, Hoskins exhibits considerable savoir faire, punching out humans and Toons alike, while extending his range to a game song-and-dance routine." A huge box-office hit, *Who Framed Roger Rabbit?* grossed over $150 million in the United States alone during its initial run in the summer of 1988.

Hoskins made his directorial debut with *The Raggedy Rawney* (1988), an antiwar fable that he cowrote with Nicole De Wilde. The film, which its creator has described as "a sort of gypsy fairy story," traces the adventures of a young deserter from an unnamed European war as he takes refuge with a roving band of gypsies (led by Hoskins, as the resourceful Darky) who mistake him for a witch, or "rawney." In her appraisal of the "well-meant but overambitious and muddled undertaking" for *Films & Filming*, Robyn Karney contended that Hoskins made "a rather better showing" as a director than as a writer. "For all its nonsensical content, *The Raggedy Rawney* is never boring and is occasionally compelling . . . ," Karney wrote. "Hoskins would be well advised next time to direct from a screenplay that is perhaps less 'original' and more credible."

Five feet six inches tall and, by his own description, "cubic," Bob Hoskins is a powerfully built man with a face "like a squashed cabbage," as he once put it. Unaffected and self-deprecating, he is unusually candid with reporters and unabashedly proud of his working-class background. He still lives in North London, in a modest semi-detached house in Islington, and he often drops by the neighborhood pub. "I'm happiest among costermongers and that," he told Benedict Nightingale for the 1982 *New York Times* profile. "Nobody's impressed by me here. I don't want to lose the street, because that's what I relate to and where I act from." Not surprisingly, Hoskins shuns the celebrity circuit, preferring to spend his free time at home with his family, where he enjoys cooking and watching television.

In many interviews over the years, Hoskins has often reflected on his extraordinary luck. "It terrifies me to think what might have happened to my life if I hadn't walked into the bar that day and got that audition," he admitted to Nightingale. In the time-honored British theatrical tradition, Hoskins is most gratified by the opportunity to work, regardless of the amount of attention he might receive. Hoskins and his wife, the former Linda Banwell, a high school sociology teacher whom he married in 1984, have a son, Jack, and a daughter, Rosa. The actor has two other children, Alex and Sarah, from an earlier marriage to Jane Livesey that ended in divorce.

References: Chicago Tribune XIII p6+ Jl 6 '86 pors, XIII p4+ Je 19 '88 pors; N Y Newsday II p8+ F 1 '90 pors; N Y Times II p31+ Je 20 '82 pors, II p3+ Je 8 '86 por; N Y Times Mag p52+ D 6 '87 pors; People 26:52+ D 22 '86 por; Washington Post D p1+ Jl 16 '86; Contemporary Theatre, Film, and Television (1986); International Who's Who, 1990-91; Who's Who, 1990

Howe, Tina

Nov. 21, 1937- Writer. Address: c/o Flora Roberts, Inc., 157 W. 57th St., New York, N.Y. 10019

The American playwright Tina Howe, who once said that what she does "isn't really writing, it's charting emotions, gestures, and images," has been widely acclaimed for her ability to "make states of mind tangible," as one critic has put it. According to Howe, her portrayal of the interior lives of her characters answers a deeply felt need among theatregoers. "Audiences are dying to see real-life emotion happen in front of their eyes," she said at a symposium that was held in New York City in June 1988. "There's an enormous hunger. I think the challenge of writing for the theatre has to do with facing your own demons and decorating them in a way that won't be a profound embarrassment to you. I don't think about the audience; I think about what I'm trying to dredge up."

Tina Howe has written eight plays since 1969, one of which was never produced and at least two of which remain unpublished. The methods she employs in order to camouflage her "demons" are known only to herself; revealing them would run counter to her dictum that, as she told Lou Ann Walker in an interview for the *New York Times* (April 30, 1989), "you're not supposed to let any of the tricks show. It all has to be seamless." But many of the themes that make their way into her plays are admittedly drawn from personal experience, including the fear of eating in public, the need for parental approval, and the disquiet that one feels in contemplating one's own mortality. Speaking of the extent to which one of her plays, *Painting Churches*, is autobiographical, she told Lou Ann Walker: "All of the events are true, but none of them happened." The comic element in Tina Howe's plays also is informed by circumstances in her own life—an extraordinary family background and an early spurt in physical growth that engendered in her an unalterable sense of herself as a "ludicrous person." "I think comedy is built on desperation," she has been widely quoted as saying. According to Ross Wetzsteon, who profiled the playwright for *New York* magazine (November 28, 1983), "the two emotions one always feels at a Tina Howe play [are] delight at the eccentricity of the world she presents and pain at the sudden shafts of recognition."

Tina Howe's absurdist sense of comedy—her heroes include Ionesco, Beckett, Genet, Pirandello, Cocteau, and Giraudoux—is reflected in and abetted by the settings of her plays. In the interview with Wetzsteon, she revealed that her intention in (at least) two of her plays had been "to present a lovely exterior"—a museum and a restaurant, respectively—"then seduce the audience into the dark and mysterious places inside." In an interview for *Contemporary Authors* (1983), she said, "I go out of my way to look for unlikely settings and situations; . . . places that are basically predictable and uneventful. Nothing is more theatrical than putting the unexpected onstage. Because the theatre is a palace of dreams, the more original the spectacle, the better. I'm hopelessly drawn to digging out the flamboyant in everyday life." The effect of Howe's sense of the spectacular was interpreted by Wetzsteon this way: "The extravagance of her surfaces, the quirky characters and daffy dialogue, interact with the black passions of the interiors to form plays that can best be characterized as poetic farces, as antic elegies."

Tina Howe was born on November 21, 1937 in New York City to Quincy Howe and Mary (Post) Howe and grew up on the Upper East Side of Manhattan. Her father was a well-known radio and television newscaster; her mother, a flamboyant artist and eminent Bostonian. Her grandfather Mark Antony DeWolfe Howe was a poet who won a Pulitzer Prize for biography; her uncle, Mark DeWolfe Howe, was a professor at Harvard Law School; and her aunt, Helen Howe, was a comic monologuist in the 1930s and 1940s. "We were to the manner born," Tina Howe told Wetzsteon, "but there wasn't any manor. We had pull cords to call the servants, but there were no servants to call. I was always aware, from my very earliest memories, that we were impostors. Oh, the bloodlines were perfect, but we didn't have that kind of money—we lived by our wits rather than by inheritance—and my parents had completely different values. My father was a Democrat and an intellectual and always a slightly suspicious character in that rarefied environment. My mother? Well, she was what they called an original—very funny, very dramatic, always dressing in extreme clothing, and most of all *tall*. She was five foot eleven, even without the crazy hats she'd wear. My parents were so . . . *distant*. They had this kind of . . . comic wash."

That the Howes were considered odd was attested to by friends quoted by Ross Wetzsteon; but Tina Howe's sense of being different and out of place derived not only from her exceptional family, but also from her physical appearance as a child. She was unusually tall, shy, and spoke with a lisp that provided her friends with endless opportunities to poke fun at her. "So I assumed the role of class clown, just to get them to laugh with me instead of at me," she recalled for Wetzsteon. Nevertheless, her childhood was miserable. When her liberal father left his job with CBS for a professorship in journalism at the University of Illinois to avoid the witchhunting of the McCarthy era, Tina Howe transferred from an elitist private girls' school to the experimental and progressive University High School in Urbana, Illinois. In her interview with Ross Wetzsteon, she said that the school was her "salvation" and that its students were "bright" and "accepting."

Despite Tina Howe's adult reputation as a cerebral playwright, she spent her high school years being told she had a very low IQ, according to an interview that she gave Kathleen Betsko and Rachel Koenig for their book *Interviews with Contemporary Women Playwrights* (1987). "My family was highly intelligent," she recalled, "so I was the black sheep. All the Howe men went to Harvard. So I took the territory that was left—being ridiculous." But years would pass before she would find her métier in "being ridiculous." After graduating from high school, she spent two unpleasant years at Bucknell University in Lewisburg, Pennsylvania before transferring to Sarah Lawrence College in Bronxville, New York, from which she earned her B.A. degree in 1959. (She later undertook graduate studies at Chicago Teachers College, in 1963–64, and at Columbia University.)

Sarah Lawrence, which was then a women's college with a drama department that had strong ties to New York City's theatre community, provided Tina Howe with her first opportunity to write a play. Unable to complete an assignment for a short-story course, she instead wrote a one-act play called *Closing Time*, about the end of the world. One of her classmates, Jane Alexander, directed and starred in the play, which was so successful that "everybody began screaming AUTHOR! AUTHOR!" Howe recalled for Betsko and Koenig. "I found myself tearing up to the stage and throwing kisses to everybody—I behaved outrageously. Something happened in that moment of acclaim. I graduated in the spring, and my father offered me a choice between a year of graduate school or a trip to Europe. I immediately got on an ocean liner to Paris. . . . In Paris, I really began writing. I suddenly began taking myself very seriously. . . . I had a little room over the Seine. I was euphoric. I never ate or slept. I just wrote around the clock. It was during that year in Europe that the infatuation [with writing] began."

In Paris, Howe wrote another play, which was neither produced nor published. Exploring the circumstances that led her to write that second play, Howe told Wetzsteon that her repressive background was a significant contributing factor: "I was all bottled up, . . . so naturally I became a writer. It was my way of turning somersaults, of wreaking havoc. I loved the idea of writing plays that would be expansive and emotionally generous, of giving the audience this huge package to open, the bigger the better. My ambition was to get a thousand people laughing themselves to death."

Tina Howe realized her ambition shortly after her return to New York City, where she met Norman Levy, an acting student who later became a published novelist. After her marriage to Levy in 1961, she taught high school English and coached drama classes while he studied for his Ph.D. degree. She found that the drama coaching, which entailed writing plays for her students to perform, was "wonderful training," as she told Lou Ann Walker. "I had my own company. And if you can hold the attention of a thousand teenagers, you can do nearly anything."

After teaching first in Bath, Maine, then in Madison, Wisconsin, Tina Howe wrote what was to become her first professional production—*The* while living in Kinderhook, New York. Although the play, which deals with the antics of three young women who are roommates, scored a hit at the Act IV Theatre in Provincetown in 1969, it closed after its first Off-Broadway performance at the Mercury Theatre in the following year. In reviewing *The Nest* for the *New York Times* (April 10, 1970), Clive Barnes added it to his "worst plays" list and decided that the play's "dramatic highlight" was a scene in which Jill Clayburgh, nude from the waist up, had cake icing licked off her breasts. "I was really slapped around [by the critics]," the playwright recalled to Lou Ann Walker.

Birth and After Birth, Howe's next play, turned out to be even more controversial. She described its genesis in her interview with Betsko and Koenig: "I wondered what would happen if I put a child on the stage who wasn't verbal yet, who still inhabited that mysterious world of pre-speech. And what would happen if I added a harassed mother and a father who is losing his job. How would they respond to this inarticulate id? Once I got into the area of childrearing, its horrors and its glories, a whole new primitive landscape opened up. Middle-class families tend to shut it out—but any woman who's had a baby knows that when you're on that delivery table, grunting and pushing, and you feel this creature slither out of you like a huge wet pimiento, something mysterious and ritualistic happens. I don't think you can write about birth without going back into that strange, misty harbor."

Juxtaposing Howe's knowledge of middle-class American motherhood (she had just given birth to the second of her two children when she began writing the play in 1970) with graphic, detailed rituals of birth prevalent in some cultures in Africa and in the South Seas, *Birth and After Birth* so appalled some people who read it that no one dared to produce it. "It's so incendiary I'm afraid critics would stone me to death," Howe told Betsko and Koenig. "It was the feminists who hated it most. Probably because the setting was so blatantly domestic. When the women's movement was starting, I think women really wanted to get out of the home. . . . This was a little too close for comfort, I guess." What was too upsetting for 1973, when the play was completed, was apparently less so ten years later, when she told Wetzsteon, "Now, of course, *everybody* wants to do [the play]." *Birth and After Birth* was published by Vintage Books in *The New Women's Theatre: Ten Plays by Contemporary Women* (1977), edited by the playwright Honor Moore, but it has yet to be produced.

More determined than ever in the face of adversity—a trait that she has attributed to "the New Englander" in herself—Tina Howe decided that her next work would have to be "less threatening." "My antic side was apparently just too wild," she admitted in her interview with Wetzsteon; "people reacted in frightened, negative ways—so I decided to explore other aspects of my imagination. I discovered that you could have a lunatic point of view if you transported the audience to some exotic locale, so I set out to find settings never put onstage before and somehow animate them, show that stories could take place there, too." Having chosen to set her play in a museum—"such an unlikely setting for a play, that temple of silence where supposedly nothing happens"—she created forty-four characters who enter the museum's contemporary American art wing and comment, with varying degrees of pretentiousness, philistinism, incomprehension, or outright delight on three exhibits: one abstract, another soft sculpture, the third found objects. Howe labeled *Museum* a comedy of manners in her interview with Betsko and Koenig, but she conceded that, despite the play's lack of a central protagonist, *Museum* has at least two themes: art criticism, of which she was making fun, and "people's desire to possess what's beautiful and immortal." The latter concern is expressed in a climactic scene in which patrons tear up the soft sculptures toward the end of the play.

Museum was first performed at the Los Angeles Actors Theatre in 1976 and then played in workshop at the New York Shakespeare Festival's Public Theater in 1976–77. It opened at that Off-Broadway venue on February 7, 1978 and ran for seventy-eight performances, closing on April 16, 1978. Despite its mixed reviews, critics accorded *Museum* the status of Tina Howe's first major play. The most negative notice by far was written by Clive Barnes of the *New York Post* (February 28, 1978), who dismissed the play as "nothing but a collage of jokes and a fresco of characters." "*Museum*," he wrote, "is really an extended revue sketch—sometimes bitchily funny, but overextended, shapeless, reveling in cheap laughs at easy targets . . . and offering no viewpoint. This is one art show that is almost pre-Giotto in its lack of perspective." Richard Eder, writing for the *New York Times* (February 28, 1978), likewise found Tina Howe's message "extremely diffuse. Whiffs of message seem to emerge, but they are ambiguous. Essentially the play is as abstract as the three exhibits onstage."

In contrast, those critics who accepted Howe's "catalog[uing] of latter-day phenomena" and went along with the play's collagelike form admired *Museum*. John Beaufort called Tina Howe "a dramatist to watch" in his review for the *Christian Science Monitor* (March 1, 1978), in which he wrote, "*Museum* is as much fun as a Feiffer cartoon of an avant-garde event." And the veteran critic Edith Oliver called the play "an enchanting show" in her review for the *New Yorker* (March 6, 1978). *Museum*'s set designer, Robert Yodice, won an Obie Award and a Joseph Maharam Foundation honorable mention for his work on *Museum*. The play was published by Samuel French, Inc., in 1979 and, along with two of Howe's later plays, by Avon in *Three Plays by Tina Howe* (1984).

The Art of Dining, Tina Howe's next play, allowed her to cope with what she calls one of her neuroses: "the trials of eating and having to have good manners at the same time," as she phrased it in her interview with Betsko and Koenig. Coproduced by the New York Shakespeare Festival and the John F. Kennedy Center for the Performing Arts in Washington, D.C., the play had its premiere on December 6 at the Estelle R. Newman Theatre in Joseph Papp's Public Theater and closed only three days later. On December 20 of that year *The Art of Dining* was staged at the Eisenhower Theatre in the Kennedy Center. Several stories proceed simultaneously in *The Art of Dining*, which is set in the kitchen and dining area of a suburban gourmet restaurant owned and operated by a married couple somewhere in New Jersey. The chef's creations are aborted by her husband's eating the food as soon as she prepares it, while the customers provide what one unimpressed reviewer called "the non-gourmet fare of a thin gruel of jokes and superficial observations." Despite praise from some critics—"a delightful little comedy"; "a tasty dish"—*The Art of Dining* received mostly negative notices in New York but was a hit in Washington, D.C., where it ran for five weeks. But Howe's creation of one character in particular—a nearsighted, socially inept writer portrayed by Dianne Wiest—was universally singled out for commendation. Dianne Wiest received three awards for her performance: an Obie, a Theatre World, and a Clarence Derwent; the set designer, too, earned a citation for production design. The play, which was included in *Three Plays* and published by Samuel French in 1980, was revived by the Berkeley Repertory in 1985, by Zebra Crossing in Chicago in 1986, and by the Addison Centre Theatre, in Texas, in 1987.

Having moved to New York City in 1973 for the sake of her career, Tina Howe spent the years 1979 to 1983 writing *Painting Churches*, a two-act play set in the living room of a Beacon Hill home in Boston, where the Churches, an elderly couple, are having their portrait painted by their daughter. Before the play was completed, Howe wrote *Appearances*, which was produced Off-Off-Broadway by the Ensemble Studio Theatre as part of its Marathon 1982 festival of one-act plays. *Appearances*, which was about a lonely saleswoman and her customer, received mixed reviews and was never published. As she explained to Betsko and Koenig, the limited nature of her success up to that point triggered a "very primitive survival instinct . . . that said, 'You better put a play in a conventional setting. You've got to stop all this fancy horsing around and settle down.' I'm sure," she continued, "that conservatism was at work in the back of my mind, because your spirit does get eroded, and you *do* despair."

Painting Churches deals with the relationship between an artist in her thirties and her parents, who are moving out of the family home and into their summer cottage to begin their retirement. The daughter's desire for her parents to acknowledge her success as an artist becomes acute when she returns home to help them pack their belongings and, in a last (and fleetingly fulfilled) chance to win their approval, to paint their portrait. *Painting Churches* was the most painful of Tina Howe's plays to write, she has said, because it concerns "relationships that were close to home. . . . [It's] probably my deepest play and I feel very close to it," she told Betsko and Koenig. The death of her parents, in 1976 and 1977, enabled her emotionally to write the play. *Painting Churches* represented a breakthrough for her, both in its emotional risks and in its box-office success. With *Painting Churches*, according to Ross Wetzsteon, Tina Howe "entered the most dangerous territory of all—the way our parents shape our emotional lives"—and "emerged with a tragic celebration, at once an homage to their history and a liberation from their legend."

After enjoying a five-week run in February and March of 1983 in an Off-Off-Broadway production by Second Stage at the South Street Theatre, *Painting Churches* opened at the Lambs Theatre Off-Broadway on November 22, 1983 and closed, after 206 performances, on May 20, 1984. Tina Howe received a 1983 Obie Award for distinguished playwriting for (collectively) *Painting Churches*, *The Art of Dining*, and *Museum*, and *Painting Churches* also won Obie awards for design and performance. In the following season she received an Outer Critics Circle Award for best Off-Broadway play of 1983–84, and *Painting Churches* was voted one of the season's ten best plays by *The Burns Mantle Theatre Yearbook*, edited by Otis L. Guernsey Jr. The play also brought Howe a Rosamond Gilder Award for creative achievement and a Rockefeller playwriting grant for residency at Second Stage. The preponderance of critical opinion of *Painting Churches* was overwhelmingly enthusiastic, with even her former detractors praising the play for its ability to surprise and to involve. Reviewing *Painting Churches* for *New York* magazine (February 21, 1983), the exigent John Simon wrote: "[Tina Howe] has demonstrated in previous plays her ability to meld the grotesque and the touching; here the fusion glistens with the pride of a successful alloy."

When she was interviewed by Mervyn Rothstein for the *New York Times* (May 7, 1989), along with Wendy Wasserstein, Cindy Lou Johnson, and Ntozake Shange, on the influence of women's voices in the theatre, Tina Howe attributed the success of *Painting Churches* in part to its direction by a woman, Carole Rothman, the co-artistic director of Second Stage, who directed Howe's next two plays as well, *Coastal Disturbances* and *Approaching Zanzibar*. Although she has stressed that she thought of herself as a writer long before she defined herself as a woman and has asserted that her concerns are primarily aesthetic rather than feminist, Tina Howe has contended that the "nurturing atmosphere" created by the women at Second Stage "has made all the difference" for her. She told Mervyn Rothstein that she discovered the nurturing capacities of women relatively late, however, because she "grew up in a household that was dominated by very large, ferocious women." Elsewhere she has been quoted as referring to her mother as having been "frightening" and "often cruel," whereas her father was "a gentle man and a very shy person."

Her views of her parents and of gender informed Howe's next play, *Coastal Disturbances*, which was also, she told Mervyn Rothstein, "a response to the kind of male plays that I had been seeing that showed men as being brutal, brutal to their women, brutal to themselves. . . . I wrote [the play] to celebrate the tenderness of men." After having forty-five Off-Broadway performances beginning on November 19, 1986, the Second Stage production of *Coastal Disturbances* moved in March 1987 to Broadway, where it had 370 performances at Circle in the Square, breaking their house record. Centering around summer romance on a New England beach, *Coastal Disturbances* garnered mostly glowing reviews. Moira Hodgson called it "a charming play, a landscape of the human heart in miniature" in her review for the *Nation* (January 10, 1987), and others praised Howe's acute perception, honesty, and "poetic freshness." A notable exception was Robert Brustein's opinion, in his review for the *New Republic* (January 5-12, 1987), that "Tina Howe, who is certainly equipped to create wilder adventures than this, should not be encouraged to dissipate her talents in thin-lipped exercises about life among the boring and the bored." Howe and Rothman were nominated for a Tony Award for best play of 1986-87, and the latter won an Obie Award for sustained excellence. In 1988 the Theatre Communications Group published *Coastal Disturbances: Four Plays by Tina Howe.*

Approaching Zanzibar, the third collaboration between Howe and Rothman and Howe's most recent play, opened at the Second Stage Theatre on May 4, 1989. Starring Jane Alexander as the mother of two children, the play takes its title from the word game "Geography" that members of the family play during a drive from Hastings, New York to Taos, New Mexico to visit their elderly aunt, a dying artist. "But it wasn't the actual journey I was writing about," the playwright explained in an interview with Patricia O'Haire for the New York *Daily News* (May 7, 1989). "It's the internal journey that interests me—how each of them come to terms with their own problems, their fears, their mortality. . . . It's my hymn to life in the face of despair." In their mixed reviews most critics commended her sense of style and her eye for detail, but they faulted the play for its lack of substance and dramatic force. "There is so much ambition and imagination in *Approaching Zanzibar* that its failure could make you weep," Linda Winer wrote in a typical reaction for *New York Newsday* (May 5, 1989). *Approaching Zanzibar* closed on May 28, 1989.

Tina Howe, who describes herself as a hermit and a recluse because of her seven-day work weeks, lives on Manhattan's Upper West Side with her husband and their two college-age children, Eben and Dara. Five foot eleven and slender, she wears her straight hair neatly cropped just below her ears, with bangs across her forehead. Despite her devotion to her work, which includes alternating with her husband as an adjunct professor of drama at New York University, she finds time to patronize the arts—especially classical music, art, and, of course, the theatre. Discussing her desire to do something different, she said in an interview with Drew Fetherston for *New York Newsday* (April 30, 1989): "People talk about how lyrical my work is; I'd like to do something hair-raising and bloody. I may be too repressed, but that's what I'll strive for: minimalist bloodiness." Among her honors are a National Endowment for the Arts grant in 1984 and an honorary doctorate of letters from Bowdoin College in 1988.

References: *N Y Daily News My 7 '89 por; N Y Times II p7+ Ap 30 '89 por; New York 16:58+ N 28 '83 por; Brown, Janet. Feminist Drama; Definition and Critical Analysis (1979); Contemporary Authors vol 109 (1983); Contemporary Literary Criticism vol 48 (1988); Contemporary Theatre, Film, and Television (1989)*

Hun Sen

Apr. 1951- Prime minister and foreign minister of Cambodia. Address: Office of the Chairman of the Council of Ministers, Phnom Penh, Cambodia

In 1989 Vietnam withdrew its forces from Cambodia, ending a ten-year occupation that began with the overthrow of the brutal regime of the Khmer Rouge leader Pol Pot and leaving behind a government that has been moving toward the adoption of private enterprise and democracy. The leader of that government is Hun Sen, a young and gifted, though uneducated, former guerrilla who in the past decade has metamorphosed from being a diffident puppet of the Vietnamese Communists, lacking even a basic understanding of world affairs, into a confident and articulate nationalist who rivals the venerable prince Norodom Sihanouk in popularity among the seven million people of Cambodia.

Since the mid-1980s, when he first began making peace overtures to Sihanouk, who has headed a coalition (that included the Khmer Rouge) opposed to the Vietnamese-controlled government in Phnom Penh, Hun Sen has struggled to negotiate a political settlement to the guerrilla war waged by the Khmer Rouge while at the same time forestalling a return to power by Pol Pot and other Khmer

Rouge leaders responsible for the mass murder of more than one million Cambodians during their rule from 1975 to 1979. Although Hun Sen ultimately failed in his attempt to exclude the Khmer Rouge from the peace negotiations, as he had once demanded, in September 1990 he had the satisfaction of concluding a United Nations–sponsored agreement that gave his government a dominant position in a provisional government that would serve until free elections were held, and that the Sihanouk-led coalition also endorsed. With an end to the war in sight, some observers began to contemplate the outcome of the future elections in Cambodia, in which Hun Sen and Prince Sihanouk would likely be rivals. For decades it was Prince Sihanouk, whether in power or in exile, who embodied Cambodian nationalism. Some observers believe that perhaps that mantle has passed to the young prime minister. "Sihanouk has always enjoyed the support of the peasants," said Khieu Kanharit, the editor of the weekly *Kampuchean*, "but never the intellectuals. Hun Sen is supported by both."

According to his official biography, Hun Sen was born in April 1951 (another source gives 1950) in Kroch Chhmar, a rural district in the Kompong Cham province of Cambodia, northeast of Phnom Penh, the son of peasant farmers. His older brother, Hun Neng, is the Communist party chief of his home province. Little is known of Hun Sen's early life except that he was raised amid poverty, attended school for a time in Phnom Penh, and demonstrated some leadership ability at an early age. "He showed his political skills when he was a young boy," one of his relatives told H. D. S. Greenway for an article in the *New Yorker* (July 17, 1989). "He was smaller than anyone else, but he could always persuade people to do something he wanted. He had a lot of friends."

At the age of sixteen Hun Sen worked as a courier for the local Khmer Rouge, a newly organized Marxist insurgent movement, and in the following year he, like many others of his generation, joined its military ranks. The members of the Khmer Rouge were in revolt against the Sihanouk regime and, following Sihanouk's ouster by a military coup in 1970, against the United States–supported government of Marshal Lon Nol. By the time he reached the age of eighteen, Hun Sen had risen to the rank of commander of a guerrilla regiment in the Eastern Zone of Cambodia, and he later took charge of a division there. He was wounded several times, most severely on April 16, 1975, the eve of the Khmer Rouge capture of the Cambodian capital, when he lost his left eye. Over the next several years, the Pol Pot regime systematically exterminated more than a million of its own people. An estimated 20 percent of the Cambodian population perished from disease, overwork, starvation, or outright execution.

On June 20, 1977 Hun Sen deserted the Khmer Rouge, according to his official biography, "after having witnessed the barbarous policy of genocide carried out" by the military dictatorship. Hun Sen, Heng Samrin, and a few other Eastern Zone commanders managed to escape to Vietnam just ahead of a military purge. On December 2, 1978, as the Vietnamese were preparing to invade Cambodia, a group of defectors met at Snoul in Kompong Cham province to organize the Kampuchean United Front for National Salvation and adopt a set of objectives, which included the overthrow of Pol Pot, a restoration of civil liberties, and the establishment of an independent, democratic, and socialist government. Hun Sen was named to the front's Central Committee. Beginning on December 25 of that year, he took part in the Vietnamese invasion. On January 7, 1979 the anti-Khmer Rouge forces captured Phnom Penh and, four days later, proclaimed the People's Republic of Kampuchea.

The Vietnamese installed a new government comprising the Khmer Rouge defectors. Heng Samrin was named president, Chea Sim vice-president, and Hun Sen foreign minister. With little education or experience outside farming and the military, Hun Sen, at twenty-seven, was the youngest and arguably the least competent foreign minister in the world. He knew nothing about the United Nations, for example, until it was explained to him by a visiting representative. Taking office at a time when Cambodia was in the throes of mass starvation, he refused international offers of relief unless he was assured that no supplies would reach the members of the Khmer Rouge, who were engaged in a guerrilla war against his government. "Our people would prefer to eat grass or to die," he declared, "than to share aid with Pol Pot." Although Hun Sen spent much of his time abroad trying to win international recognition for the Heng Samrin regime, he had little luck, for outside the Communist bloc only India established diplomatic ties with Phnom Penh. The United Nations bestowed the Cambodian seat in the General Assembly upon the Coalition Government of Democratic Kampuchea, an opposition group led by Prince Norodom Sihanouk, who was living in exile in China and North Korea. The coalition was made up of Sihanouk's National United Front for an Independent, Neutral, Peaceful, and Cooperative Cambodia; the Khmer People's National Liberation Front, the remnants of the Lon Nol dictatorship, led by Son Sann, a former prime minister under Sihanouk; and the Khmer Rouge, the leading military force of the coalition still under the control of Pol Pot.

On January 14, 1985 the National Assembly chose Hun Sen to succeed the late Chan Si as prime minister. He also retained his portfolio as foreign minister. Although he was nominally the third-ranking government official, behind President Heng Samrin and Vice-President Chea Sim, he quickly emerged as the most visible Cambodian leader, both at home and abroad. Significantly, within a couple of years the foreign press began referring to the Hun Sen government rather than to the Heng Samrin regime.

With the rise of Soviet leader Mikhail Gorbachev at mid-decade, the Vietnamese government, which was heavily dependent on Soviet aid, came under increasing pressure to withdraw from Cambodia, which in turn prompted Hun Sen to seek a political settlement to what was being called the Third Indochina War. Vietnamese troops had kept the Khmer Rouge at bay in the Cambodian countryside long enough for Hun Sen to consolidate his government, but many doubted the ability of the poorly trained Cambodian army and militia to defeat the rebels once the Vietnamese withdrew. The key to any settlement, Hun Sen realized, was Prince Sihanouk, a godlike figure in the eyes of many Cambodians, who was locked in an uneasy alliance with the Khmer Rouge. Despite generational differences and the mutual distrust that has built up between the two men, Hun Sen has repeatedly sought to woo Sihanouk away from the coalition and thus isolate the Khmer Rouge. As early as 1985 he was sending out peace feelers. "We have only one condition [for a settlement]," Hun Sen said in an interview with Tony Clifton and Ron Moreau of *Newsweek* (April 8, 1985). "If the people want to join us, they have to abandon Pol Pot. We can talk to Sihanouk. If he abandons Pol Pot today, I can talk to him tomorrow. But if he is still with Pol Pot, and I talk to him, then it seems as if I am talking to Hitler."

For two years Sihanouk was persuaded by the Khmer Rouge to resist such pleas, and Hun Sen refused to talk directly with the Marxist guerrillas. Then, in September 1987, Hun Sen broke the impasse by agreeing to meet with Khieu Sampham, the president of the Khmer Rouge, and the following month he put forth a comprehensive proposal that invited Sihanouk to join a coalition government pending national elections to be held following the withdrawal of Vietnamese forces. That proposal finally brought Sihanouk to the bargaining table. In December 1987 Hun Sen and Sihanouk met at Fère-en-Tardenois, a French village outside Paris, for the first of several rounds of negotiations that moved tantalizingly close to a comprehensive settlement but which invariably ended in disagreement over the composition of any coalition government.

At the so-called Jakarta Informal Meeting, held under the auspices of the Indonesian foreign minister Ali Alatas in July 1988, all interested parties, including the three factions of the opposition coalition, the Vietnamese government, and a twenty-member Cambodian delegation headed by Hun Sen, convened amid signs that conditions for a settlement were more favorable than at any time since the Vietnamese invasion. Vietnam had agreed to withdraw from Cambodia unconditionally by the end of 1990. Sihanouk, who declined to attend but sent his son Prince Norodom Ranariddh as his representative, had resigned as head of the opposition coalition because, he said, the Khmer Rouge was murdering members of his faction. But the talks broke down in acrimony over how to share power pending free elections. Sihanouk called for the dissolution of the Hun Sen government, which he regarded as a puppet of Hanoi, and Hun Sen merely agreed to make Sihanouk the head of a new "national reconciliation council" that would supervise any negotiated settlement and organize the election machinery. They also disagreed over the role of the Khmer Rouge in any settlement, with Hun Sen remaining adamant in denying the guerrilla leaders a role in the political process and Sihanouk, though equally distrustful of Khmer Rouge intentions, believing that unless they were allowed to take part they would continue to wage war in the countryside.

During that first round in Jakarta and in the weeks that followed, it became increasingly clear that Hun Sen had finally emerged from the shadow of his Vietnamese backers and was now perceived as a Cambodian nationalist. "Previously, everyone considered Hun Sen as a small parrot for the Vietnamese," Hun Sen said of himself, according to the *New York Times* (December 17, 1988). "Now when I speak, everyone in the world seems to listen and to think about it." Still, he could not completely ignore the wishes of the foreign power that had created his government. "Is Hun Sen a puppet or a patriot?" an unnamed Eastern-bloc diplomat was quoted as asking by Steven Erlanger of the *New York Times* (December 28, 1988). "I'd say he's a patriot, but a highly dependent one." In January 1989 Hun Sen's claim of legitimacy received a major boost when the new prime minister of Thailand, Chatichai Choonhavan, broke with the policy of his predecessor and welcomed the Cambodian to Bangkok. Although Thailand still has not renewed diplomatic ties with Phnom Penh, the overture was regarded as a milestone in Hun Sen's decade-long quest for international recognition.

By the time the principals sat down to a second round of negotiations in Jakarta in February 1989, Sihanouk had resumed the leadership of the coalition, not out of newfound respect for the Khmer Rouge but rather because without him, he said, the coalition had lost prestige and credibility. The prince again boycotted the talks, denouncing them this time as a "cynical comedy acted out shamelessly by the Vietnamese colonialists and their valets in Phnom Penh." The six-day conference ended inconclusively, with the opposition coalition demanding three seats in a four-power interim government and an international peacekeeping force to monitor the transition to democracy and with Hun Sen unwilling to relinquish so much authority before the elections.

To get around the impasse, the Vietnamese, increasingly confident of Hun Sen's ability to survive on his own, advanced the date of their troop withdrawal to the end of September 1989, and Hun Sen followed that up with a set of concessions, some of them substantial, and others, largely cosmetic. He announced that the name of the country would revert from the People's Republic of Kampuchea, which the Vietnamese had imposed, to the State of Cambodia and that the flag would be redesigned in Sihanouk's colors, red and blue. More important, the National Assembly adopted constitutional amendments fostering free enterprise, abolishing capital punishment, and restoring Buddhism as the state religion. Sihanouk, in turn, no longer demanded that Hun Sen resign before the elections, so it was with renewed optimism that Hun Sen and Sihanouk met again in May 1989. Sihanouk, who had once denounced Hun Sen as a "one-eyed traitor," suddenly referred to him as "my son." But despite the uncharacteristic cordiality, the two leaders again failed to agree on any power-sharing arrangement, particularly concerning the role of the Khmer Rouge. When another round of talks outside Paris during July and August 1989 failed to advance the peace process, they resumed trading insults, Sihanouk calling Hun Sen a "lackey of Vietnam" and Hun Sen denouncing the prince for failing to join him in preventing "the return of the genocidal regime of Pol Pot." At the end of one luncheon session, Sihanouk declared in frustration, according to *Maclean's* (August 7, 1989), "The only thing we agreed on was the menu, and I chose that."

Some observers believed that part of the problem was that the two principal superpowers involved, the Soviet Union and China, were not keeping up the pressure for a settlement between their clients, the Vietnamese and the Khmer Rouge, respectively. And the position of the United States seemed muddled. Ostensibly, the administration of President George Bush supported Sihanouk and the opposition coalition, but it also endorsed Hun Sen's proposal to exclude the Khmer Rouge from the political process.

During the first six months of 1990, representatives of the government and the Sihanouk-led coalition met on two occasions, but each round of negotiations once again ended in a stalemate, largely because the terms demanded by Hun Sen were unacceptable to the Khmer Rouge. The fact that the Vietnamese had, with much fanfare, withdrawn the last of their troops from Cambodia in September 1989 contributed little to the peace process because, according to subsequent reports, some of their forces reentered the country several months later. Furthermore, the Phnom Penh administration welcomed their presence, since it inspired government troops to continue fighting the opposition. In February 1990 it was reported that government troops had retaken territory in northwestern Cambodia previously occupied by opposition forces.

Meanwhile, the superpowers had taken a renewed interest in reaching a comprehensive settlement in the war-torn nation. In August, after months of negotiation, the five permanent members of the United Nations Security Council (the United States, the USSR, China, Great Britain, and France) announced that they had agreed to terms for ending the war. Specifically, the five powers agreed that a Supreme National Council consisting of representatives from the government and the opposition would govern the country until free elections were held. In addition, United Nations representatives would occupy key government ministries, such as those of defense and foreign affairs, in order to reduce the chances of renewal of the conflict and to verify the cease-fire. While many features of the agreement were not new, most observers predicted that the unanimity of the five signatory powers would put sufficient pressure on the Cambodians to reach a definitive settlement.

Consistent with those predictions, at a new round of peace talks held in Jakarta on September 10, all four Cambodian factions committed themselves to the United Nations–sponsored peace plan. In what was seen as a victory for Hun Sen, the negotiators agreed that the twelve-member Supreme National Council would consist of six representatives from his government and two representatives from each of the three factions making up the Sihanouk-led coalition. (The rebels had long demanded that each of the four factions have equal representation in any future government.) Although the war showed little sign of abating in the fall of 1990 and unforeseen problems were certain to arise, diplomats and political observers agreed that the accord represented the most hopeful sign yet of an end to the eleven-year-long civil war.

Earlier in the year Prince Sihanouk had announced his intention to run for president of Cambodia, if elections were held. If he keeps his word, and elections materialize, the race between him and Hun Sen will likely be close, according to most observers, since the prime minister has improved the lot of most Cambodians in recent years. He has reprivatized land, allowing peasants to own and to bequeath to their heirs as many as twenty-five acres. He has fostered the rights of squatters to occupy abandoned urban dwellings, reviving the ghost towns left by Pol Pot's draconian policies. Roughly 70 percent of the economy is now privately held, market shelves are well stocked once again, and a free press is flourishing. Moreover, Hun Sen has proved to be an adept politician, touring remote hamlets by motorcycle, appearing at televised Buddhist services, and even publicly apologizing to Buddhist monks for past government restrictions on religion. "He's really into the hard-sell style of politics," a foreign-relief worker commented to Keith B. Richburg of the *Washington Post* (June 22, 1989), "almost to the point of kissing babies."

Still, Cambodia suffers from many of the same problems as the rest of the Third World. Utilities are unreliable, even in the capital. With private enterprise has come a renewed disparity of wealth between the city and the countryside. Crime is controlled only by a strictly enforced curfew. The morale of the Cambodian army, which relies on poorly paid conscripts, some reportedly teenagers shanghaied off the streets, is abysmal at a time when it must stand ready to turn back an expected last-ditch offensive by the Khmer Rouge without the benefit of crack Vietnamese regulars. Perhaps most ominous, however, are reports of widespread government corruption allegedly extending to Hun Sen himself. "All of Hun Sen's family have villas they are renting out for dollars," an unnamed relief-agency official in Phnom Penh was quoted as saying by James Pringle in *Insight* magazine (October 16, 1989). "It's possible Hun Sen understands the problem, but that he himself has been squashed into a corner by family members."

Yet despite such problems, Hun Sen remains enormously popular, especially among younger Cambodians for whom Sihanouk represents the past. He seems to recognize the value and importance of democracy in a land that has endured so much brutal repression. "We will organize elections not only to provide legitimacy," he declared, as quoted in the *New York Times* (January 1, 1990), "but also as a means to achieve national reconciliation and to put an end to the conflict. Not only the outside world, but our own people, would say our regime was illegal if we wait for one, two, three, or ten years to hold elections."

Hun Sen is a slightly built man with an earnest, youthful expression. His spectacles partly conceal a shrapnel scar near his glass eye. He has been described as intense, intelligent, and energetic but at the same time mysterious, and he has at times displayed outbursts of temper in public. Except for the fact that he is known to be married and is addicted to nicotine, very little information is available about Hun Sen's private life.

References: Chr Sci Mon p1 Je 10 '88 por; N Y Times IV p3 Ag 27 '89 por; Washington Post A p29 Je 22 '89 por; International Who's Who, 1990–91

Hurd, Douglas (Richard)

Mar. 8, 1930– Secretary of state for foreign and commonwealth affairs of the United Kingdom of Great Britain and Northern Ireland. Address: Foreign and Commonwealth Affairs Office, Downing St., London SW1A 2AL, England

In the latest cabinet reshuffle by British prime minister Margaret Thatcher, which took place on October 26, 1989, Douglas Hurd, who had been home secretary for the previous four years, succeeded John Major as foreign secretary. A Conservative member of Parliament for the urban district of Witney, in western Oxfordshire, Hurd is a veteran of the diplomatic service and a protégé of the former prime minister Edward Heath. Hurd first joined the Thatcher cabinet as secretary of state for Northern Ireland in 1984 amid a resurgence of violence between Catholics and Protestants there. As home secretary, from 1985, he adopted a strong law-and-order policy, promoting increased police power to deal with urban racial violence, the overhaul and expansion of the prison system, and the involvement of families in combating neighborhood crime. He also urged a revision of the 1911 Official Secrets Act.

In his first months as foreign secretary, Hurd has addressed himself primarily to the tasks of coordinating a Western European response to the rapid changes in Eastern Europe, furthering democratic reforms in Hong Kong before control of that British colony reverts to China, in 1997, and resolving the crisis in the Middle East following Iraq's invasion of Kuwait on August 2, 1990. His supporters believe that his broad experience eminently qualifies him for his new post. "You have the feeling," an unidentified friend was quoted as saying in the London *Observer*, "that he's been groomed for the job since the age of four."

Douglas Richard Hurd was born on March 8, 1930 in Marlborough, Wiltshire, England, the oldest son of Sir Anthony Richard Hurd and Lady Stephanie (Corner) Hurd. He is the third in a successive line of Hurds to serve as a Conservative member of Parliament. His paternal grandfather represented the municipal borough of Devizes in central Wiltshire, and his father, who rose from being a tenant farmer during the Great Depression to become chairman of the Westbourne Park Building Society and of the Thames Valley Eggs Company, represented Newbury, in neighboring Berkshire. He also covered agricultural developments for the London *Times*. One of Douglas Hurd's earliest memories is that of the hoopla attending his grandfather's campaign in Devizes in 1935. At a political event a few years later, he was called upon to present a bouquet of flowers to Lady Baldwin, the wife of the prime minister Stanley Baldwin, who embarrassed the eight-year-old lad by enveloping him in a smothering embrace.

Hurd was educated at Eton College, where he was both a King's scholar and a Newcastle scholar and where he also excelled in sports. As school captain he was responsible for disciplining his fellow students, a task that he seemed to relish. "Most people beat you for specific offenses," one victim of his spankings recalled for the London *Observer* (March 3, 1985). "But he caned for things like 'insufficient effort' and 'not being keen.' We called him 'Hitler Hurd.'" During 1948 and 1949 Hurd served in the Royal Horse Artillery of the British army, rising to the rank of second lieutenant. He then enrolled at Trinity College, Cambridge, where he was a Major scholar. Although painfully shy, he nevertheless managed to be elected president of the Cambridge Union, perhaps because "it was a dull year," as one of his classmates explained to Patrick Cosgrave for a profile of Hurd in the London *Times* (September 12, 1985). Politically active both on and off campus, he served as chairman of the University Conservative Association and, during election years, heckled Labour candidates at nearby rallies.

By the time Hurd received his M.A. degree, with first-class honors in history, from Cambridge in 1952, he had already decided on a political career, but, heeding his father's advice to become first a student of world affairs, he joined the diplomatic service. At his first overseas post—Beijing, China, from 1954 to 1956, at a time when the Communist government was just beginning to deal with the West— he served as third secretary, assisting British businessmen and American deserters from the war in Korea. Reassigned to the United Nations in 1956, he was plunged immediately into the Suez crisis but, like the rest of the British delegation, was kept ignorant of planning back home and could do little more than argue the British case blindly. In 1960 he returned home to serve as private secretary to the permanent under secretary of state in the Foreign Office. Three years later he was dispatched to Rome, where he found little to do besides reporting on local Italian elections. He finished his diplomatic career with the rank of first secretary.

In 1966 Hurd was lured from the foreign service by an offer to join the Conservative party's research department, with the understanding that he would eventually work directly for the opposition leader, Edward Heath. Promoted to director of the department's foreign-affairs section in 1968, Hurd impressed not only Heath but also another rising Conservative member, Margaret Thatcher, who was especially struck by his knowledge of Common Market budgeting and of the labyrinthine intricacies of Middle Eastern diplomacy. Later that year Hurd resigned his position to become Heath's private secretary, and, with the Conservative victory in the 1970 elections and Heath's ascendancy to the post of prime minister, Hurd was named his political secretary.

During the entire four years of the troubled Conservative government, Hurd was Heath's closest confidant. Long after many Tories had abandoned Heath for the even more conservative creed of Margaret Thatcher, Hurd remained a steadfast defender of the Heath administration, which had foundered on the effects of the Arab oil embargo and a nationwide coal strike. His dogged loyalty found its most comprehensive expression in *An End to Promises* (1979), his sympathetic chronicle of the Heath government.

In 1974 Hurd was elected to the House of Commons for the Mid-Oxfordshire district, a constituency that he held until switching nine years later to that for Witney, to the west. In 1976 Margaret Thatcher, then the leader of the opposition, appointed him the Conservative party's spokesman on European affairs. When the Conservatives were returned to power in 1979, she appointed him minister of state at the Foreign Office, where he devoted much of his time to Middle Eastern affairs. In 1983 he was transferred to the same position at the Home Office.

On September 10, 1984 Hurd was promoted to secretary of state for Northern Ireland, his first cabinet-level position, succeeding James Prior, who was leaving government service for private industry. The appointment, which surprised many observers because Hurd was not among the handful of candidates widely rumored to be vying for the sensitive post, aroused widespread criticism in Northern Ireland, then in the throes of a Protestant hunger strike against prison conditions and a fresh wave of Irish Revolutionary Army (IRA)-inspired violence. Protestant Unionists were skeptical of Hurd because of his lack of experience on the Irish question and because he once appeared on a television program with leaders of Sinn Fein, the political arm of the IRA, though a Sinn Fein spokesman dismissed him as a "political lightweight."

Hurd got off to a rocky start by underscoring Thatcher's adamant opposition to allowing Catholic Ireland to play a significant role in the affairs of the predominantly Protestant Northern Ireland, thus alienating the Catholic minority there. He was, moreover, widely criticized for a provocative remark that he made in July 1985 in which he dismissed the IRA as "a dwindling force of a few hundred killers" that would eventually be destroyed. Many observers attributed a subsequent rash of bombings to the IRA's desire to prove that it still was very much a force to be reckoned with. At the same time, however, Hurd quietly promoted the peace process. In May 1985 Thatcher named him to an expanded special cabinet committee to oversee British negotiations with Ireland, which led to the Anglo-Irish accord in November, granting Dublin a consultative role in the administration of Northern Ireland.

Meanwhile, on September 2, 1985, while the sensitive negotiations with Ireland were still underway, Prime Minister Thatcher—her government in trouble, according to public-opinion polls—undertook the largest cabinet reorganization of her six-year tenure, dismissing two members, accepting the unexpected resignation of another, and transferring many more. The most conspicuous victim of the shakeup was Leon Brittan, the home secretary, who was demoted to the department of trade and industry. Hurd was named in his place. Thatcher called the reshuffle an "enormous new approach to unemployment," which then stood at more than 13 percent, whereas the opposition Labour leader, Neil Kinnock, described it as "a game of musical chairs to the sound of the death march." Others criticized the reorganization because it removed Hurd from the Anglo-Irish negotiations, which had reached a critical stage.

One week after taking office as home secretary, Hurd was plunged into a crisis when rioting erupted among blacks and Asians in the Handsworth section of Birmingham, England's second-largest city, leaving two dead and dozens of shops burned and looted. When Hurd arrived on the scene the next day, he was unceremoniously chased out with bricks and stones. Although many observers pointed to the district's 60 percent unemployment rate as the main cause of the riot, Hurd saw in it only a breakdown of law and order. "Burning and looting . . . is crime," he declared. "It is not social frustration."

As racial violence spread to Liverpool and the poverty-stricken sections of London, Hurd presented Parliament with the 1985 Public Order Bill, granting the police sweeping new powers to deal with street demonstrations, labor strikes, racial violence, and rioting at sporting events. The legislation required advance notification of all demonstrations and authorized the police to limit the size, duration, and location of such protests. A clause that aroused considerable attention was the one that empowered a judge to ban an unruly fan for life from a sports stadium. While conceding that the measure might pose a threat to civil liberties, Hurd argued that it was necessary to curb violent demonstrations. "It shifts the balance a bit in favor of the ordinary citizen who is not a demonstrator," he declared, "against the ordinary citizen who is. It safeguards the rights of the one and, to some extent, could trench on the rights of the other. But I think the criteria are quite strict."

Following the worst prison riots in British history, in April 1986, Hurd produced the Criminal Justice Bill, which called for the construction of more prisons and restrictions on the number of inmates at each facility. With more prisoners per capita than any other country in Western Europe, Britain, Hurd argued, should also consider allowing private corporations to run prisons for a profit. Part of the solution to crime, Hurd believed, was the involvement of local communities in crime-prevention programs. In February 1988 he blamed parents, teachers, and church leaders for failing to instill social values in young people. He called on the Church of England to join the government in restoring the nation's sense of morality and prodded the business community to donate funds to crime-prevention efforts. In March of that year he launched a £11.5 million advertising campaign with the slogan "Crime—Together We'll Crack It," encouraging individuals and families to join the fight. By September his efforts had paid off, albeit modestly, as the annual crime rate fell for the first time in five years. Meanwhile, in July 1986, amid fresh statistical evidence that the growing black population was being treated more severely than whites by Britain's criminal-justice system, Hurd called for the recruitment of more black judges, magistrates, and probation officers.

To combat international terrorism, Hurd met with the internal-security officials of the other Common Market governments in 1986 to consider ways to coordinate the efforts of their police forces. Although he opposed the creation of an elite European antiterrorist strike force, he did agree to the establishment of a new police communications network that was expected to facilitate the tracking of terrorists as well as their finances and equipment.

In June 1988 Hurd presented to Parliament the first proposed revision of the Official Secrets Act since its enactment in 1911. The law, which has no counterpart in the United States, makes it a crime to disclose or publish classified information, even if the information is innocuous or has already been published abroad. Under the revision, the government must prove that the disclosure compromises national security in any of five areas: defense, international relations, criminal investigations, wiretaps and intercepts, or confidential communications from other governments or international organizations. Although Hurd called it a substantial liberalization of the Official Secrets Act, a "common-sense balance" between the government's legitimate need for secrecy and the public's right to know, critics charged that the new bill still severely restricted the free flow of information. Journalists still could be prosecuted if the government had "reasonable cause to believe" that the disclosures were damaging. Previous publication abroad still was not an automatic defense, since it continued to cast a chilling effect on whistle-blowers, who might be prosecuted even if their only motive was to reveal fraud or inequity. And it remained illegal for members of the intelligence community to reveal government secrets. "The government still believes," Hurd explained, as quoted in the *New York Times* (December 1, 1988), "that for members and former members of the security and intelligence services and some others closely connected with their work, to disclose information about their work without authority is always harmful to the public interest and should therefore always be an offense."

In November 1988 Hurd issued the government's white paper on British television in the next decade. Entitled "Broadcasting in the Nineties: Competition, Choice, and Quality," it proposed the creation of new channels and the transfer of the responsibility for standards and practices from national regulators to those more directly representing the viewers themselves. Critics charged that such decentralization of broadcasting would undermine the quality of British programming.

Amid the furor attending the publication in 1988 of Salman Rushdie's novel *The Satanic Verses* and the call for the British author's assassination by the ayatollah Ruholla Khomeini of Iran, Hurd tried to calm members of Great Britain's Islamic community while at the same time defending the author's right of expression. "British Muslims are entitled to speak out in defense of their religious faith and to protest about a book which they believe denigrates and insults the prophet of Islam," he declared in an address he delivered at the Central Mosque in Birmingham. But "it is the law which punishes racial attacks and racial harassment," he continued. "It is the law which protects the weak against the strong. It is a shield and a refuge, perhaps more for religious and ethnic minorities than for anyone else."

On October 26, 1989 Nigel Lawson, the chancellor of the Exchequer, abruptly resigned in the midst of a dispute with Thatcher and her personal economic adviser, Sir Alan Walters, over whether and how soon the British pound should be linked with other European currencies, touching off another major shakeup in the Conservative cabinet. Thatcher appointed the foreign secretary, John Major, to succeed Lawson and named Hurd foreign secretary on the eve of the most sweeping changes in Eastern Europe since the end of World War II. Following a visit to the Berlin wall in November, soon after the East German government opened its borders, Hurd declared that Western Europe must move quickly to coordinate a response to the breach in the Iron Curtain and held out the possibility that Poland, Hungary, and any other Eastern-bloc nation moving toward democracy might one day be admitted to the Common Market. With his counterparts from the United States, France, the Soviet Union, and the two Germanys, he later agreed to and participated in the so-called Two Plus Four talks that eventually resulted in German reunification, on October 3, 1990.

Hurd's expertise in Middle Eastern diplomacy was put to the test after the Iraqi invasion and occupation of Kuwait in August 1990. Within days of the incursion, Hurd attended a meeting in Paris of the foreign and defense ministers of the nine-nation Western European Union, at which he successfully urged the other members of the regional organization to join Britain, France, and the United States in enforcing the United Nations embargo against Iraq. "It's very important that this should not just be a United States operation," he said, as quoted in the *New York Times* (August 22, 1990). "It is very important that it should be seen that the European allies are vigorously helping."

Hurd was less successful in his effort to persuade Israeli leaders to allow a UN delegation to investigate the killing by Israeli security forces of twenty-one Palestinian protesters on Temple Mount in Jerusalem in mid-October. He had hoped to provoke some, in his words, "fresh thinking" about the Palestine problem and, as a writer for the *Economist* (October 20, 1990) put it, "not to let the issue be hijacked by Mr. Saddam Hussein," the Iraqi president. Despite what he described as "friendly" talks of "great frankness" with Prime Minister Yitzhak Shamir and Foreign Minister David Levy, Hurd told reporters at a news conference on October 17 that "the Israeli government remains to be convinced that it should accept the secretary general's mission."

When not engaged in matters of state, Douglas Hurd writes political suspense novels. With Andrew Osmond, whom he met while the two were stationed at the British embassy in Rome, he wrote *Send Him Victorious* (1968), *The Smile on the Face of the Tiger* (1969), *Scotch on the Rocks* (1971), and *War without Frontiers* (1982). He is the author of the nonfiction work *The Arrow War: An Anglo-Chinese Confusion 1856–1960* (1967) and of the novels *Truth Game* (1972) and *Vote to Kill* (1975), the latter set in Northern Ireland. With Stephen Lamport, also a career British diplomat, he wrote *The Palace of Enchantments* (1985), which, ironically, follows the career of an ambitious junior diplomat whose dream of becoming foreign secretary is thwarted.

Hurd has been described as polite, charming, and unflappable but also as determined and stern at times. "When he is crossed," Patrick Cosgrave observed in his London *Times* profile, "or when he thinks his interlocutor a fool, the head tilts back, the voice rises a notch, and a snap can turn very quickly into a snarl. He can put the lash of a whip into his voice and surprise anybody who had imagined he had been talking to the perfect English diplomat who had somehow strayed into politics." Hurd has three sons—Nicholas, Thomas, and Alexander—from his marriage, on November 10, 1960, to the former Tatiana Elizabeth Michelle Eyre, which ended in divorce. In 1982 Hurd married Judy Smart, his parliamentary secretary. They have a son and a daughter.

References: London Observer p9 Mr 3 '85; Times p12 S 12 '85; International Who's Who, 1990–91; Who's Who, 1990

Huston, Anjelica

July 8, 1951– Actress. Address: c/o William Morris Agency, Inc., 1350 Ave. of the Americas, New York, N.Y. 10019

Long known primarily as the daughter of the master American filmmaker John Huston, who died in 1987, or as the longtime companion of the actor Jack Nicholson, Anjelica Huston has recently metamorphosed into an Oscar-winning actress on the verge of becoming, in the appraisal of Stanley Kauffmann, the film critic for the *New Republic* (January 1, 1990), "a new goddess of American film." In the relatively brief span of five years, she

Anjelica Huston

has given extraordinarily vivid performances in four strikingly dissimilar screen roles: a Mafia princess in her father's gangster comedy *Prizzi's Honor*; a young wife in turn-of-the-century Dublin in her father's last film, an adaptation of James Joyce's *The Dead*; a neurotic flight attendant incensed over her married lover's refusal to divorce his wife in Woody Allen's *Crimes and Misdemeanors*; and a strong-willed survivor of the Holocaust in Paul Mazursky's *Enemies, A Love Story*. For her portrayal of Maerose Prizzi in *Prizzi's Honor*, she won an Academy Award for best supporting actress in 1986, and her work for Mazursky earned her an Oscar nomination in the same category in 1990.

Those performances, in addition to many others for television, theatre, and the big screen, have proved that Anjelica Huston's talents are equal to the task of upholding the Huston tradition. That tradition began with her grandfather Walter Huston, a well-known character actor, and was given further distinction by her father, whose legacy of thirty-nine films includes such classics as *The Maltese Falcon, The Treasure of the Sierra Madre, The Asphalt Jungle, The African Queen, The Misfits*, and *The Man Who Would Be King*. Unintimidated by her family heritage, Anjelica Huston once remarked, "I feel very much backed by my ancestors." One of her biggest fans has been Jack Nicholson, whom she has known for seventeen years and who expressed his admiration in an interview with James Kaplan for the *New York Times Magazine* (February 12, 1989): "The main thing to know about Anjelica is that there's a certain level of sophistication among modern young women in acting, where, frankly, she simply owns the category. There's nobody else that comes near her. And she just gets better. She continues to grow, which is all you can ask of any spectacular person."

The daughter of John Huston and his fourth wife, the former Enrica ("Ricki") Soma, Anjelica Huston was born on July 8, 1951 in Los Angeles, California. Five months later the Hustons moved to Ireland, where Anjelica and her older brother, Tony, spent what she has termed "a fairy-tale childhood" at St. Clerans, a Georgian mansion on a 110-acre estate in County Galway. Recalling those "magical days" in an interview with Mark Morrison for the New York *Daily News* (August 30, 1987), Anjelica Huston said that "the house would come alive" whenever her father, who was away most of the time, returned home and showered his progeny with gifts from faraway places. "[He] always had a taste for adventure, a taste for the good things," she told Morrison. "That included other women. Eventually my father had a son with another woman [Danny, by the actress Zoë Sallis in 1962], and my mother had a daughter with another man [Allegra, by John Julius Norwich in 1964]. It was evident that things were never going to go back to where they had been."

The separation of her parents in 1961 came as a complete surprise to the ten-year-old Anjelica Huston, who has recalled that she "didn't ask a lot of questions." In an interview with Marie Brenner for *Vanity Fair* (September 1985), she said, "I think I never asked my father anything because I was so afraid he would tell me the answer. I don't think I ever remember seeing my parents share a bedroom." After the separation, Anjelica grew up in London, where she attended the Lycée Français, St. Mary's Town and Country, and Holland Park Comprehensive. Daydreaming, taking part in peace marches, and coping with other girls' threats to beat her up apparently occupied so much of her time that her generally favorable report cards would often carry admonitory notes, such as the one quoted by Lawrence Grobel in his book *The Hustons* (1989): "Her work would show even better results if she could be persuaded to set aside the fantasies she is so apt to concentrate upon."

Rather than surrender all her fantasies, Anjelica Huston tried to implement one in particular: to obtain the role of Juliet in Franco Zeffirelli's *Romeo and Juliet*, for which auditions were being held at her school. But her father had other ideas. He cast his sixteen-year-old daughter as the female lead in his film *A Walk with Love and Death*, based on the novel by Hans Koningsberger and set during the 100 Years' War in fourteenth-century France. His insistence on launching his daughter's career at that time despite her preference for playing Juliet and his estranged wife's misgivings about Anjelica's leaving school prematurely did not augur well for her acting debut. Neither did the complications that beset the production crew's attempts to film the movie on location in 1968: the student and labor unrest in Paris and the Soviet invasion of Czechoslovakia.

Nonetheless, both father and daughter seemed confident of success, despite Anjelica's lack of professional training. "I consider acting schools to be wonderful training," she told Bob Lardine for the *New York Sunday News* (September 8, 1968). "But I don't think you can actually be taught to act. Otherwise everyone would flock to acting school and come out wonderful actors. You need an instinct for acting. I think I have it." Her father, as quoted in the same article, said, "Though she has never set foot on a stage, I've always believed she had a knack for acting. She seemed to love it even when just a child." He responded cheerfully to charges of nepotism with the words: "Favoritism? Absolutely. It's sheer favoritism." Anjelica had an answer ready even if the worst-case scenario were to materialize: "If I'm a deadly flop, there still is time for me to start all over again."

A Walk with Love and Death met with a few admiring notices when it was released in 1969, but the majority of critics lambasted the movie for what they perceived as its lifeless pretentiousness and "ponderous" and "archaic" dialogue. A critic for *Time* magazine (October 24, 1969) concluded, "John Huston, one formerly to whom much honor was due, filmed this woeful tale and even subjected his own daughter to it." Twenty years later, in her interview with James Kaplan, Anjelica Huston admitted, "I didn't like the part. I thought the woman was corny." And her father, as quoted by Aljean Harmetz in the *New York Times* (June 27, 1985), conceded, "As a seven-year-old she had shown an extraordinary talent, a gift of revealing the truth with such power it would stagger you. . . . But, when she was [a teenager], I was forcing her to act." Although Anjelica's performance drew some favorable comments—she was called "an extraordinarily promising actress" whose "dreamy, delicate face" seemed "uncannily close to a fourteenth-century tapestry portrait"; "immensely appealing" and "rather beautiful"—she seems to remember only the unflattering remarks that were written about her. "I was roundly criticized," she told James Kaplan, "and made to feel very unattractive, and I took these things to heart. I didn't have my mother to comfort me and tell me I was beautiful."

Just before the release of *A Walk with Love and Death*, Ricki Huston had been killed in an auto accident in Strasbourg, France at the age of thirty-nine. "It was like losing my best friend, my mother, and my sister all in one," Huston recalled for Kaplan. "Nothing has happened to me before or since to equal the impact of that shock." After her mother's death, Huston "checked out of life for a while," in her words. After understudying the rock star Marianne Faithfull as Ophelia in a London production of *Hamlet* that starred Nicole Williamson in 1969, she earned her living as a model until 1973. Despite the admiration of the likes of Richard Avedon and Helmut Newton, who photographed her, she was not yet comfortable with her looks. As quoted by Lawrence Grobel, she recalled, "I had a big nose. I was still growing into my body. . . . I used to love working for the camera, but when faced with the reality of my pictures, I was generally deeply depressed." She preferred the "freeing" experience of runway modeling, at which she was a great success in Europe, where her dark, unconventional beauty was more appreciated than in the United States, where she learned that, in her words, "Cheryl Tiegs and girls with big wide smiles were more the thing."

In 1973 Anjelica Huston moved to Los Angeles, where she spent several months as the houseguest of her father and his fifth wife, Celeste ("Cici") Shane Huston. It was through the good offices of the latter that she met Jack Nicholson at a party he was giving. Their mutual attraction was instantaneous. "What can I say?" said Nicholson, when asked by James Kaplan about their first meeting. "I can't come up with words poetic enough to describe her. She has a very strong aura. She struck me as being stunning. Not pretty, but very beautiful in a powerful way. Deep class." Soon after that party, Anjelica Huston moved into Jack Nicholson's house. "When I met Jack," she told *Vanity Fair*'s Marie Brenner, "I was tired. I wanted to rest. I took a rest for a year, and that, insidiously, turned into two or three." Nicholson, whose career was soaring, has said that he "rather liked the fact that she didn't want to work at first."

The two roles that Anjelica Huston managed to snare during the 1970s—in Elia Kazan's film version of F. Scott Fitzgerald's *The Last Tycoon* and a nonspeaking part in the movie *Swashbuckler*, both released in 1976—were too insignificant to rescue her career from the limbo to which *A Walk with Love and Death* had seemingly consigned it. Only a head-on collision that was spookily reminiscent of the car crash that had caused her mother's death and in which she suffered a broken nose was able to revive her flagging professional aspirations. "It made me aware," she later told Lawrence Grobel, "that life is fleeting and tenuous. And that I really wanted to work."

Huston's first step toward independence, which she undertook in 1982, was to move out of Nicholson's house and into one of her own, fifteen minutes away. Living under the shadow of a hugely successful actor had been difficult, as she explained in an interview with Cynthia Gorney for the *Washington Post* (March 12, 1986): "I was full of doubts and inhibitions about acting again. . . . I didn't think I was taken seriously at all, on the gosees that I did. I was filled with insecurity. . . . I'd never lived alone. I didn't actually know what I was like. I was a little bit at sea. I needed to draw away. I needed to know that when the phone rang it rang for me. I needed to know who I saw in my life, as opposed to who we-all saw." Later that year, during rehearsals for an American Film Institute movie, she was advised by the director, Lee Grant, to take acting lessons. "I wasn't wild about hearing that," she admitted to Gerald L'Ecuyer in an interview for *Egg* magazine (June–July 1990). "But like anything negative, the best thing to do is turn it toward you and make it work for you."

Although Huston's acting coach, the late Peggy Feury, was "fantastic" in helping her overcome her insecurities, the mostly unrewarding parts that she played during the first half of the 1980s did little to enhance her prospects. She appeared in a remake of *The Postman Always Rings Twice* (1981), *Frances* (1982), and *This Is Spinal Tap* (1984) on screen; on television she performed in the PBS adaptation of William Faulkner's *A Rose for Emily* in 1983, *The Cowboy and the Ballerina* in 1984, a segment of *Faerie Tale Theatre*, and an episode of the sitcom *Laverne and Shirley*. Ironically, it was her role as a space-age amazon in the box-office bomb *The Ice Pirates* (1984), a misbegotten *Star Wars* spoof produced by John Foreman, that led directly to her being cast in his production of *Prizzi's Honor*, which turned out to be her breakthrough vehicle.

It was Foreman who, having read Richard Condon's novel *Prizzi's Honor*, on which the movie was to be based, suggested Anjelica Huston for the role of Maerose Prizzi, the ostracized Mafia heiress whose schemes to recapture the affections of her old flame, hit man Charley Partanna (played by Jack Nicholson), set in motion the convoluted plot. She accepted the part without hesitation. "I couldn't imagine anyone else doing it," she told Jeff Silverman of the *Chicago Tribune* (May 10, 1987). "There was a sense that this was my part and no one else's. Some parts are made in heaven for you. People saw Maerose as evil, but I had a lot of feeling for her. She'd endured the whips and arrows. She was a woman intent on a comeback. She was bound to come into her own sooner or later or fizzle and die out."

Prizzi's Honor not only gave Anjelica Huston a role she understood intuitively but enabled her to work with the two most important men in her life: Jack Nicholson and her father, who directed the movie. In trying to explain her father's impact on the entire creative process of making that film, she told Cynthia Gorney: "I don't know whether it's because of his longevity as a filmmaker or his tremendous body of work, but he commands a certain respect. And it kind of raises the level of performance." The critics agreed, nominating those associated with the movie, including John Huston and Jack Nicholson, for Academy awards in eight different categories. Anjelica Huston was the only one to win, however, making her father the first director ever to have guided both his father (in 1948) and his daughter to an Oscar.

Praising *Prizzi's Honor* as a whole, Vincent Canby of the *New York Times* (June 14, 1985) wrote that it "delivers a kind of high most commonly associated with controlled substances or with works of art of liberating imagination." Anjelica Huston's portrayal was ranked as "the film's biggest surprise" and its "real revelation." Acclaimed as "an insolent and knowing comedienne," she won four awards for best supporting actress in addition to her Oscar. "Anjelica Huston," wrote Paul Attanasio in the *Washington Post* (June 14, 1985), "is a touch too elegant for Maerose (with her vivid features and proud carriage, she'd be a touch too elegant for Marie of Rumania), but she brings subtle effects to a character that's broadly written—she's alternately cynical and seductive, satirical and sad, but you never hear the gear box."

In the wake of her triumph in *Prizzi's Honor*, Anjelica Huston returned to the stage, tackling the title role in the Los Angeles production of John Kriezank's *Tamara* in 1985. She next appeared with Michael Jackson as an evil queen in the seventeen-minute 3-D fantasy film *Captain Eo* (1986), which was shown exclusively at Disneyland in California and Walt Disney World's Epcot Center in Florida. With the notable exceptions of *The Dead*, *Crimes and Misdemeanors*, and *Enemies, A Love Story*, the films in which she was cast during the rest of the 1980s did not make full use of her talents. In Francis Ford Coppola's *Gardens of Stone* (1987), a high-minded drama that most movie critics dismissed as "a muddled meditation on the Vietnam War," she played a glamorous antiwar activist and reporter for the *Washington Post*. "Whenever Huston is on the screen," Hal Hinson noted in the *Washington Post* (May 8, 1987), "the movie seems to slip into a different rhythm. All her scenes play like seductions. They're gently disarming and sleepy, like lullabies." Her only screen credits in 1988 consisted of two lively cameos: as a wealthy, sharp-tongued American aviatrix in a too literal and heavyhanded transcription of Evelyn Waugh's novel *A Handful of Dust* and as a merry young widow in *Mr. North*, the first theatrical feature to be directed by her half brother, Danny Huston. Vincent Canby called her "the film's amused benediction" in his review for the *New York Times* (July 22, 1988). The following year she played the Grand High Witch in Nicolas Roeg's adaptation of Roald Dahl's *The Witches* and a frontierswoman in *Lonesome Dove*, a ratings-grabbing and critically acclaimed CBS-TV miniseries based on Larry McMurtry's Pulitzer Prize-winning novel.

None of those roles, however, was as personally rewarding or as highly praised as her portrayal of Gretta Conroy in her father's last directorial endeavor, an adaptation of James Joyce's eloquent but uncinematic short story "The Dead" from *Dubliners*, to which he applied the finishing touches a few months before succumbing to emphysema on August 28, 1987 at the age of eighty-one. For John Huston, the film had been a labor of love on two counts: as a tribute to a writer he had long revered and as a gift to his children, Anjelica and Tony (who wrote the screenplay), that would further their careers. Describing the experience of working with her father on *The Dead* in an interview with David Sterritt for the *Christian Science Monitor* (January 15, 1988), Anjelica Huston said, "We had a sort of shorthand together. We knew, pretty much without talking about it, what we were feeling and thinking, and how we should go about whatever came up."

The Hustons' special understanding and rapport came across as unalloyed lyricism on screen, as attested to by the film's critical reception. David Sterritt pronounced it "one of the finest screen achievements in recent memory" by "a master filmmaker at the peak of his powers," and Kathleen

Carroll of the New York *Daily News* (December 17, 1987) judged it to be "a rare gem of a movie." An exception to all the acclaim was Katherine Dieckmann's review for the *Village Voice* (December 22, 1987), in which she called the movie "a polite finale to a brilliant career" and "a curiously docile and meagerly imagined film." Hal Hinson of the *Washington Post* (December 18, 1987) expressed a more widely held opinion when he wrote, "This is a movie of exquisite, overwhelmingly passionate moments, but Anjelica Huston pours such emotion into this story that her lines seem like a scraping away of the soul; it's almost unendurably painful." Critical praise for her performance ranged from "splendid" and "touchingly restrained" to "superb and self-effacing," and her brother collected an Oscar nomination for best screenplay. At year's end, the National Society of Film Critics declared *The Dead* best picture of 1987—a fitting epitaph for a man whose creative powers had waxed rather than waned as his life wound down.

Anjelica Huston was deeply affected by the loss of her father. In an interview with Lynn Darling for *New York Newsday* (December 23, 1987), she revealed, "I miss being able to report to him. He was like a sort of benevolent confessional to me. . . . I feel strangely abandoned in that respect. Why did one have all those plans in the light of his not being there? Because I realized that a lot of what I did was for him and to him." She carried on admirably, however, as a prominent member of the star-studded acting ensemble employed by Woody Allen in his ambitious drama *Crimes and Misdemeanors* (1989), in which she played the hysterical, blackmailing mistress of an eminent ophthalmologist. In his review for *Rolling Stone* (November 2, 1989), Peter Travers called her "spectacular . . . an object of beauty and terror." But David Denby of *New York* magazine (October 23, 1989) wrote, "The normally glamorous Anjelica Huston, pacing and smoking furiously, races ahead, biting off her words; she looks pale, almost frumpy, and, for the first time, awkwardly large."

Far more praiseworthy was her delineation of the sardonic Tamara, one of the two wives of a Polish-Jewish scholar in Paul Mazursky's *Enemies, A Love Story* (1989). Set in New York City in 1949, the film is an adaptation of the novel by Isaac Bashevis Singer, which was published in 1972. Stanley Kauffmann was so impressed by Huston's performance, for which she was nominated for an Oscar as best supporting actress, that he devoted two paragraphs in his review for the *New Republic* (January 1, 1990) to a recapitulation of her remarkable career: "In little more than four years, she has shown a range that no American woman except Meryl Streep can equal. . . . Huston has been, without exception, first-class in everything. . . . Her face and her voice, seemingly created anew each time, have the true actor's magic: . . . they inspire a kind of confidence. . . . One of the film world's chief jobs, I would say, is to find adequate roles for Huston. Along with Streep, her presence is a stroke of luck that needs proper celebration-by-use for years to come."

With her long, graceful neck, dark hair, aristocratic nose, and almond-shaped brown eyes, the five-foot-nine-and-a-half-inch-tall actress has been described by Jim Harrison, in an informal opinion poll of nine men in *Esquire* (September 1987), as "a woman of precise and indomitable grace, as impermissively larger than life as her father and her boyfriend." "She is among the most exotically beautiful women of our time, . . . " rhapsodized Richard Condon, "restful and endlessly entertaining, and [she] wears clothes with the style that a work of art by Caravaggio wears paint." In addition to her house in Benedict Canyon, where she lives with her dog, Minnie, Anjelica Huston owns some property in the foothills of the Sierras with the writer Tim Wilson and her longtime friend Jeremy Railton, who was quoted by Lawrence Grobel as saying, "She's the most glamorous, beautiful, delicate thing in the world—yet you can take her out in the country and she knows all the trees, leaves, bushes, and grasses. I've never, ever met a girl who vaguely comes anywhere near her."

References: N Y Times C p19 Je 27 '85 por; N Y Times Mag p19+ F 12 '89 pors; People 24:51+ Jl 8 '85 pors; Vanity Fair 48:61+ S '85 pors, 53:62+ Jl '90 pors; Washington Post B p1+ Mr 12 '86 pors; Contemporary Theatre, Film, and Television (1987); Who's Who of American Women, 1989–90

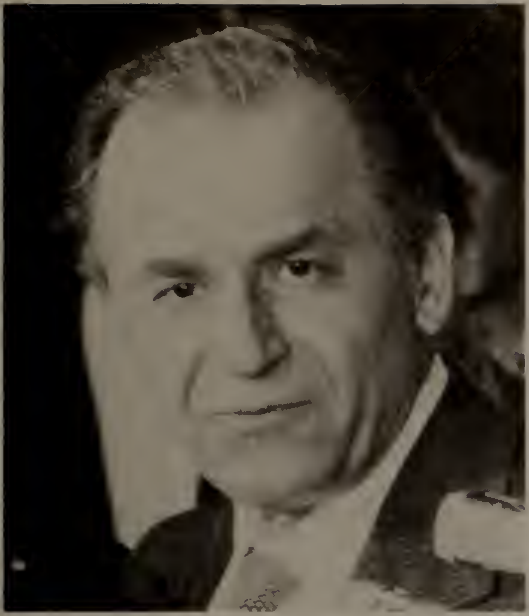
Iliescu, Ion

(ē-lē-yes′ kōō ē on′)

Mar. 3, 1930– President of Rumania. Address: R71341, Piata Victoriei 1, Bucharest, Rumania

The wave of democratic revolution that swept Eastern Europe throughout 1989, toppling hardline Communist leaderships in Poland, East Germany, Czechoslovakia, and Hungary, reached its crest in Rumania in December of that year. In the course of a few days, antigovernment rioting culminated in the bloody execution of Nicolae Ceausescu, Rumania's dictator, and his wife, and in the emergence of a provisional government led by a somewhat colorless former Communist official, Ion Iliescu.

Although an overwhelming majority of Rumanians regarded Iliescu as a savior for having liberated them from the brutal despotism of Ceausescu, as evidenced by his election to the presidency in May 1990 with 85 percent of the vote in the first free, multiparty elections in Rumania since 1937, virtually from the moment he took control of the country he was faced with a group of several hundred militantly anti-Communist intellectuals committed to removing the former high-ranking party member from power. Iliescu's poor handling of the



Ion Iliescu

intense opposition to his regime, which culminated in June in the worst violence since the December revolution, not surprisingly deepened the reform-minded Rumanians' distrust of him. But despite his poor record on human rights, his political future, in the near term at least, remained difficult to predict, since he still enjoyed widespread support among peasants and workers. It was thought, however, that future generations would probably give him a place of honor among the minor deities of the Communist pantheon that ruled Rumania for four decades.

Ion Iliescu was born on March 3, 1930 in the town of Oltenita, in southeastern Rumania. He joined the Union of Communist Youth at the age of fourteen, at a time when there were few Communists in Rumania, but during the years following World War II, party membership soared, and by 1948 Soviet-style Communism formed the political and ideological basis of the postwar government. Although Iliescu's father, a railway worker, was imprisoned after running afoul of Gheorghe Gheorghiu-Dej, Ceausescu's predecessor, the youth prospered under the guidance of the party. After obtaining a degree in business administration from the Bucharest Polytechnic Institute, Iliescu went to the Soviet Union for additional education, as thousands of Rumanian students did during the postwar years. While studying to become an electrotechnical engineer at Moscow State University, he reputedly became acquainted with Mikhail Gorbachev, the current Soviet leader, who was studying law there, but contrary to reports that circulated immediately after Iliescu became interim president, it seems unlikely that the two knew each other well.

On his return to Rumania, Iliescu pursued a career within the Communist party apparatus. Already a member of the Central Committee of the Union of Communist Youth since 1949, he became its secretary in 1956. (He had joined the Communist party in 1953.) After serving as a deputy chief of the health and education section of the party's Central Committee in the early 1960s, he was elevated to the important position of candidate member of the Central Committee, in 1965. At the same time, he became chief of its agitation and propaganda section.

In 1965 Nicolae Ceausescu was unanimously elected general secretary of the Rumanian Communist party, a post that made him the most powerful official in the country. Although he then appeared to be relatively moderate in his views, within several years his dictatorship began to take shape. Through his influence peddling, more and more of his protégés were appointed to influential positions. In addition, important party members were given significant responsibilities within the government, a tactic by which he successfully subordinated the power of the government to that of the party. Apparently, Iliescu was among Ceausescu's favorites, and in 1967 he became first secretary of the Central Committee of the Union of Communist Youth, as well as minister of Youth Problems. When in the following year Ceausescu was made chairman of the Political Executive Committee, one of the most important decision-making bodies within the party, Iliescu was elevated to the position of candidate member. In that year he was also promoted from candidate to full member of the Central Committee. Because of his swift rise through the party's ranks, he was known as a "Ceausescu man."

Iliescu's impressive rise to prominence within the party was followed by his precipitous decline throughout the 1970s. His fall from grace began in 1971, when Ceausescu stripped him of his government and party posts, except for his membership in the Central Committee. According to some sources, he was demoted because Ceausescu felt threatened by his popularity among students. It is also possible that Iliescu did not realign himself with Ceausescu's growing demand for ideological, as well as personal, fidelity. In any event, in 1971 he was sent to Timisoara, Rumania's westernmost region, where he served as regional party secretary. Three years later he was transferred to Iasi, near the Soviet border, becoming that region's first secretary. By often transferring his subordintes from one end of the country to another, Ceausescu shrewdly and successfully prevented them from recruiting political followings.

As a regional official in Iasi, Iliescu was "very informal," according to a university professor who lived there at the time and who was quoted in the *Chicago Tribune* (December 26, 1989). "He never used the word 'comrade' when addressing people [which was, in fact, required by law] and was ready to talk to them as soon as they knocked at his door," the professor said. "He couldn't stand Ceausescu's personality cult, and he did not refrain like others from expressing it. He often did not obey the orders he received from Bucharest." Daniel Nelson, a senior associate at the Carnegie Endowment who knew Iliescu in Iasi, similarly described him as a "roll-up-your-sleeves manager type," according to Celestine Bohlen of the *New York Times* (May 8, 1990). "He would have been a perfect [Alexander] Dubcek [the Czech reformer] in Rumanian history." Not surprisingly, Iliescu's attitude did not please his leader, and he was demoted further, to the directorship of the National Council for Water Resources, in 1979. Although he reportedly did a good job there, he was demoted again in 1984, to the post of director of a technical publishing house. In the same year he was expelled from the Central Committee. "I was somehow known as one who was not in Ceausescu's favor," he told Bohlen, "because I used to express my opinions in a very direct way."

With his political career in ruins, Iliescu joined the growing ranks of other formerly influential politicians who had been "marginalized," as Rumanians put it, and replaced by Ceausescu's family members and most trusted associates. Like Iliescu, many were longtime members of the Rumanian Academy of Social and Political Sciences, which conducted seminars on the government's political and economic policies. Mihnea Gheorghiu, a former president of the academy, told Robert Cullen of the *New Yorker* (April 2, 1990) that those "discussions were not openly or strikingly critical, but they were critical." After their meetings, members spoke privately of their dislike of Ceausescu, though they never plotted to overthrow him.

The suffering of the Rumanian people grew more severe in the 1980s, primarily as a result of the government's heavy borrowing from abroad throughout the previous decade in order to build up the country's heavy industry. When Rumania's foreign debt reached $10 billion in 1981, Ceausescu became obsessed with eliminating it by the end of the decade. Refusing to impede industrial development, Ceausescu resolved to pay off the enormous debt by depriving the Rumanian people and "nonproductive" state institutions, such as schools and theatres, of the most fundamental material comforts. For example, the government "conserved" the nation's electricity by requiring streetlights to remain unlit and by imposing a quota system on its use in the home. Natural gas was rationed, even in the coldest months of the year, and nearly everything of value, including meat and vegetables, was exported abroad. Because of such policies and the suppression of all dissent by the omnipresent secret police, known as the Securitate, the Rumanian people were among the most oppressed in the Eastern bloc.

Meanwhile, news of Mikhail Gorbachev's campaign for *perestroika* and *glasnost* had filtered through to Rumania, and it was at least partly responsible for sporadic outbursts of unrest among students and workers in 1987—the first such displays of discontent in a decade. Politicians, too, became more outspoken in their opposition to Ceausescu. Daniel Nelson, in his book *Rumanian Politics in the Ceausescu Era* (1988), reported that "for the first time . . . individuals who once held high positions within the Rumanian Communist party have begun to articulate grievances directly—Rumania's former ambassador to the United States, Silviu Brucan, and Ion Iliescu . . . have been among those who have aired their criticisms."

In 1988 six disaffected Communist leaders, led by Silviu Brucan, collaborated in an unprecedented act of opposition to Ceausescu's dictatorship when they wrote him a letter that sharply criticized his tyrannical rule and his regime's flagrant violation of human rights. Brucan smuggled the document out of the country and arranged for its broadcast on Radio Free Europe in early 1989. Afterwards, several, or perhaps all, according to some sources, of the signatories were put under house arrest. Although he was aware of his associates' activities, Iliescu was never asked to sign the letter, apparently because they considered him a candidate for a future leadership role. "To compromise him," Mark Frankland wrote in the London *Observer* (January 21, 1990), "would have been to destroy the man who seemed Rumania's last hope."

Among the isolated displays of sentiment against the regime that were occurring throughout Rumania in 1989 was the protest of a group of several hundred, in the city of Timisoara on December 15, who opposed the government's attempt to relocate their pastor to another parish. Within several days the group grew, quite spontaneously, by all accounts, into a crowd of several thousand demanding better living conditions, democratic reform, and an end to Ceausescu's rule. The Securitate responded by opening fire on the protesters, and four days of bloody fighting ensued. Word of the bloodshed spread to other cities. In Bucharest, the people's pent-up hatred for the dictator, ignited by the events in Timisoara, transformed an ordinary rally organized by the government on December 21 into an antiregime riot. When Ceausescu appeared at the rally and began to speak, the crowd began to cry, "Down with Ceausescu!" and "Yesterday Timisoara, today Bucharest!" Appearing confused, the dictator retreated into the Central Committee building. When members of the army, remarkably, defied his order to open fire on what had become an angry mob, Ceausescu and his wife fled the city by helicopter.

Robert Cullen succinctly described the scene that followed: "At the Central Committee building, . . . power seemingly lay for a moment on the littered floor, available to whoever had the wit and determination to grab it." Not long after Ceausescu's escape, Ion Iliescu arrived at the building and took charge. He summoned some of his associates, including Silviu Brucan, who joined him to become the core of a new provisional government, which they called the National Salvation Front. Working quickly, Iliescu and his colleagues drafted a communiqué that was broadcast that evening on behalf of the entire government. In it, the National Salvation Front promised to uphold democracy and pluralism and to call free elections in April. The new government at first consisted of thirty-nine dissidents, artists, and students, though many of the most prominent opposition figures later resigned to form or join other parties; the council's leadership consisted almost exclusively of former Communist officials.

Meanwhile, in the streets of Bucharest and other cities, Ceausescu loyalists and the army, which supported the new government, waged fierce battles for several days, unaware that the new government's leadership was deciding the fate of the dictator. Then, on December 23, the National Salvation Front announced that the Ceausescus had been captured, and two days later, after a hasty trial, the two of them were executed. "We applied the existing law, which included an emergency procedure," Corneliu Bogdan, a deputy foreign minister in the National Salvation Front, explained to Celestine Bohlen of the *New York Times* (December 28, 1989). "It was the people who demanded his death." After a day of heated debate, the National Salvation Front decided to release a grisly videotape of their bullet-riddled bodies, which was broadcast repeatedly on television to convince the people, as well as the Securitate, that the ousted dictator was indeed dead. After several days the street battles subsided, and Ceausescu's followers fled. Some Rumanians wept, and others cheered with joy at the news that the Ceausescu era had come to an ignominious end.

On December 26 the provisional government named Iliescu its interim president and reiterated its promise to hold free elections in April 1990. On the following day the National Salvation Front issued its first official decree, in which it revoked the most hated features of the Ceausescu regime: the ban on abortion and birth control; the stringent food rationing; and the razing of towns and villages that had resulted in the forced relocation of thousands of Rumanians. With grocery stores soon filled with such prized delicacies as meat and oranges, people waited cheerfully in line for hours. "I like waiting for a newspaper," one student joked, according to *Time* magazine (February 12, 1990). "For the first time here, there's news worth reading."

Although several foreign leaders criticized the government for executing the Ceausescus without a public trial, the international community quickly extended its formal recognition to the new government. Even such nations as China and Iran, which had supported the Ceausescu regime, recognized the National Salvation Front. Mikhail Gorbachev sent Iliescu a message of support, noting that he "took charge of the country at a difficult moment when Rumanian patriots resolutely came out to save the nation from forces of despotism and terror."

Amidst the euphoric celebrations, it was nevertheless clear that the Rumanian people were far from united in their support for the new regime. After being victimized by decades of brutal oppression, their distrust of Communist politicians ran deep, and Iliescu's fall from the favor of the dictator weighed little in his favor compared with his long association with the party. While the government repeated its new slogan, "We will create a new democracy," demonstrators chanted, in response, "No more Communists!" Even members of the National Salvation Front were suspicious of the leadership. "I am convinced these are the types who will try to put a rosy face on Communism," said one non-Communist member, according to the *New York Times* (December 27, 1989), and asked rhetorically, "Did we overthrow Ceausescu to have the Communists back again?" Ironically, the absence of Iliescu's name from Silviu Brucan's letter broadcast abroad now counted heavily against the new leader.

Given the mood of his compatriots, Iliescu's most important task was to dissociate his government from the old regime. In his televised address to the nation on New Year's Day, he announced the liquidation of the Securitate, the nullification of the death penalty, the distribution of state-owned land to peasant families, and the eventual dissolution of the collective-farm system. He promised to revive Rumanian agriculture, once highly productive, and criticized the Ceausescu regime for falsifying economic statistics. "Our entire economic and social policy must rely on the accurate knowledge of the real state of affairs, on the truth," he proclaimed. He also assured Rumanians that the new government would be "popular and humanitarian," in marked contrast to the former regime.

Despite Iliescu's best efforts, a large segment of the population remained vehemently opposed to the new government. On January 12, 1990, 5,000 protesters staged a demonstration against the National Salvation Front, demanding the resignation of Iliescu and the new prime minister, Petre Roman. They also called for the reinstatement of capital punishment and a ban on the Communist party. In response, Iliescu hastily agreed to outlaw the Communist party, making Rumania the first country in the Eastern bloc to do so, and to hold a referendum on the death penalty at the end of January. The confusion among the government leadership became apparent on the following day, when it announced that the referendum would determine the fate of both the Communist party and the death penalty, and again several days later, when the government canceled the referendum altogether. "We don't always know what we're doing," Corneliu Bogdan confessed, according to the *Economist* (January 13, 1990). "We're ready to take advice from all sides."

On the government's announcement on January 23, 1990 that it would be running its own candidates in the upcoming elections, scheduled for May 20, antiregime sentiment intensified, with protest rallies springing up throughout Bucharest. In December the National Salvation Front had declared that it was a "revolutionary movement" and not a political party; the sudden and arbitrary reversal of its status was a signal to many that it intended to usurp power in the traditional Communist fashion. According to one protester, as quoted in the *New York Times* (January 25, 1990), "They want to put Communists back in power again and, even worse, put back Ceausescuism. Only the words are different. The situation is the same. The methods are the same as with Ceausescu." Indeed, throughout January the National Salvation Front had been busily organizing local and regional committees that were eerily similar to those of the old party structure, and all national newspapers save one seemed mysteriously unanimous in their endorsement of the new regime. In an effort to check what appeared to be the growing power of the National Salvation Front, the three largest opposition parties called for the formation of a new interim government made up of representatives from all parties.

Once again yielding to the demands of the opposition, the National Salvation Front agreed on February 1, 1990 to form a coalition government with the ever-increasing number of political parties, which by then numbered around thirty. Under the terms of the accord, the Provisional Council for National Unity would replace the National Salvation Front, and it would consist of three representatives from each party, as well as from the National Salvation Front, which would be reorganized as a political party. The Provisional Council would function as a parliament, and a ten-member executive committee would constitute the core leadership. Since the National Salvation Front retained a majority in the newly formed government, Iliescu was elected interim president on February 13 by a comfortable margin.

In the weeks that followed the agreement, the nation prepared for the May 20 elections. Despite his opponents' relentless attacks, Ion Iliescu remained the front runner, reflecting a situation peculiar to Rumania within the Eastern bloc. Unlike Poland and Czechoslovakia, for example, where opposition movements gave birth to such organizations as Solidarity and Charter 77, in Rumania the suppression of political dissent was so complete during Ceausescu's twenty-four-year reign that indigenous opposition groups were nonexistent. Indeed, Iliescu's main opponents, Radu Campeanu and Ion Ratiu, the leaders of the revitalized pre-Communist Liberal and Peasant parties, respectively, had both emigrated from Rumania years before and returned only after the revolution.

Another feature of the campaign was that, in contrast to the vociferous attacks Iliescu and other Front candidates received in Bucharest and other cities, they invariably received something of a hero's welcome throughout rural Rumania. As election day approached, a number of political observers noted that what divided Iliescu's supporters and opponents was not so much ideology as the differing needs of rural and urban constituents. Workers at inefficient industrial concerns, farmers eking out a meager existence on state-run cooperatives, and the four million members of the Communist party, for example, all of whom as groups supported Iliescu, were likely to fare better under the rule of a former high-ranking party member, no doubt less than completely at ease with the notions of privatization and parliamentary democracy, than either of Iliescu's rivals, whose prodemocracy rhetoric appealed to the Western-oriented intelligentsia who lived in the cities. Thus, in the final weeks of the campaign, while Iliescu was in the countryside meeting with jubilant crowds whose enthusiasm for him "verged on the fanatical," as one reporter put it, in the heart of Bucharest thousands of anti-Iliescu protesters could be found round-the-clock chanting "the final solution—a second revolution!"

On May 20, 1990 approximately 94 percent of Rumania's 17 million registered voters went to the polls in the first free elections the country had seen in over fifty years, and of those voters fully 85 percent cast their ballots for Ion Iliescu. Although international observers deemed the vote fair, anti-Front protesters immediately accused Iliescu and his cohorts of fraud, intimidating voters, monopolizing the media, and of being responsible for other election-related "irregularities." In the weeks following the vote, a sense that they had been betrayed weighed heavily on many Rumanians, and in the capital demonstrators continued their occupation of the central square, called University Square, demanding that former high-ranking party members be barred from political office.

On June 13, in a poorly conceived move reminiscent of the tactics favored by the Ceausescu regime, Iliescu ordered soldiers, armed with clubs, to move in on the demonstrators at University Square in a pre-dawn attack. Violent and often bloody fighting filled the streets of Bucharest until night, when the soldiers opened fire on the protestors. "We are facing an organized, pre-planned attempt to overthrow through force and violence the leadership elected in a free and democratic way," Iliescu declared in a communiqué that night, in terms uncomfortably similar to the rhetoric of his predecessor. But the worst was yet to come. Dissatisfied with the response of the soldiers to what the government apparently sincerely viewed as a threat to its ability to rule, Iliescu arranged for the transport of thousands of miners from northern Rumania to Bucharest, and on June 14 the miners finished the task that the soldiers had ostensibly abandoned: beating all those who appeared to them to be opponents of the National Salvation Front government (one reporter noted that well-dressed professionals and students were the most popular targets) and ransacking the apartments and offices of prominent members of the opposition, until "order" was restored to the city. On June 16, when their work was completed, the miners left Bucharest, with praise from their leader for being "people you can trust in good times and bad." Meanwhile, hundreds were recovering from injuries, and six lay dead.

Not surprisingly, Western governments condemned the Iliescu government for its brutal treatment of the demonstrators, and many subsequently suspended all nonhumanitarian aid to Rumania. Worse, perhaps, for Iliescu was the fact that the June debacle confirmed for many Rumanians their view of him as a "Ceausescu man," notwithstanding his occasional bursts of democratic rhetoric. Nevertheless, it is far from certain that Rumania's transition to parliamentary democracy would have been any less traumatic under another head of state, given the deep divisions within Rumanian society and the unfamiliarity of much of the population with democratic traditions. It is possible that Silviu Brucan, Iliescu's associate who reportedly denounced his government in the aftermath of the June crisis, was correct when, many months ago, he predicted: "Only the new generation will be able to apply, respect, and promote democracy."

Robert Cullen, in his article in the *New Yorker*, described Iliescu as a "stocky, broad-faced man with thinning hair and a wandering forelock, which frequently falls down onto his face, giving him a sincere but harried look." Other observers have noted that his fatherly manner and warm smile have endeared him to many Rumanians. He is married to Elena Iliescu.

References: Chicago Tribune p11 D 26 '89; London Observer p17 Je 24 '90; N Y Times p115 D 24 '89; New Yorker 66:94+ Ap 2 '90; Fischer, Mary Ellen. Nicolae Ceausescu, A Study in Political Leadership (1989); International Who's Who, 1990–91; International Year Book and Statesmen's Who's Who, 1989; Yearbook on International Communist Affairs, 1988

© Nigel Parry

Ishiguro, Kazuo

Nov. 8, 1954– British writer. Address: c/o Alfred A. Knopf, 201 E. 50th St., New York, N.Y. 10022; c/o Faber & Faber, 3 Queen Square, London WC1N 3AU, England

When Japanese-born Kazuo Ishiguro's third and most recent novel, *The Remains of the Day*, won the prestigious Booker Prize in 1989, it confirmed his position as one of the leading figures in the new generation of British novelists that also includes such writers as Martin Amis, Julian Barnes, Salman Rushdie, William Boyd, and Peter Ackroyd. Ishiguro's themes, which are developed with great subtlety, concern the ways in which people come to terms with the failures and mistakes of the past, particularly in countries in the midst of major cultural changes, such as Japan and Britain in the years immediately following World War II. In his novels, Ishiguro examines the consequences of suppressing emotions and feelings, but he also seeks to explore how ordinary people relate to political power. According to the writer Angela Carter, who was one of Ishiguro's tutors in the creative-writing program at the University of East Anglia, his work is filled with "elegiac reticence" and "a sense of the sadness of things."

Kazuo Ishiguro was born on November 8, 1954 in Nagasaki, Japan, the son of Shizuo Ishiguro, an oceanographer, and his wife, the former Shizuko Michida. In 1960 he moved with his parents and his two sisters to Great Britain, where his father assisted in the exploration and development of the oil fields in the North Sea. Kazuo Ishiguro spent his formative years in the prosperous, middle-class town of Guildford, Surrey, some twenty miles south of London. Although Ishiguro's parents had at first considered their stay in England to be temporary, in about 1970 they decided to settle permanently in their new country. The novelist had what he has described as a happy and "very typical . . . southern English upbringing," although in the family home only Japanese was spoken. "I had to learn English outside: mimicry, copying, was the only way," Ishiguro recalled to Blake Morrison for a London *Observer* (October 29, 1989) profile. "I wasn't brought up not to respect English customs, but there was this distance. And I soon learnt that the rules that applied to me were completely different from the rules that applied to my schoolfriends. Not that I suffered any racism at school, but I was the focus of attention. Nobody had seen a Japanese kid in Guildford before, and whenever I went to another school the whole playground would follow me. I learnt that I had only a certain amount of time to become popular: so I turned into a performer."

During his teenage years Ishiguro wanted to be a rock star. An accomplished pianist and guitarist, he played and sang in pubs and clubs around London and, at one point, made the rounds of the record companies with a demonstration tape of his songs. "I'd be kept waiting for hours, finally have my cherished tape played for about a minute, and then be told to get lost," he told Morrison. "It was all very dispiriting." Following his high school graduation, in 1973, Ishiguro worked for a time as a grousebeater for the Queen Mother at Balmoral Castle, in Aberdeen, Scotland, then hitchhiked around the United States and Canada. He eventually ended up in Scotland, where, in 1976, he got a job as a social worker in Renfrew, but by this time he had also decided to resume his education. Returning to England, he enrolled at the University of Kent. After earning a B.A. degree, with honors, in philosophy and literature in 1978, he took up community work once more, as a residential social worker and, later, a resettlement worker with the Cyrenians in London, working with the homeless. He remained with that organization until 1983, when he resigned to devote all his time to writing.

Meanwhile, in 1979, Ishiguro decided to try his hand as a writer. Upon submission of a radio play he had written, he was accepted for the graduate creative-writing program at the University of East Anglia. Almost immediately, however, he had second thoughts. "I suddenly panicked because I'd never really written anything before and I was afraid I would be exposed as a fraud," he explained to Bill Bryson, who interviewed the novelist for a *New York Times Magazine* (April 29, 1990) profile. Ishiguro therefore spent the summer before classes began at an isolated farmhouse in Cornwall, where he wrote four short stories. His intuitive gift for fiction was such that three of those short stories were accepted for publication by Faber & Faber in its 1981 anthology *Introduction 7: Stories by New Writers*. According to the novelist and critic Malcolm Bradbury, one of his teachers at East Anglia, as a student Ishiguro was "absolutely conspicuous." Even before he completed the course and received his M.A. degree in 1980, Ishiguro had signed a contract with Faber & Faber to publish his first novel, on which he had already begun work.

The novel was *A Pale View of Hills* (1982). It is narrated by Etsuko, a middle-aged Japanese woman who survived the bombing of Nagasaki and is now living alone in England, following the death of her second husband, an English journalist. Tormented by the thought that she may be responsible for the suicide of Keiko, her daughter from her first marriage, Etsuko reflects on her life as a young housewife in Nagasaki just after World War II. She thinks in particular of her brief friendship with her neighbor, Sachiko, a war widow, and her troubled daughter, Mariko. Sachiko's relationship with her American lover caused her to neglect her daughter, which had a devastating effect on the young girl. In this novel, every aspect of life has been affected by the war and the atomic bombing of Hiroshima and Nagasaki. The conflict between the traditional and the modern worlds is a prominent theme of *A Pale View of Hills*, and the recurrence of some sinister images (kittens being drowned, a young girl dangling from a swing, for example) conveys the feeling that "time is out of joint."

A Pale View of Hills won unusually high praise from British reviewers. Paul Bailey, writing in the *Times Literary Supplement* (February 19, 1982), called it a "first novel of uncommon delicacy . . . , an extremely quiet study of extreme emotional turbulence . . . courageous in its self-effacement, its honorable—and unfashionable—refusal to show off the possibilities of the Novel." To Francis King, who reviewed the book for the *Spectator* (February 27, 1982), *A Pale View of Hills* seemed to be "typically Japanese in its compression, its reticence, and in its exclusion of all details not absolutely essential to its theme. . . . It is a memorable and moving work," he concluded, "its elements of past and present, of Japan and England held together by a shimmering, all but invisible net of images linked to each other by filaments at once tenuous and immensely strong." For Penelope Lively, the strong impact of the novel was out of all proportion to its brevity and its slight plot. As she explained in her review for *Encounter* (June–July 1982), the effect was "both unsettling and a little baffling. . . . [The novel's] strength is a remarkable quality of style in which dialogue and narration are unemphasized and yet oddly powerful. It is the kind of writing in which one searches in frustration for the source of its effects; spare, precise and plain, the language has stealth that leaves you with images that are suggested rather than stated." *A Pale View of Hills* received the Winifred Holtby Award from the Royal Society of Literature in 1983, and it has been translated into thirteen languages. Despite unanimously favorable notices, sales of the book in the United States were unimpressive.

Like its predecessor, Ishiguro's second novel, *An Artist of the Floating World* (1986), is set in Japan in the postwar years, although the exact location is never stated. The protagonist is Masuji Ono, a retired artist, and the slender plot turns on his attempts to arrange a suitable marriage for his younger daughter, Noriko. In preparation for the customary investigation to be conducted by Noriko's suitor, Ono examines his past actions for elements that could become a problem in the marriage negotiations. The previous year negotiations with another family had mysteriously broken down in the later stages. In the course of Ono's rambling reminiscences, the reader learns that as a promising artist in the 1930s, Ono had rejected the aesthetic philosophy of his painting master, Mori-san, who believed that the purpose of art was to capture the transient beauty of "the 'floating world'—the nighttime world of pleasure, entertainment, and drink." Persuaded by a colleague to use his art to serve political ends—namely, the restoration of the power of the Japanese emperor and the building of an empire to rival those of the British and French—Ono eventually became the leader of a school of patriotic and propagandist art. As a member of the Cultural Committee of the Interior Department and the official adviser to the Committee of Unpatriotic Activities, he once denounced one of his own pupils, Kuroda, to the authorities. Kuroda was imprisoned and tortured, although Ono has convinced himself that he had expected Kuroda to receive only a verbal reprimand.

The relationship between teacher and pupil is one of the themes of *An Artist of the Floating World*. Another is the rejection of old Japanese values for new American influences. (Ono's grandson Ichiro, for example, is more interested in pretending to be the Lone Ranger than a samurai warrior.) The main theme, however, concerns the ways in which people come to terms with the past. Ono manages to preserve his peace of mind by a mixture of honesty and self-deceit. Although he admits, in part to salvage the marriage negotiations, that his art may have contributed to the militarism that eventually ended in Japan's defeat, he salves his conscience by saying that he had at least shown courage and acted according to his convictions at the time. But in a novel that is shot through with gentle irony, Ono perhaps comes closest to the truth when he describes a self-portrait painted by one of his former colleagues: "I cannot recall any colleague who could paint a self-portrait with absolute honesty; however accurately one may fill in the surface details of one's mirror reflection, the personality represented rarely comes near the truth as others would see it."

Reviews of *An Artist of the Floating World* were uniformly enthusiastic. Commenting in the *New Statesman* (April 4, 1986), Geoff Dyer applauded Ishiguro's "elliptical skill . . . [at] coaxing nuances out of hinted ambiguities. His writing is clean, unharried, and airy; full of inflections and innuendo, it touches the reader as lightly as a gentle breeze." In his evaluation for *Brick: a Journal of Reviews* (Fall 1987), Nigel Hunt identified the themes of the novel as "the influence and responsibility of the artist to society as well as the way in which the present changes our perceptions of the past." In his view, "what Ishiguro has captured so deftly is the fact of change and rebellion between the generations." Kathryn Morton, writing in the *New York Times Book Review* (June 8, 1986), described the novel as "the kind that stretches the reader's awareness, teaching him to read more perceptively." Moreover, she added, unlike some Japanese novels, *An Artist of the Floating World* does not leave the Western reader with the feeling that he may have missed the point. The characters "are so embedded in the particulars of their own history and so bound up with their own culture that their conversations alone betray what we need to know of their background," Morton observed. In spite of the "traditional Oriental delicacy and circumspection . . . , the author never fails to reveal [the characters'] true intentions." The winner of the Whitbread Prize, *An Artist of the Floating World* was a bestseller in England, although sales in the United States were again disappointing.

Ishiguro's success in describing immediate postwar Japan so convincingly is all the more remarkable given the fact that at the time of writing his first two novels he had not returned to Japan since he left in 1954. (He finally visited the country in 1989.) In interviews, he is keen to emphasize that in fact he knows little about Japan, and he is embarrassed when people compliment him for his insight into Japanese culture. His first two books, he told a reporter for *Newsweek* (October 30, 1989), were written "from a mixture of memory and imagination." In a deliberate effort to avoid being pigeonholed as a Japanese writer, Ishiguro decided that in his next novel he would "try and do without the Japanese thing," as he put it. "Before I knew anything about the book, I knew that it wasn't going to have anything to do with Japan or Japanese people," he told Bryson.

Like *An Artist of the Floating World*, Ishiguro's third novel, *The Remains of the Day* (1989), features an elderly protagonist reminiscing about the significance of his life, justifying to himself the choices he has made. But this time the novel is set in England in 1956, and the central character is a butler, Stevens, who has been in service for over thirty-five years at Darlington Hall, a great house in southern England. The house is now owned by a wealthy American businessman, but for most of his career, Stevens worked for Lord Darlington. During a six-day motoring trip, Stevens, who takes enormous pride in his profession, reflects on his life's work and tries to enumerate the qualities that make a "great" butler, the most important of which, he decides, is dignity—the butler's ability "not to abandon the professional being he inhabits." In his selfless devotion to Lord Darlington, a man he admired for his noble character and high ideals, Stevens has succeeded in this task only too well; his formality is so excessive, and his emotional restraint so great, that his personal life has virtually evaporated. He even fails to glimpse the possibilities in his relationship with Lord Darlington's housekeeper, Miss Kenton, who, despairing of a romance with Stevens, eventually marries someone else. (Exasperated by Stevens's impenetrable mask, Miss Kenton at one point challenges him, "Why Mr. Stevens, why, why, why do you always have to pretend?") In recalling the past, Stevens is forced to recognize that the late Lord Darlington was not the man he had believed him to be, but a Nazi sympathizer and an anti-Semite who lived out his life after the war as a virtual pariah.

Only at the end of the novel, when Stevens meets Miss Kenton again after a gap of many years, does he get some inkling of what personal happiness he may have sacrificed in the name of service. In the book's concluding scene, which is set in the evening, as the lights illuminate Weymouth pier, a new acquaintance of Stevens's points out to him that it is in the evening of the day that people are most able to enjoy themselves. Stevens resolves not to look back regretfully at the past, but to make the best of the "remains of the day." In particular, he becomes aware of the importance of lightheartedness, embodied in the bantering of the holidaymakers on the pier. The art of bantering has always baffled him (his self-conscious attempts to do so on occasions when it seemed to be called for are among the funniest passages in the novel), but he resolves not only to develop his bantering abilities but also to surprise his employer with his newfound skills.

The Remains of the Day received a torrent of praise from such established literary figures as Alison Lurie, who called it a "brilliant and subtle novel, which says far more than it seems to about social politics and the destructive influence of public selves on private lives," and Ann Beattie, who pronounced it to be "a perfect novel." Salman Rushdie, himself a winner of the Booker Prize, hailed the book as "a brilliant subversion of the fictional modes from which it at first seems to descend . . . , a story both beautiful and cruel." The overwhelming majority of British and American book reviewers endorsed those opinions. In *Newsweek* (October 30, 1989), David Ansen noted the many ironies in "this brilliant and quietly devastating novel" and compared it, in "its pathetic revelation of an unlived life," to Henry James's *The Beast in the Jungle*. Lawrence Graver, writing in the *New York Times Book Review* (October 8, 1989), called *The Remains of the Day* "a beguiling comedy of manners that evolves almost magically into a profound and heart-rending study of personality, class, and culture." In Graver's view, "Ishiguro's tonal control of Stevens's repressive yet continually reverberating first-person voice is dazzling. So is his ability to present the butler from every point on the compass: with affectionate humor, tart irony, criticism, compassion, and full understanding."

Ishiguro's own comments about his work reveal the essence not only of Stevens, in *The Remains of the Day*, but also of Masuji Ono, in *An Artist of the Floating World*. "What I'm interested in is not the actual fact that my characters have done things they later regret. I'm interested in how they come to terms with it," he explained, as quoted in the *New York Times Book Review* (October 8, 1989). "On the one hand there is a need for honesty, on the other hand a need to deceive themselves—to preserve a sense of dignity, some sort of self-respect. What I want to suggest is that some sort of dignity and self-respect does come from that sort of honesty."

Kazuo Ishiguro lives in a modest, semi-detached house in the unfashionable South London district of Sydenham with his wife, the former Lorna Anne MacDougall, a social worker whom he married in 1986. His hobbies include playing the guitar and the piano, and he enjoys watching Japanese movies. Bill Bryson, when interviewing Ishiguro for his *New York Times Magazine* profile, found the novelist to be "relaxed, genial, [and] composed. He speaks in measured tones, his outsized glasses and custom of dressing entirely in black lending him a solemn air, which is frequently and rather startlingly dispersed by a flash of boyish grin." A painstaking craftsman, Ishiguro typically spends two years planning a novel and another year writing it. "Every time I've got another novel to write I just can't believe I ever managed to write one before," he told Bryson. "I do desperate things. I make notes. I spend a lot of time thinking. I'd do almost anything to get it going. . . . I don't know how long it's going to take me to do the next book. It may take three years, it may take six. But I think it's important to produce something that is in some sense a step forward."

References: Guardian p6+ My 13 '89 por; London Observer p35 O 29 '89 por; N Y Times p13 O 28 '89 por; N Y Times Mag p38+ Ap 29 '90 por; Contemporary Authors vol 120 (1987); Who's Who, 1990

Ozier Muhammad/© 1988 New York Newsday

Itami, Juzo

1933– Japanese filmmaker. Address: c/o Paul Sandberg, Itami Films Inc., 335 N. Maple Dr., Beverly Hills, Calif. 90210

The primal imperatives—food, sex, money, and death—may be the raw material of tragedy, but they are the stuff of comedy to the Japanese film director Juzo Itami. Best known in the United States for the "noodle western" *Tampopo* and *A Taxing Woman*, Itami has written and directed four motion pictures to date, all of them illustrating his belief that "human life is comic and pathetic in just about equal measures." Itami's movies also reflect the offbeat sensibility of a man who came of age in the years immediately following Japan's defeat in World War II. "I learned from the experience of

1945 that I should be wary when the Japanese all seem to espouse the same values and cry for the same things . . . ," he told Jeffrey Sipe in an interview for *Sight & Sound* (Summer 1989). "And that is what I am pointing out in my films." A successful film and television actor before turning to directing in the mid-1980s, Itami has become, in the words of the *New York Times*'s veteran film critic Vincent Canby, "possibly the only true social satirist at work in movies today."

Juzo Itami was born in Kyoto, Japan in 1933. His father, Mansaku Itami, was a successful film director who specialized in costume epics, of which only a handful survive, among them *Kakita Akanishi* (1936), a spoof of the samurai code that Juzo Itami has lovingly restored. Perhaps more important, at least in terms of his son's development as a director, Mansaku Itami was also one of Japan's first film theoreticians. His collected essays on cinema have been Juzo Itami's favorite reading since his youth. "They have become like my own flesh and blood," he told Alan Stanbrook in an interview for *Films & Filming* (April 1988).

By his own account, Itami was influenced more by his father's essays than by his films, though he has conceded that he shares with his father certain cinematic tendencies. "In the way that I pick certain material from everyday life and in the rhythm of the writing and the sense of humor, I suppose I was much influenced by my father," he told Stanbrook. "In his films various modes coexist—they're almost Shakespearean in that respect. So when I compare my father's work with my own, in which many different styles are also mixed in one film, maybe there are some similarities." As Itami admitted to Stanbrook, for many years he was somewhat daunted by his father's achievements. "Your father's profession is like a huge mountain in front of you," he said. "It took me fifty years to convince myself that I could climb the mountain, too."

Itami's formative years were marked by the destruction of the Japanese empire in World War II and the subsequent American occupation. As he recalled to Vincent Canby, who interviewed him for a *New York Times Magazine* (June 19, 1989) profile, in the last months of the war boys were taught to fight the expected invasion with homemade bamboo spears. "But, within one month of the end of the war," he continued, "it was suddenly 'Banzai democracy!' 'Banzai MacArthur!' The United States forces were treated as if they were liberators. Praise was directed toward all things American. . . . It taught me something important. . . . All values are relative."

Mansaku Itami, who had been bedridden with tuberculosis for years, died in 1946, leaving his son and daughter in the care of his widow. "She was the type of woman who dominated her children, but I received most of the poison," Juzo Itami told Canby. "In the name of love she used her children for her own satisfaction. It was a big problem." As soon as he finished high school, Itami left home. He worked for a few years as a layout artist before moving on to a variety of other pursuits, including boxing, acting, and television journalism. At one point he even edited a short-lived journal of psychoanalysis.

In the late 1950s or early 1960s, Itami married a ballet dancer and moved with her to London, where he worked as an actor. Under the professional name of Ichizo Itami, he appeared in a number of English-language films, among them *55 Days at Peking* (1963), an account of the Boxer Rebellion in turn-of-the-century China, and *Lord Jim* (1965), Richard Brooks's ambitious retelling of Joseph Conrad's novel. On his return to Japan, Itami quickly established a considerable reputation as an actor of subtlety and power. His long list of credits includes Nagisa Oshima's critically acclaimed *Treatise on Japanese Bawdy Songs* (1967) and numerous films for Kon Ichikawa, perhaps most notably the family epic *The Makioka Sisters* (1983), in which he played the bank-executive husband of the oldest sister. His sensitive portrayal earned him an award as the year's best actor, an honor he also received for his performance as the workaholic father in *The Family Game* (1984), Yoshimitsu Morita's stylish comedy about Japan's newly affluent and seemingly rudderless middle class.

In the 1970s, while continuing to appear in motion pictures, Itami began to write and direct television programs, and, for a time, he hosted his own television talk show. During those years, he gradually became, in his word, "obsessed" with the idea of making his own films. "I never set out to be a director," he explained to Hal Hinson of the *Washington Post* (June 4, 1988). "So I never studied how to direct or anything like that. When, finally, I arrived at the point where I was thinking about it, I looked back over the things I had done, and I thought, 'Wow, these are just the right things to have done to prepare for becoming a director.' So perhaps on some subconscious level I intended all along to become a director and didn't know it myself."

Itami found the story line for his first film in the death and funeral of his father-in-law. As he explained to Jeffrey Sipe for *Sight & Sound*, "A funeral is extremely handy material that, even depicted in the most straightforward way, can beautifully picture the contradictions between the old and the modern Japan." To finance the project, Itami mortgaged his home and borrowed money from friends and colleagues. Known for his frugality (none of his films has cost more than $2.5 million), he cut down on production costs by shooting the movie at his country house on the Izu peninsula, southwest of Tokyo.

The depiction of a typical three-day Buddhist wake, *The Funeral* describes a contemporary Japan so estranged from its traditions that grieving family members have to learn the proper rituals and mourning etiquette from a videotape. The surviving relatives discuss the price of each service involved in the ceremony; the officiating Buddhist priest arrives in a white Rolls Royce; and guests nibble box lunches while waiting for the body. (In the scene at the crematory, Itami indulged his penchant for black humor by having the attendant tell the mourners that "we cook babies rather gently" because of their delicate bones.) Throughout, the deceased's daughter, played by Itami's second wife, Nobuko Miyamoto, and her husband (Tsutomu Yamazaki) cope with various domestic crises, including the arrival of the husband's uninvited mistress, whose amorous demands culminate in an explicit sex scene.

The Funeral, which opened in Japan in November 1984, won virtually every major award in the Japanese film industry, including the equivalent of Academy awards for Itami, the lead actors, and for the film itself, as best picture of the year. When the movie opened in the United States three years later, Vincent Canby led the critical applause, calling it "a tough-minded satire that is almost always sweet." Out of "minute, specific details of observable behavior," Canby wrote in the *New York Times* (October 23, 1987), "Itami creates a moving, wonderfully rich picture of upper-middle-class family life in contemporary Japan." David Edelstein, who reviewed *The Funeral* for the *Village Voice* (November 3, 1987), thought that Itami was "moralistic" and that much of his satire felt "obvious," but he was nonetheless affected by the quiet power of the funeral ceremony. "The moments of genuine grief cut through us like foghorns . . . ," he wrote. "The rituals, absurd as they have seemed, have done just what they are supposed to do: give comfort, joy, and a sense of connection with the eternal. We give them up, Itami implies, at our peril."

In his next film, *Tampopo* (1986), Itami addressed two of mankind's most basic desires: food and sex. "To man, eating and sex are the same thing intrinsically," he maintained, as quoted in *Sight & Sound* (Winter 1988–89). "I wanted to describe people in a situation where sex and eating are not yet clearly separated." *Tampopo* ("dandelion") takes its title from the name of its frazzled, fortyish heroine (Nobuko Miyamoto) and its structure from the classic American western, in which a mysterious stranger rides into town, solves the locals' problems, and then rides away. Into the life of Tampopo, the worst cook in Tokyo, whose rundown ramen, or noodle, eatery is scorned by an exacting fast-food clientele, "rides" Goro (Tsutomu Yamazaki), an itinerant truckdriver. Taking pity on Tampopo, Goro acts as her "hired gun," facing down disgruntled customers and other assorted villains and recruiting a band of gourmet cooks to give her lessons. The experts are inordinately hard to please, and, even when all else succeeds, one of the group pronounces that Tampopo's noodles are lacking in "profundity." But there is a happy ending, and, his job done, Goro drives off into the (figurative) sunset.

Loosely organized and anecdotal, *Tampopo* contains dozens of vignettes and blackout sketches, all on the theme of food: an old woman pokes and prods fresh fruits and vegetables in a supermarket; a little boy who wears a sign saying "I eat only natural foods, do not give me sweets" sadly watches an adult eat an ice cream cone; a group of young Japanese is taught to eat spaghetti Western-style—neatly, quietly, and with a fork—while the other customers in the restaurant happily and noisily slurp their noodles; and a gangster and his moll share a raw egg, passing it back and forth from mouth to mouth in what Pauline Kael called "one of the funniest scenes of carnal intercourse ever filmed."

For Kael, who reviewed *Tampopo* for the *New Yorker* (June 1, 1987) on its American release, part of the fun of watching the film was listening to "the sudden eruptions of giggles" from the audience. "The whole movie—an understated burlesque of westerns, samurai epics, and gangster films—is constructed like a comic essay, with random frivolous touches . . . ," she wrote. "Reminiscences of *Shane* and *Pépé le Moko* and Kurosawa's *Yojimbo* and films by Godard, Sacha Guitry, John Ford, and Sergio Leone may slip in and out of consciousness," but, in her view, *Tampopo*'s "greatest charm" was Itami's "delicate sense of fatuity." *Time* magazine's Richard Schickel was equally delighted by the film. "If Itami were a chef, he might rank with Escoffier," Schickel observed in his review of August 3, 1987. "As a moviemaker, he certainly ranks with Preston Sturges as a deflator of middle-class pretensions. Compared with Itami, most contemporary comedy directors are just staging food fights." A box-office hit in Japan, *Tampopo* also earned $3 million in the United States, an unusually large sum for any Japanese import not directed by Akira Kurosawa.

A Taxing Woman (1987), Itami's third film, grew out of the director's personal experience of losing almost all of his earnings from *The Funeral* to taxes. More generally, the movie illustrates Itami's belief that the Japanese, having lost the sense of stability that they once found in the family and the state, have increasingly come to depend on their corporate employers for their psychological well-being. "Consequently, Japanese values inevitably converge on money," he explained to Jeffrey Sipe. "So much so that in Japan today money may be considered to have taken the place of religion." Indeed, money has become so important that tax evasion is almost a national pastime.

The central character of *A Taxing Woman* is Ryoko Itakura (Nobuko Miyamoto), an otherwise ordinary woman who seems to find fulfillment in the aggressive pursuit of tax dodgers as a member of the dreaded *Marusa*, the Japanese equivalent of the Internal Revenue Service. Having proved her mettle in small-scale tax-fraud cases, she is assigned to monitor the financial transactions of Gondo, the frenetic operator of a chain of "adult motels" and an Olympic-class tax evader. Both Ryoko and Gondo exhibit signs of obsessive behavior: he interrupts lovemaking to brainstorm a new business proposition, and she, a divorcee, works so late at the office that she has to telephone her five-year-old son to tell him how to microwave his dinner.

A smash hit in Japan, *A Taxing Woman* took nine Japanese Academy awards, including those for best picture, director, screenwriter, actor, and actress. After seeing *A Taxing Woman* at the New York Film Festival, Vincent Canby saluted Juzo Itami as "one of the most original, most free-wheeling sensibilities in movies today—either at home in Japan or abroad." "Itami has the self-assurance and the eye of a born filmmaker and the mind of the kind of social critic who more often expresses himself in prose," Canby explained in his *New York Times* review of September 26, 1987. "In any other discipline it would be too much to call his work Swiftian, but in movies, where social criticism of this quality is virtually nonexistent, Mr. Itami's sarcasm deserves high praise." Richard Schickel, too, remarked on Itami's skill as a social critic, calling the director "a sly cinematic Dostoyevsky." For Schickel, writing in *Time* (May 16, 1988), "the clues to this secret identity lie in . . . above all, his allusions to *Crime and Punishment*. As in the great novel, it is a tenacious detective's patience that forces the final confession a criminal requires for his soul's peace."

The popular film's inevitable sequel, *A Taxing Woman's Return* (1988), is darker and, in the opinion of most American critics, more abrasive than its predecessor. Ryoko Itakura's prey this time is Teppei Onizawa, a cynical fundamentalist evangelist who terrorizes hapless tenants into abandoning their homes so that the property can be cleared for the construction of high-rise office towers, all the while claiming patriotism as his motive. "I open land for Japan," he rationalizes. "Someone must do the dirty work. Without us, Tokyo will be bypassed by Hong Kong and Seoul." Onizawa is actually the front man for a group of crooked real-estate developers and corrupt government bureaucrats. Confronted by such powerful and unscrupulous opponents, Ryoko Itakura turns into, in Itami's words, "a regular female Bogart—tough, professional but human and humorous." The other major characters, too, are fully drawn, so that they become more than caricatures of greed and venality.

As Vincent Canby pointed out in his *New York Times* (June 28, 1989) review, Itami, having cast *A Taxing Woman's Return* in the form of a thriller, used "all the mechanics of movie melodrama with gusto—stakeouts, car chases, disguises, secret chambers, and even the kind of mysterious jewel that might turn up in an 'Indiana Jones' adventure." But beneath the film's "flashy look," Canby found "something of Luis Buñuel" in the "wintry" love affair between the elderly Onizawa and the sixteen-year-old girl he has been given as payment for a debt and in Itami's apparent eagerness to "disorient his audience" with sudden, disturbing images, such as a severed hand or a bloated corpse. "Don't be deceived by the cool, breezy manner of *A Taxing Woman's Return*," Canby warned his readers. "It scalds."

Itami's most recent projects include Kiyoshi Kurosawa's *Sweet Home* (1989), a horror movie, laden with special effects, that he financed and produced and in which he and his wife costarred, and his fifth feature film, *Ageman* (its tentative English title is "The Golden Geisha"), in which he explored the weaknessess of Japanese men through the eyes of a contemporary geisha. "Traditionally, the male in Japan has been infantile and amoral, unable to restrain his desires, and while despising women on the surface, is actually almost totally dependent on them," Itami explained in announcing the project, as quoted in the *Hollywood Reporter* (December 8, 1989). The film, with Nobuko Miyamoto as the heroine, was slated for a 1990 release in Japan.

Ageman is the first release of Itami's California-based production company, Itami Films, which he established in September 1989 in order to have an international profile. Among the company's future projects are an English-language remake of *A Taxing Woman*, to be directed by Walter Hill, and an examination of the communication gap between Americans and Japanese, to be scripted by Itami and the American writer Sterling Silliphant. The projected script is but one step in Itami's efforts to expand the horizons of his native country's cinema and, by extension, its insular society. "The Japanese film world is a closed society, like Japan itself," Itami explained to Jeffrey Sipe. "It needs to look outward and to be more exposed to the outside world to gain a different perspective. With the success of *Tampopo*, I was fortunate to be able to communicate with the outside world. And I would like to change Japanese filmmaking by taking in this more international perspective."

Itami lists among the directors he most respects such legendary filmmakers as Buñuel, Jean-Luc Godard, and Alfred Hitchcock. Patient but exacting on the set, he exercises total control over his movies, from writing the screenplay to putting up the production costs. He does not use elaborate storyboards, but he plans his camera shots so carefully that his films are essentially "edited" in the camera. Despite the fact that his films contain, by his own admission, "quite a bit of black humor or sick humor and satire, which doesn't exist much in Japan," Itami believes that the evolution of Japanese society is creating a more receptive atmosphere for his work. "For a long time," he told Alan Stanbrook, "leftist Japanese filmmakers dealt with poverty, but since Japan achieved economic growth real poverty has gone away. . . . In pursuing a capitalist society rather than a socialist one, Japan has become very egalitarian. So if filmmakers want to criticize society they can best do so not by a head-on attack but obliquely—in a word, satirically."

Itami's film scripts are considered to be of high literary merit, and his popularity as a writer has marched in tandem with his success as a moviemaker. *Listen, Women!*, a collection of essays about his experiences as an actor and his thoughts on numerous subjects, sold more than a million copies in Japan. A second collection of essays, *The Diary of Ennui in Europe*, was almost as popular. In 1985 Itami published *The Funeral Diary*, a day-by-day account of the production of his first film. His most recent book is *Enjoy French Cooking with Me* (1987), in which he described several memorable meals he had enjoyed in the company of Japan's leading scholars and intellectuals. The text includes recipes and transcripts of the diners' conversations. Itami has also translated works by the playwrights William Saroyan and Peter Shaffer into Japanese.

Having learned the language during his years in London, Itami speaks English fluently, but in interviews with Western reporters he prefers to speak in Japanese through an interpreter. When she interviewed the director for the New York *Daily News* (May 8, 1988), Donna Rosenthal, who speaks some Japanese, realized that the interpreter was occasionally softening Itami's remarks. Not one to mince words, Itami is particularly outspoken about the failings of his countrymen. When talking about Japanese movies to Jeffrey Sipe, for example, he observed, "Most of the biggest hits in Japan in recent years have been worthless as film. . . . It seems that the Japanese are a people who just don't like thinking at all."

Juzo Itami is tall for a Japanese and slender. Although his black hair is flecked with gray, his face has remained unlined and almost boyish. His flamboyant, eccentric taste in apparel reflects his youthful, nonconformist personality. Encountering Itami in a black mandarin tunic worn over black trousers and topped by a black wool cape, Vincent Canby thought he looked "more Manchu than Japanese." Itami and his wife, Nobuko Miyamoto, whom he met in 1968 when they were both acting in a soap opera, divide their time between a small apartment in Tokyo and their seaside country house. They have two sons: Mansaku, who attends a prep school in New Jersey, and Manpeii, who played the noodle maker's son in *Tampopo.* In his spare time, Itami, an accomplished cook, enjoys making Japanese, Chinese, or Italian dishes with, in his words, "anything left over from the refrigerator."

References: N Y Times II p11+ My 24 '87 por; N Y Times Mag p26+ Je 18 '89 por; Sight & Sound 57:55+ Winter '87–'88 por, 58:186+ Summer '89 por; Washington Post C p1+ Je 4 '88 pors; International Who's Who, 1990–91

Jarmusch, Jim

1953– Filmmaker. Address: c/o PMK Public Relations, 1776 Broadway, New York, N.Y. 10019

"I have no desire to make films for any kind of specific audience," the independent and uncompromising American filmmaker Jim Jarmusch has declared. "What I want to do is make films that . . . tell stories, but somehow in a new way, not in a predictable form, not in the usual manipulative way that films seem to work on their audiences." In 1984 Jarmusch emerged from the downtown New York art scene with *Stranger Than Paradise*, a picaresque film, made in black-and-white on a shoestring budget, that won the Camera d'Or at the Cannes Film Festival, and he followed up two years later with another picaresque fable, the critically acclaimed *Down by Law.* In 1989 Jarmusch rounded off his first cinematic trilogy with the release of *Mystery Train*, a film that prompted Vincent Canby of the *New York Times* to call him the "most adventurous and arresting filmmaker to surface in the American cinema in this decade." Jarmusch has explained that he looks at the United States "through a foreigner's eyes" and that his ambition is to create a new cinematic language shaped by his two major influences: the world cinema of Europe and Japan, and Hollywood. "I'm interested in finding a bridge between these," he has said. "I'd like to embrace both sides without negating one or the other."

Jim Jarmusch was born in the industrial city of Akron, Ohio, not too far from Cleveland, in 1953. He has characterized his father, a businessman on the payroll of the Goodyear Tire and Rubber Company, as a kind man who worked hard to support his family. Before her marriage, Jarmusch's mother was a newspaperwoman on the staff of the *Akron Beacon-Journal* who covered show business and movies, among other assignments. One of his grandmothers, a lover of modern art and literature, encouraged her grandson in his literary pursuits.

"The only beautiful thing about growing up in Akron," Jarmusch told Paul Attanasio of the *Washington Post* (October 2, 1984), "was the [Goodyear] Blimp. You'd be taking a walk and you'd see the blimp. I love the blimp, it's so beautiful."

Soon realizing that his future did not lie in Akron, Jarmusch escaped by enrolling in the School of Journalism at Northwestern University in 1970, but, believing that "poets are the lifeblood of any culture" and having wanted to become a poet since childhood, he transferred in 1971 to Columbia University on New York's Upper West Side. There, he majored in English and American literature under such teachers as David Shapiro and Kenneth Koch, prominent figures in the so-called New York School of avant-garde poets. He also began to read "post-post-structural fiction and the deconstructed narrative and all that stuff," as he recalled in an interview with Jane Shapiro of the *Village Voice* (September 16, 1986), and to write "little . . . semi-narrative abstract pieces."

While growing up in Akron, Jarmusch saw Japanese horror films and James Bond movies, but two black-and-white American films that starred Robert Mitchum made a deeper impression on him. Those movies were *The Night of the Hunter*, directed by Charles Laughton, in which Mitchum memorably played an implacably evil "preacher" with "love" tattooed on the knuckles of one hand and "hate" on the other, and *Thunder Road*, a B-movie about hillbilly moonshiners that has since gained a cult following. "Before that time," Jarmusch told Jane Shapiro, in referring to *Thunder Road*, "I didn't know movies could be this dangerous and this seductive." In 1975, during his final semester at Columbia, Jarmusch went to Paris, where he discovered world cinema through the vast archives of the Cinémathèque Française. In an interview with Lawrence Van Gelder of the *New York Times* (October 21, 1984), Jarmusch said, "That's where I saw things I had only read about and heard about—films by many of the good Japanese directors, like Imamura, Ozu, Mizoguchi. Also, films by European directors like Bresson and Dreyer, and even American films, like a retrospective of Samuel Fuller's films, which I only knew from seeing a few of them on television late at night. When I came back from Paris, I was still writing, and my writing was becoming more cinematic in certain ways, more visually descriptive."

Back in New York, Jarmusch applied to the prestigious graduate department of film studies at New York University. Since he had no hands-on experience in film, he was surprised when he was accepted on the strength of an essay about film and some still photographs that he had submitted. At New York University he became a teaching assistant to the venerable American auteur Nicholas Ray, the director, among other films, of *In a Lonely Place*, *Rebel without a Cause*, and *Johnny Guitar*. He also met the noted German director Wim Wenders and worked as a production assistant on *Lightning over Water*, Wenders's documentary film about the dying Ray's last years. "When I . . . began learning technically how to make films," Jarmusch told Lawrence Van Gelder, "I decided that's what I really wanted to do."

During the four years that he studied at New York University, until 1979, Jarmusch also entered enthusiastically into the post-punk scene that was flourishing in the East Village. He frequented the arty Mudd Club and joined a new-wave band called the Del-Byzanteens, for which he played keyboards, sang, and helped to write numbers like "Atom Satellite," with lyrics made up entirely of tabloid headlines. "At that time, everyone in New York had a band," Jarmusch told Paul Attanasio. "The idea was you didn't have to be a virtuoso musician to have a band. The spirit was more important than having technical expertise, and that influenced a lot of filmmakers."

Encouraged by Nicholas Ray and by Amos Poe, an underground New York filmmaker, Jarmusch decided he really wanted to make movies. "Nick told me," he said to a reporter for *People* magazine (December 10, 1984), "'If you want to make a film, don't talk about it. Do it.'" Using money from a fellowship grant that was supposed to pay for his tuition, Jarmusch set about fulfilling the program requirement of a student film by starting work on *Permanent Vacation* in 1979, about two weeks after Nicholas Ray died. As he explained to Lawrence Van Gelder, *Permanent Vacation* was about "two and a half days in the life of a young guy who doesn't really have any ambitions or responsibility. He doesn't live anywhere specifically. He doesn't go to school. He doesn't work." Frowned upon by New York University officials because of its "excessive" eighty-minute length, *Permanent Vacation* (1980) was distributed on the art circuit in Europe, where it gained a small cult following, but "it really didn't do anything" in the United States, as Jarmusch pointed out to Van Gelder.

It was in about 1981 that Jarmusch began to work on the script for a short film with *Stranger Than Paradise* as its working title, but which is now known as *The New World*. Impressed by *Permanent Vacation*, Chris Sievernich, the executive producer of Wim Wenders's films, gave Jarmusch about forty minutes' worth of unused film stock, from which experienced directors could expect to get about five minutes' worth of finished film. Jarmusch's minimal script dealt with two small-time hustlers, Willie and Eddie, working-class layabouts who, instead of working, bet on horse races, play cards, watch television, and hang out in dingy comfort in their warrenlike apartment on New York's squalid Lower East Side. Their complacency is shattered when Willie's teenage cousin, Eva, comes to visit from Hungary. Having learned from Nicholas Ray that if the "scene is there the movie is there," Jarmusch filmed his story over a single weekend in February 1982. Casting his friend John Lurie, the saxophonist in an arty jazz band called the Lounge Lizards, as the "cool," taciturn Willie, the actor Richard Edson as the gregarious Eddie, and the Squat Theater's Ezster Balint as the tenacious Eva, Jarmusch got a thirty-minute film out of the donated film stock, largely because he framed each scene as one extended shot, with no cutting away to different camera angles within the frame. "I personally thought he was out of his mind," Lurie has commented. "If anybody had gotten the flu during the shoot, that would've been the end of the film."

While editing the footage in his small downtown apartment, Jarmusch decided that it could be a feature film in three chapters, and by the time he had the film edited, he also had a script for the feature. The three chapters were to be called "The New World," in which a wary, grudging friendship is forged by Eva and the two men; "One Year Later," in which Willie and Eddie take a vacation and visit Eva in Cleveland, in the dead of winter; and "Paradise," in which Eva, Willie, and Eddie go on the road to Florida, where the sea and sand look as desolate as wintry Lake Erie. In 1983 the short version of *Stranger Than Paradise* won the international critics prize at the 1983 Rotterdam Film Festival, and Jarmusch traveled around Europe trying to drum up financial backing for a full-length version of his film. His efforts were to no avail until he met Otto Grokenberger, a young West German who aspired to become a film producer.

In January 1984, in New York, Jarmusch resumed the shooting of *Stranger Than Paradise*, and what had been an $8,000 short subject was in the process of becoming a $120,000 ninety-minute film. In March Jarmusch showed his movie to a Cannes Film Festival official, who selected it for inclusion in the program of that much-publicized film competition. At Cannes he lost the Palme d'Or, or grand prize, to his old friend Wim Wenders for *Paris, Texas*, but he was awarded the coveted Camera d'Or for best feature film. In the summer of 1984, *Stranger Than Paradise* won first prize at the Locarno (Switzerland) Film Festival and was chosen for a premiere in the United States at the New York Film Festival, an important survey of international cinema that is held every autumn at Lincoln Center's Alice Tully Hall. The film was applauded by the influential *New York Times* critic Vincent Canby, who called it "one of the most original, wonderfully oddball, independent American films to turn up at the Lincoln Center festival in years."

Stranger Than Paradise subsequently enjoyed a long run at an art movie house near Lincoln Center, and by the time the film was attracting large cult followings in cities like Los Angeles and Chicago, it had turned a profit for Jarmusch and its investors. In the *New Republic* (October 29, 1984), Stanley Kauffmann wrote, "*Stranger Than Paradise* was shot in black-and-white (adequately, by Tom DiCillo), on a budget that seems mimetic of its characters' circumstances, and with the same touches of humor and poignancy that surface in their lives. . . . The effect of [Jarmusch's] approach . . . is often funny. It's like lightweight Beckett, with the same patience on the part of tiny individuals toward a huge blundering universe, thus with glints of the same Beckettian humor." When Pauline Kael of the *New Yorker* (November 12, 1984) also detected the director's affinity with what she termed "comic-strip Beckett," Jarmusch's reputation was established as a black-clad, prematurely gray-haired neo-hipster who possessed both unusual filmmaking skill and an original, offbeat sensibility.

In the wake of his success, Jarmusch was courted—unsuccessfully—by Hollywood producers, who sent him scripts to read and offered him movies to direct. "They were mostly teenage sex comedies," Jarmusch said to Janet Maslin of the *New York Times* (January 18, 1985). "It made me wonder if anyone had even seen [*Stranger Than Paradise*]." He has explained that he is not, in his own words, "interested in the kind of overdramatic style of most American films, where you're always thinking about the actors as actors and not really as characters." And he also, as he put it, "wanted to avoid the recent European fashion of removing all emotion from stories." As he told David Sterritt of the *Christian Science Monitor* (February 21, 1985): "Most people I know live in some way outside wage labor. They're artists, musicians, painters. I like characters who are on the edge of things. I'm not really interested in characters who are motivated by careers or financial success. . . . I think all my films will be about marginal, outsider people." Thus, for his next film, *Down by Law* (1986), Jarmusch chose to make what he called a "neo-beat-*noir* comedy."

With a budget of $1 million provided by Island Pictures, Jarmusch again filmed in black-and-white, this time relying on the considerable talents of the cinematographer Robby Müller. He cast the surly, expressively laconic John Lurie in the starring role of a degenerate New Orleans pimp named Jack who is sent to prison, where he shares a cell with Zack (played by the raspy-voiced singer-composer Tom Waits), an unemployed disc jockey and deadbeat who has been arrested for terminal vagrancy. Because Zack and Jack are more alike than either can bear to admit, they detest each other, sullenly living together until a magical presence intervenes in the person of Roberto, a cheerful Italian tourist who cheats at cards, loves American culture, and is the only one of the three to have killed anyone, though the murder was in self-defense and involved the accidental use of a billiard ball. Nutty Roberto, played by the Italian comedian Roberto Benigni in a manner indebted both to Stan Laurel and to Charlie Chaplin, stages an unlikely prison break and eventually humanizes the dour, irascible Americans, who gradually forge a guarded friendship. The three convicts escape into the Louisiana bayous, where they chance upon a roadhouse run by a ravishing Italian émigrée named Nicoletta (Nicoletta Braschi), who falls in love with "Bob-o."

Chosen to open the 1986 New York Film Festival, *Down by Law* (an idiomatic expression meaning to be "taken down" by the legal system, or to be in command of one's destiny) was a "more cheerful and entertaining film" than its predecessor, as the critic and organizer of the festival, Richard Roud, pointed out. And as Jarmusch himself remarked, "I am tired of the cinema of despair and existential angst. I'm interested in comedy in a new kind of context. Not just sight gags. Not just linguistic jokes. But humor based on small details, just things from daily life that are funny. . . . I think of them as oddball comedies." Most critics seconded the assessment offered in the *Washington Post* (October 3, 1986) by Rita Kempley, who called the film "pure pleasure" and praised the sumptuous visual style of this "neo-*noir* fable." "The look," she wrote, "is Peter Gunn meets Piet Mondrian—a taut, constructivist film photographed to perfection by Dutchman Robby Müller." Although Richard Corliss of *Time* (November 3, 1986) agreed that Jarmusch and Müller had collaborated to make a "ravishing shadow play," he asked: "Do these pictures tell a story? Yes, a little one. . . . [Zack, Jack, and Roberto] are three shaggy humans looking for a way out, and they communicate their anxiety through a kind of existential slapstick: *Godot* meets the Three Stooges. . . . *Down by Law* [is] mildly ingratiating."

Writing in the *Village Voice* (September 23, 1986), David Edelstein felt that Jarmusch's use of a more mobile camera in *Down by Law* represented a considerable technical advance for the young director, but at the same time he expressed his concern that Jarmusch's emphasis on "aimless protagonists" and ability to "capture his sense of human desolation on screen" might lead to an aesthetic cul-de-sac. Edelstein pointed out that in both *Stranger Than Paradise* and *Down by Law* Jarmusch had cleverly appropriated the clichés of old road movies. *Stranger Than Paradise* made the statement that "no matter where you go, you always inhabit the same space," and *Down by Law* was a "movie about flight . . . , and it's also clear that flight in Jarmusch's universe is impossible, that no one's going to get anywhere they haven't already been." "In *Stranger*," he noted, "the camera's immobility was part of the joke; its inexpressiveness echoed the characters' malaise. . . . [But in *Down by Law*] the human will is irrelevant and change from within impossible. [The film has] a happy ending that, on a deeper level, is really a downer. If there's anything Jarmusch can learn from *Down by Law*, it's that his East Village anomie is going to bog him down artistically."

According to Jarmusch, his aesthetic views derive from the narrative tradition in literature, but his approach to storytelling, if not antidramatic, is anti-Hollywood. "I'm more interested," he likes to say, "in what happens in between [big climactic moments], when there is supposedly nothing happening." During an interview with the critic Gene Siskel for the *Chicago Tribune* (September 7, 1986), Jarmusch discussed how his approach to moviemaking differed from that of standard-issue Hollywood directors. "I'm trying to tell . . . odd stories that interest me," he explained. "I'm not thinking of the audience while writing or making the film. . . . Another big difference is in terms of visual strategy. Hollywood films are full of fast-cutting. That's the influence of TV and MTV, based on the belief that audiences don't have an attention span and have to be constantly entertained. . . . Another difference is that today, Hollywood seems preoccupied with special effects. I'm interested in characters. . . . Actually, my stories are pretty dumb. But that's intentional, so that 'what's going to happen?'—the overriding issue in most Hollywood films—doesn't dominate the characters. I usually find my characters or actors first and then write stories around them."

In an extensive *New York Times* (November 12, 1989) article entitled "The Giddy Minimalism of Jim Jarmusch," Vincent Canby observed that "more than any other American filmmaker of his generation, Mr. Jarmusch is connected to, and inspired by, music. . . . Jarmusch's movies have the tempo and rhythm of blues and jazz, even in their use—or omission—of language." The musical history of New Orleans was one of the reasons Jarmusch had chosen that city as the setting for *Down by Law*, and it was music that took him to Memphis, Tennessee for *Mystery Train* (1989), the third film in the trilogy that began with *Stranger Than Paradise*. Memphis was the cradle of rock-'n'-roll, where white country music commingled with black blues; where Elvis Presley cut his first recordings at the now legendary Sun Records studio; and where Elvis built his home, Graceland, which has become a secular shrine for the so-called king of rock-'n'-roll's legion of followers. "Mystery Train" was the title of one of Presley's earliest recordings, and the ghost of Elvis haunts each of the three segments that make up Jarmusch's film. In the first story, two young Japanese tourists, played by Youki Kudoh and Masatoshi Nagase, who love American pop culture make a pilgrimage to the Sun studios and spend the night in the seedy Arcade Hotel, which is hilariously run by the deskman (the musician Screamin' Jay Hawkins) and the porter (Cinqué Lee). In the second segment, Luisa, an Italian widow played by Nicoletta Braschi, is visited in the Arcade by Elvis's ghost. The third chapter introduces a Cockney layabout named Johnny but nicknamed "Elvis," because of his supposed resemblance to "the King"; Johnny is played by Joe Strummer, who was a leader of the seminal English punk band the Clash. Jarmusch linked the tales by means of the sound of a gunshot, which is heard in the first two sequences and explained in the third—a device that the director says he borrowed from William Faulkner's novel *The Wild Palms*.

Photographed in color by Robby Müller, *Mystery Train* won the prize for best artistic contribution at the 1989 Cannes Film Festival and had its American premiere at the New York Film Festival. Naming it to his annual list of ten best films, Vincent Canby called it Jarmusch's "chef-d'oeuvre." He wrote in the *New York Times* (December 24, 1989) that Jarmusch's "sense of humor illuminates even the most somber settings and most dimwitted characters. It locates the order in a universe that is otherwise beyond comprehension." Registering his dissent in a review in the *Guardian* (December 17, 1989), the British critic Derek Malcolm declared that Jarmusch is an "American independent director who seems to get less interesting as he becomes more famous. . . . The trouble is that [*Mystery Train*'s] shiny, oddball surface rests on a . . . [rickety] structure. . . . This is virtually the cinema of deliberate non-content—sophisticated but unutterably blank. It is, you see, a film about the process of filmmaking itself, which is what is too often claimed when something has gone rather badly wrong."

Although Jim Jarmusch is wary of descriptions that make him out to be an avatar of downtown Manhattan hipness, he certainly looks the part. Tall and slim, with hair that has turned prematurely gray, he dresses in the *noir* manner that is de rigueur for East Village neobohemians—casually and head to toe in black, save for an occasional white T-shirt. In her *Village Voice* article, Jane Shapiro noted that Jarmusch "rides a motorcycle, gets exercised detailing the time-honored argument that Mickey Spillane is the equal of Cervantes, [and] sweats and sheds salt tears doing perorations in defense of popular culture." Jarmusch happily shares the profits of his films with financial backers—*Mystery Train* was financed by the Japanese corporation JVC—but he insists on retaining ownership of the film negative itself. He thus protects his work from adulteration by distributors, cable-TV stations, and videocassette companies who might be tempted to overdub rather than subtitle his films for foreign release. Jarmusch has directed videos for the rock bands Talking Heads and Big Audio Dynamite. He had a bit part in director Raul Ruiz's *The Golden Boat* (1990), a film about life on the bohemian fringes of downtown New York.

References: Films & Filming p30+ D '89 pors; Manchester Guardian W p16 S 16 '89 por; N Y Newsday II p12+ N 12 '89 por; N Y Times C p23+ My 18 '89 por, II p13+ My 21 '89 por; International Who's Who, 1990–91

Jones, Rickie Lee

Nov. 8, 1954– Songwriter; singer. Address: c/o Geffen Records, 75 Rockefeller Plaza, New York, N.Y. 10010

When Rickie Lee Jones emerged on the pop scene in 1979 with her phenomenally successful self-titled debut album, industry observers and music fans alike were at a loss to characterize her work. The antithesis of the impersonal, detached, and at times mechanical music then in vogue, her songs had their roots more in the style of such jazz singers as Billie Holiday, in the 1950s beatnik pose of Jack Kerouac, and, especially, in the "confessional" music genre popularized by Joni Mitchell and Laura Nyro. Initially pegged by the music establishment as just another female singer-songwriter, Rickie Lee Jones went on to earn the sobriquet "the Duchess of Coolsville" from the critics—a reference both to the title of one of her songs and to her neohipster stance.

Yet despite the Grammy Award that Rickie Lee Jones won in 1980 for best new artist, and despite the superlatives lavished on her by the critics, she has yet to achieve full-fledged commercial success. Unlike many rock stars, she gives few interviews and is not active in celebrity-supported "good causes" like Amnesty International or Live Aid. Her meager songwriting output (she released only four and a half albums in one decade), her personal and sometimes enigmatic lyrics, and the structural ambitions of her music, together with her reclusiveness, have all conspired to keep her off the airwaves and on the fringes of the rock-'n'-roll establishment.

Of Welsh and Irish ancestry, Rickie Lee Jones was born on November 8, 1954 in Chicago, Illinois. Her parents, Richard Loris Jones and Bettye Jane Jones, both grew up in orphanages, and she has described her family as "lower-middle-class hillbilly-hipster." Richard Loris Jones, whose father was a one-legged vaudeville dancer named Peg Leg Jones, was a performer manqué who had tried, unsuccessfully, to break into show business and who, by the time Rickie was born, had been reduced to taking on sundry jobs as a waiter, furniture mover, and gardener. It was he who taught

Rickie how to play music and to sing; she often performs "The Moon Is Made of Gold," a song he wrote for her, in her concerts. Since the family led a peripatetic existence, by the time she entered high school Rickie had lived in Chicago, Los Angeles, Phoenix, Arizona, and Olympia, Washington.

By all accounts, Rickie Lee Jones was an extremely shy and solitary child. In an interview with Timothy White that appeared in *Rolling Stone* (August 9, 1979), Bettye Jane Jones described her daughter's imaginary playmates: "They had strange names like Baslau and Sholbeslau. She would take them with her to church . . . and make places for them on benches and talk to them right out loud. . . . Every once in a while I'll ask her about her imaginary friends . . . , and she'll smile in a funny way and say, 'But Mom, they're *still here*." During another interview with Timothy White, for *Spin* magazine (November 1989), Rickie Lee Jones recalled, "When I was a little kid, I wasn't very pretty, [and] I didn't have a lot of friends. Kids drew 'cootie rings' in the playground to keep me out."

When he was sixteen, Rickie's older brother, Danny, with whom she was very close, got into a motorcycle accident that left him with one leg and partial paralysis. Rickie lived with her aunt after the accident, but she spent all her free time visiting her brother in the hospital. "She used to ride the elevator to the top floor, get out, and then stand up there singing into the elevator shaft," her mother recalled to Timothy White. "You could hear it all around the hospital. It was the eeriest sound I think I ever heard." Her brother's tragedy made Rickie Lee Jones "realize how things can go totally wrong on a moment's notice," she explained to White in the *Rolling Stone* interview.

By the time she reached adolescence, the once introverted Rickie Lee Jones had become wild and restless, according to her mother. When she was fourteen she ran away from home for the first time, in a car that she had stolen with a friend. Although they were arrested the next day and spent the night in a juvenile-detention center, the "lesson" was evidently lost on the adventurous teenager; she left home again soon after. "I never knew when I was going to leave," she explained to White for the *Spin* interview. "I might be walking over to a kid's house, then all of sudden I would just stick out my thumb and hitchhike across three states." She eventually attended several high schools in Olympia, the last of which, Timberline High, expelled her for her intransigence.

When she was nineteen Rickie Lee Jones left her family again, this time for Los Angeles. There, she waited on tables and occasionally played music in dives in Venice and Hollywood. (That hand-to-mouth existence would later inspire many of her songs.) By the mid-1970s she was performing what was to become one of her trademarks: half-spoken, half-sung, loosely structured tales and character sketches that evoked a seamy bohemian world and the disaffected, marginal characters that inhabited it. Representative of the songs she wrote at that time was "Easy Money," whose lyrics included "There was a Joe/Leanin' on the backdoor/A couple Jills with their eyes on a couple of bills/Their eyes was statin'/They was waitin'/To get their hands on some easy money."

In 1977 Jones became involved with Tom Waits, who was by then just as given to celebrating late-night streetlife in his jazz-blues improvisations as she was. In her interview with Timothy White for *Rolling Stone*, she described their common attitude: "We walk around the same streets, and I guess it's primarily a jazz-motivated situation for both of us. We're living on the *jazz* side of life, and it's a real insecure, constant improvisation." It was also in that year that she met Chuck E. Weiss, who worked in the kitchen of the Troubadour, a Los Angeles nightspot. The three became fast friends—the first friends Rickie Lee Jones ever had, by her own admission—and engaged in such activities as stealing black lawn jockeys from affluent suburban homes and hopping freight trains.

Rickie Lee Jones made a tape of four of her songs, which her manager sent to Warner Brothers Records. It was "Easy Money," with its unusual, storylike tone and jazz-influenced hook, that attracted the attention of the late Lowell George, the founder of the band Little Feat. He went to hear her perform the song live and ended up using it on his *Thanks I'll Eat It Here* solo album. Two Warner Brothers executives were interested enough in the song to audition Jones, and she was subsequently signed to their label.

Her first album for Warner Brothers, *Rickie Lee Jones*, was released in early 1979. Ironically, it was "Chuck E.'s in Love," which she had written two years earlier about her cohort, that propelled the album onto the pop charts. Described by Jay Cocks in *Time* magazine (May 21, 1979) as "the most unlikely hit of the season," the song features her distinctive rendition of such off-the-cuff lyrics as "He was sittin' behind us down at the Pantages / Whatever it is that he's got up his sleeve/I hope it isn't contagious/What's her name?/Is that her there?/ Christ, I think he's even combed his hair!" Other songs on the LP are "Coolsville," "Easy Money," "Last Chance Texaco," "Danny's All-Star Joint," "Night Train"—songs that, in the words of Jay Cocks, "spin out little narratives of hard luck and high spirits in the big town."

Critical reaction to the album was overwhelmingly positive. Stephen Holden, writing in *Rolling Stone* (May 31, 1979), called Rickie Lee Jones "the most highly touted new pop-jazz singer-songwriter in years." In his article for *Time*, Jay Cocks declared: "She is too good to be just a fluke, too tender to pass completely for the streetwise character she likes to play in her songs, [and] too unexpected and far too unlikely to be a product of some commercial calculation." While her unusual voice, sometimes ethereal and little-girl-like and sometimes tough-sounding, inspired comparisons to artists as varied as Sarah Vaughan, Billie Holiday, Joni Mitchell (to whom she bears a superficial physical resemblance), and, especially, Laura Nyro, her songwriting style and the lifestyles she described reminded some critics of Van Morrison, Bruce Springsteen, and, of course, Tom Waits. Many critics also noted a 1950s-era beatnik, Kerouac-inspired "hipster" inflection in her demeanor and thematic orientation. When Rickie Lee Jones won a Grammy Award in 1980 for best new artist, her success seemed assured.

The release of Jones's long-awaited second album, *Pirates*, almost a full two years after her debut album and following a period of highly publicized upheaval in her personal life, generated much speculation in the industry as to whether her initial success had indeed been just a fluke. Although *Pirates* includes some songs that, like "Easy Money," feature Runyonesque characters and sketches of down-and-out locales, it is a more personal effort than her previous album. Many of the songs on *Pirates* grew out of her breakup with Waits and the difficulties she had experienced as a result of the fame that had come to her so precipitously. She told Timothy White in an interview for *Rolling Stone* (August 6, 1981) that the songs "We Belong Together" and "A Lucky Guy" are about her relationship with Waits, which, in White's words, "had evolved into an exquisite obsession for both parties." Later in the interview, Jones explained, "Tom and I were like living characters from the movies when we were together. . . . You can get so infatuated with being a tragic figure that you'll find a reason to keep on being that way." "I don't want to live like that," she continued. "And I let Tom go. That was a tough time for me for many reasons, including success, and I got physically sick. . . . I couldn't eat or get out of bed."

In the other pieces on the album, Rickie Lee Jones related her trademark song-stories: "Traces of the Western Slopes" is about a preacher come back as a ghost who haunts a store in central California, and the wistful "Skeletons" is based on a true incident in which a man on the way to the hospital with his wife, who is about to have their baby, was mistakenly shot to death by a policeman. "Woody and Dutch on the Slow Train to Peking," probably the catchiest song on the album, is a loose-sounding, rhythmic "travelogue" driven by hand-clapping, good-natured background rapping, and a horn section featuring David Sanborn, Randy Brecker, and Tom Scott.

Most critics felt that *Pirates* was well worth the wait. A reviewer for *People* magazine (September 7, 1981), for example, wrote, "Each song has its own shape and dynamic, which combine to create an enchanting work from a recklessly talented artist." And Robert Palmer, who assessed the album for the *New York Times* (July 19, 1981), declared it to be "such a remarkable piece of work that [her] first album now sounds like a somewhat tentative rehearsal for it." "[Jones] has grown from being a very promising artist into being an extraordinary one," he continued, "and *Pirates* is an extraordinary album."

Although critical reaction to Rickie Lee Jones's recorded work was almost universally positive, the response to her live performances was equivocal. The "supercool" bohemian image that she projected on her albums seemed at times at odds with her onstage persona. In a review of her Carnegie Hall debut in *New York Newsday* (July 24, 1979), Wayne Robins remarked: "Her clothes and stage manner were a combination of elegance and sleaze. . . . She wore her trademark red beret and red spangled shawl over a sleeveless, skin-tight black satin jumpsuit, and high-heels in which she moved as lithely as Julius Erving. Her frequent bumps and grinds to the audience . . . [were] provocative but not obnoxious." Writing about a show of hers at the Palladium in New York City for *Rolling Stone* (May 27, 1982), Paul Nelson commented on the seeming disparity between her on-record image and the persona she projected in concert: "A kind of Dr. Jekyll and Ms. Hyde, Jones . . . inspires the constant wringing of her admirers' hands. Majestically gifted as a singer [and] songwriter, . . . Rickie Lee Jones is a natural who's forever sabotaging her abilities with the most outrageous artificiality I've yet seen in a major artist." Like some other critics, he found what he described as her "annoying mannerisms and sexual posing" to be a detriment.

Probably more damaging to Jones's career than what struck some as affectations, however, were her widely remarked-upon habit of drinking onstage and her liberal use of profane language. Elizabeth Wurtzel, who evaluated Jones's career for *New York* magazine (December 4, 1989), summed up the reputation that the singer had acquired: "Everyone, it seems, has a story about seeing Rickie Lee Jones in concert ten years ago, stumbling onstage, so out of it that her face fell on the piano." Her public image reached its nadir in the spring of 1982, when a review of one of her performances was accompanied by a large photo of her onstage attired in a flimsy negligee, taking a swig out of a bottle of whiskey. In an interview with Steven X. Rea for the *Chicago Tribune* (August 22, 1982), Jones took issue with what she perceived as a double standard: "The writer [of the review] spent two paragraphs talking about how I was in my underwear, drunk. . . . I take a drink of Jack Daniels onstage and he gives it front-page play—now I'm some bottle-slinging broad. And you get stuck in these stereotypes. People do take drinks out of bottles. . . . Women do that, and it doesn't necessarily warrant the implication that seems to surround that."

When Rickie Lee Jones released her next album, the mini-LP *Girl at Her Volcano*, in 1983, she confounded expectations once again. (She has said that the LP's title was inspired by Malcom Lowry's autobiographical novel *Under the Volcano*, a chronicle of his descent into alcoholism.) An assortment of previously recorded but unreleased songs, in-concert performances of jazz standards, and one original song—"Hey, Bub"—*Girl at Her Volcano* met with a sharply divided critical reception. Although her more devoted admirers applauded her iconoclastic and eccentric renditions of such ballads as Rodgers and Hart's "My Funny Valentine," "Something Cool," and Billy Strayhorn's "Lush Life," her detractors took her to task for the very idiosyncrasies for which her fans praised her.

In his review of the album for the *New York Times* (June 12, 1983), Stephen Holden singled out Jones's covers of the Drifters' "Under the Boardwalk" and "Walk Away Renee," a 1960s hit by the Left Banke, as the high points of the recording. Less charitable toward the rest of the album, he admitted that she "communicates a sense of emotional risk that's so relentless it can be disturbing." Also featured on the album are a cover of Tom Waits's "Rainbow Sleeves" and "So Long," by Neil Larsen and Lani Hall, both left over from a 1978 recording sesson.

With her next album, *The Magazine* (1984), Rickie Lee Jones returned to the more accessible pop-jazz for which she has received the widest critical acceptance. More lush in sound than the somewhat bleak *Pirates* and far less idiosyncratic than *Girl at Her Volcano*, *The Magazine* demonstrates the wide range of Jones's songwriting talents and, in the opinion of many critics, combines the best of her earlier, upbeat work with the more ethereal style featured on *Pirates*. "Juke Box Fury," with its doo-wop refrain and catchy conga drum, "The Real End," with its singable chorus and spirited arrangement, and the restrained, electric piano-dominated "It Must Be Love" received the most favorable critical attention, while "Deep Space," "Gravity," "Magazine," and the stream-of-consciousness "Rorschachs: Theme for the Pope" reveal the more introspective side of her work. Michael Tearson, who reviewed the album for *Audio* (January 1985), summed up the general critical reaction to *The Magazine* when he pronounced it "probably Rickie Lee Jones's most gratifying album." It was the less pop-oriented cuts on *The Magazine* that prompted critics like Mark Peel, who appraised it for *Stereo Review* (March 1985), to call it "a strange and difficult album."

Like her records, Rickie Lee Jones's career itself has been considered somewhat "strange and difficult." Her seeming lack of interest in commercial success—demonstrated by both her low songwriting output and her sometimes risky inclusion of cryptic, highly personal songs on her albums—has perplexed industry observers and made her something of an anomaly in the success-oriented, MTV-dominated 1980s. In a profile of the singer for the *New York Times* (September 16, 1984), Jon Pareles wrote: "For her waywardness alone, Rickie Lee Jones deserves a lot of credit. The pop-record business is still coming to terms with self-directed female performers, and it prefers its songwriters—male or female—to be prolific, craftsmanlike, and fond of the basic four-minute pop song. . . . That can put a strain on a musician like Miss Jones, who is determined to add some poetry to the standard-form pop song."

In keeping with her characteristic unpredictability, Jones waited five years before releasing her next album, *Flying Cowboys* (1989). Produced by Walter Becker, of Steely Dan fame, *Flying Cowboys* reveals a more mature and restrained Jones than *The Magazine*. Understated and slickly produced, the songs on the album feature a defined rhythmic groove and incorporate such diverse styles as reggae, blues, and "easy-listening" jazz. The spare arrangements of the beautifully simple "The Horses" and "Flying Cowboys" evoke a barren southwestern landscape, whereas "Ghetto of My Mind," with its easygoing groove and steel drums (played by Jones), and the goodnatured "Love Is Gonna Bring Us Back Alive" are reggae-influenced. "Just My Baby" is a lighthearted celebration of infatuation, and "Satellites" is almost Top Forty material, with its optimism and controlled harmonies. "Atlas' Marker," the most improvisational song on the album, features jazzy horns and eerie sound effects that, with Jones's overlayered voice providing unearthly harmonies, create a foreboding atmosphere.

Typical of the words used by the critics to characterize *Flying Cowboys* were "challenging," "elliptical," and "intense," probably less because of its music than because of its lyrics, which were cryptic at times and employed shifting narrative perspectives. For instance, the title cut of the album begins ambiguously, as Jones half speaks, half sings: "Down there by the river is a man/whose horn is twisted into shapes/unknown to the wicked and the wise/And he bears the look of an animal/who's seen things no animal should ever see/He has been driven beyond all towns/and all systems until now, though it is/long past too far he keeps going/Because it's a desert. . . . /We come to the river/We'll walk away from all this now." Jones informed Timothy White during the *Spin* interview that the image of the man in the ravine was inspired by the musical vision of Miles Davis, who, in her words, "goes way beyond where anybody else can go, and can't stop."

If the lyrics of *Flying Cowboys* seemed to some critics hard to "decipher," that difficulty was more than compensated for by the quality of the music itself. In his review for *Time* (October 23, 1989), Jay Cocks remarked that *Flying Cowboys* "has the breadth of an important book and the emotional impact of great rock-'n'-roll," and Steve Johnson of the *Chicago Tribune* (September 23, 1989) observed that it "would be a challenge to not like" the album. In March 1990 Jones went on a two-week concert tour—her first since 1982—and received mostly glowing notices. Jon Pareles, reviewing a show she gave at the Ritz in New York City, typified the critical consensus when he wrote in the *New York Times* (March 30, 1990), "Ms. Jones was radiant in her eccentricities, holding the sold-out house rapt as her voice curled and soared through her songs."

Songwriting is an arduous and time-consuming process for Rickie Lee Jones, who admitted to Elizabeth A. Brown of the *Christian Science Monitor* (January 17, 1990), "Sometimes [the songs] take years, and sometimes they take a week. Well, I don't know if they take a week. One probably took a week." She remains very protective of her privacy and gives few interviews. "Once you give up a piece of your life to people in print and let them all take a close look at it," she remarked to Timothy White for the 1979 *Rolling Stone* interview, "you can never take that information back. You can never re-create that privacy."

Rickie Lee Jones is reportedly extremely shy and speaks very softly, with what Stephen Holden has described as the "accent of a flatlands beatnik"; her "pained, sandpaper speech," according to Timothy White's somewhat florid description, "betrays the dull rustle of psychic skin being rent." In 1986 Jones married Pascal Nabet-Meyer, a French musician whom she met in Tahiti and with whom she collaborated on *Flying Cowboys*. They have a daughter, Charlotte Rose, who served as an inspiration of sorts for some of the songs on the album. The three make their home in a small town near Los Angeles, California.

References: Christian Sci Mon p11 Ja 17 '90 por; Rolling Stone p9+ My 31 '79 por; Spin 5:72+ N '89 pors; Village Voice p79+ D 5 '89 por

---

Kaifu, Toshiki

(kī´ fo͞o tō sh´kē)

Jan. 2, 1931– Prime minister of Japan. Address: Office of the Prime Minister, 1-6-1 Nagato Cho, Chiyoda-ku, Tokyo 100, Japan

Despite a succession of sex and bribery scandals that plunged the ruling Liberal Democratic party into the worst crisis in its history, the people of Japan gave the party a renewed, if diminished, vote of confidence in the parliamentary elections of February 1990. In doing so, they extended for another eighteen months the government of Prime Minister Toshiki Kaifu, who had been unexpectedly thrust forward by the Liberal Democratic party the previous August because he was among the few party leaders untainted by the so-called Recruit influence-peddling scandal.

During his first year in office, Kaifu, Japan's nineteenth postwar prime minister and the first to grow up during the American occupation, faced his biggest challenge in negotiating trade differences with the United States without alienating protection-minded farmers and business leaders back home. Although Japanese political leaders and political observers had expected Kaifu to be forced to cede power to any one of a number of powerful Liberal Democratic party rivals once the Recruit scandal had blown over, he steadfastly held his own and even went so far as to depart from party policy. After foiling the efforts of top party bosses to maintain Japan's stiff trade practices opposed by the United States, he further confounded his rivals by gaining widespread popular support for his moves. If Kaifu continued to meet his domestic challenges, his long-term political survival as the head of the Japanese government would likely depend on his ability to create for his country a role on the international stage consistent with its status as the world's number-two economic power.

Toshiki Kaifu was born on January 2, 1931 in Ichinomiya, a suburb of Nagoya, the capital of Aichi prefecture in central Japan. His father was a photographer. A gifted speaker from childhood, Toshiki Kaifu won a speech contest in junior high school and founded his high school's debating club. During World War II he worked part-time in an airplane factory and wanted to become a pilot himself, but the war ended before he was old enough to join the boys' air corps. It was during the occupation of Japan that he first came into contact with Americans, accepting gum and candy from generous GIs. He later graduated from Waseda University in Tokyo, where he was an outstanding debater.

Kaifu worked for a time on the staff of the Diet (parliament), and in 1960 he was elected to its lower house. At the age of twenty-nine, he was the youngest man elected to the Diet. Following his victory, he promised a crowd of supporters that if they would stand by him for another twenty-nine years he would become prime minister. (Since making good on that boast in 1989, Kaifu has been jokingly dubbed "Mr. Twenty-nine.")

Throughout his public career Kaifu has admired the United States. In a letter he sent to President John F. Kennedy, he vowed, according to the

Washington Post (August 9, 1989), to devote all his life to promoting the friendship between the United States and Japan. He still speaks movingly of his first visit to the United States, in 1962. "I was impressed by how enormously vast it was, how bright and affluent," he recalled in another interview for the *Washington Post* (August 30, 1989). "I could feel with my own skin how wonderful were the freedom and democracy the United States had achieved. . . . With its protection, we were able to forge ahead." He referred again to that visit in a speech in San Francisco, but with a special irony in light of the American auto industry's present woes because of competition from Japan. "There I was," he said of a motor trip through California, according to the *San Francisco Examiner* (August 31, 1989), "fulfilling my dream of driving an American car on the road of the United States."

During his ten terms in the Diet, Kaifu served as parliamentary vice-minister of labor and as chairman of the steering committee of the lower house. He joined the smallest of the Liberal Democratic party's factions, that led by Takeo Miki, and when Miki was chosen to succeed Prime Minister Kakuei Tanaka, who was forced to resign in 1974 because of a financial scandal, he was appointed deputy chief cabinet secretary. He also served as chairman of the Liberal Democratic party's Diet Policy Committee. As a protégé of Miki, Kaifu pressed for campaign-finance reform, and during that period he gained some visibility as the government spokesman during a strike by railway and other public-service workers. In 1976 Miki was succeeded by Takeo Fukuda, who appointed Kaifu minister of education. Kaifu served a year and held the same position during 1985 and 1986 in the cabinet of Prime Minister Yasuhiro Nakasone.

In 1989 the Liberal Democratic party was rocked by the worst scandal in its thirty-four-year history when it was revealed that many of its leaders had accepted illegal contributions from Recruit, an information-services and real-estate conglomerate. Among those implicated were Nakasone and his successor since 1987, Noboru Takeshita, who resigned in disgrace in June 1989. Liberal Democratic party leaders hastily brought forward Sousuke Uno, one of the few senior party members untainted by the Recruit scandal, to succeed Takeshita as prime minister. But on his second day on the job, Uno found himself enmeshed in a fresh scandal, after two former geishas publicly claimed to have been his mistresses. Compounding the party's troubles was growing public resentment over a recently enacted 3 percent consumption tax. Then, on July 23, the Socialist party, led by Takako Doi, Japan's leading female politician, won a majority in the upper house of the Diet, jolting the Liberal Democratic party out of its complacency. The next day, Uno announced his resignation, and the Liberal Democratic party started searching for a new "Mr. Clean" to succeed him.

With virtually the entire leadership of the Liberal Democratic party entangled in one scandal or another, Kaifu's stock suddenly rose. Although he too had accepted $100,000 in campaign contributions from Recruit over a three-year period, he had duly reported significant sums on financial-disclosure forms and thus had done nothing illegal. Kaifu was especially attractive as a compromise choice because he belonged to a minor faction that posed no threat to the larger factions of Takeshita and Shintaro Abe. With the endorsement of four of the five faction leaders, Kaifu was elected president of the Liberal Democratic party in a secret ballot of 451 party legislators on August 8, 1989. He received 279 votes, with 120 votes going to his nearest rival, Yoshiro Hayashi, a former health and welfare minister.

On the next day, Kaifu was elected prime minister of Japan over the token opposition of Takako Doi. Although his victory over Doi was a foregone conclusion, it marked the first time in forty-one years that the election of a prime minister was thrown into the lower house, since both chambers of the Diet normally agree on a candidate. But with the upper house controlled by the Socialists, Doi carried that chamber, while Kaifu won the lower house, which was controlled by the Liberal Democratic party. In the event of such a split, according to the Japanese constitution, it is the lower house that prevails.

Kaifu's selection was widely regarded as a ploy by the main rival faction leaders, former prime minister Takeshita and Shintaro Abe, to fashion a caretaker government until the public outcry over the Recruit and sex scandals had died down. "They need a miracle man, a white knight, a superman," an unnamed Western diplomat was quoted as saying by Jim Mulvaney of *New York Newsday* (August 8, 1989). "The only reason he was chosen is that all the logical candidates are either tainted by scandal or too frightened to want to be running the party at the height of its decline." Other skeptics pointed out that Kaifu had no foreign-policy experience or any other credentials except his oratorical skills. "We have no indication that this guy is competent," Professor Chalmers Johnson of the University of California at San Diego's Institute of International Relations and Pacific Studies told a reporter for the *Los Angeles Times* (September 5, 1989). "The things that need to be done in Japan, he's not capable of doing. He's a seat-warmer, a flunky. He's a Japanese Dan Quayle."

In choosing his cabinet, Prime Minister Kaifu followed tradition in dividing up the portfolios among the various Liberal Democratic party factions. But he also defied it in passing over senior party members for those of his generation, and, for the first time in Japanese history, he named two women to the same cabinet. Although he made much of his pledge to bring more women into the male-dominated sphere of Japanese politics, he later undermined his own efforts by replacing the highest-ranking woman in his government, Chief Cabinet Secretary Mayumi Moriyama, with a man and by failing to persuade the Liberal Democratic party to field a single successful female candidate in the 1990 Diet elections.

Like Uno before him, Prime Minister Kaifu found himself embroiled in a sex scandal during his second day on the job, when his hometown newspaper, the *Nagoya Times*, reported what it conceded was an unsubstantiated rumor that Kaifu had fathered an illegitimate child by a Japanese model. The charge threatened to bring down yet another Liberal Democratic party government until Kaifu denounced it as "utterly false," and the woman involved came forward to deny ever having had a relationship with him.

Then, two months later, the so-called Pachinko scandal broke over the Kaifu government. (Pachinko, a pinball game popular with one out of four Japanese, is often played for wagers.) The pachinko industry, it was revealed, had contributed heavily to the campaigns of dozens of Japanese politicians, including several members of Kaifu's cabinet. When the story broke, Kaifu himself admitted having accepted $35,000 in pachinko contributions over a five-year period but denied any quid pro quo. Fortunately for the Liberal Democratic party, the scandal also involved the major opposition party. The Socialists, it appeared, had not only accepted large pachinko contributions but also had voted against legislation inimical to the gaming industry. Moreover, Doi, the Socialist leader, was a well-known pachinko fan who once was named pachinko woman of the year.

Public-opinion polls reflected a lack of confidence in the new government. Kaifu took office with the approval of less than 28 percent of the people, the second-lowest level of voter confidence ever recorded for a new government, second only to that for Uno. Although his approval rating climbed to more than 40 percent by the time he was elected to a full two-year term as Liberal Democratic party president on October 31, 1989, the Socialist party saw in those numbers its best chance of returning to power since 1948, when it ruled briefly. The Socialists under Takako Doi headed a four-party opposition coalition that included the Komeito ("Clean Government") party, which enjoyed the support of the Buddhists; the Democratic Socialist party, a center-left force popular with the trade unions; and the United Social Democratic party, a small splinter group. For all their newfound strength and unity, however, the opposition was ill prepared for the early elections called by Kaifu for February 1990. The Socialists, for example, were able to field just 157 candidates for the lower house, where 257 are needed to form a majority. Nevertheless, many were predicting as late as mid-January that the opposition would prevail and create a Socialist-led coalition government. Amid such forecasts, Kaifu promised to resign if his party failed to win a majority.

During the campaign the two main candidates offered a radically different vision of the future of Japan. Kaifu vowed to continue to maintain close ties with the United States. Although Doi softpedaled the Socialist platform, which was stridently anti-American and supported the Communist government in North Korea, she nevertheless urged that Japan move out from under the American defense umbrella and chart a more independent foreign policy. While Doi called for outright repeal of the consumption tax, Kaifu promised only to reconsider it and reduce the rates on such staple expenditures as food, rent, and school tuition.

During a televised debate on February 2, the first such face-to-face encounter in Japan since 1960, Doi hammered away at the unpopular consumption tax, condemning the Liberal Democratic party for reneging on a previous campaign promise not to impose it. "Betraying a pledge is a big mistake," she warned, inviting voters to retaliate at the polls. Defending the tax as necessary to provide services for Japan's aging population, Kaifu challenged Doi to come up with an alternative. He went on to sow doubts about the future of democracy under a Socialist government by reminding viewers that the Socialist platform still called for a "revolution" in Japan. At virtually every stop, Kaifu tried to hang the radical Socialist platform around Doi's neck. When in exasperation Doi declared the revolution plank "frozen" pending revision, Kaifu ridiculed her sudden change of heart. "How can she say such a thing?" he chided his opponent before a crowd at Kasukabe. "What does she mean? Anything taken out of the freezer won't stay frozen for long. It will eventually thaw and then what happens? She's being totally irresponsible."

On February 18, 1990, in an unusually large turnout (73 percent of eligible voters), the Liberal Democratic party won 275 seats, twenty fewer than they had going in but more than enough to form a government. The Socialists increased their representation from 83 to 136 seats, but largely at the expense of other opposition parties, especially the Democratic Socialists and the Japanese Communists. Even the influential rice farmers, who were thought to be drawn to Doi's promise of continued protection from American and other imports, supported the Liberal Democratic party once again.

Immediately after his official reelection by the Diet on February 27, Prime Minister Kaifu surprised observers by challenging the major Liberal Democratic party faction leaders over the formation of a new cabinet. He refused to accept Takayuki Sato, who was once convicted of bribery, even though he was the favorite of Michio Watanabe, the leader of the faction once led by Nakasone. Professing to be "flabbergasted" at such a display of independence, Watanabe made it clear that he stood willing to challenge Kaifu at every opportunity.

Surrounded by intraparty tensions that have plagued his government since its inception, Prime Minister Kaifu tried to address deepening American concerns over Japan's huge trade surplus with the United States. During the 1980s that trade imbalance totaled $400 billion, and by 1990 it was running at $50 billion a year. The crisis, in the American view, resulted from a complex set of commercial systems in Japan that makes it difficult for foreign companies to penetrate Japanese markets. The *keiretsu* system, for example, in which interlocking corporate boards act in collusion to set prices, restrict the flow of goods, and insulate themselves from foreign competition, would violate antitrust laws in the United States, but it is entrenched in the Japanese economy and defended by business leaders who contribute heavily to the Liberal Democratic party. Similarly, Japan's Large Scale Retail Store Law protects small shopkeepers from the introduction of larger, more efficient department stores, where foreign-made products are more likely to be sold. Japan's land-use policy caters to the farmer, and high tariffs deny consumers the benefit of less expensive American food products. For their part, the Japanese blamed the trade imbalance on the large American budget deficit and the shortsightedness of American corporations that favor short-term profits at the expense of long-range research and development.

Kaifu's interest in addressing American concerns over the U.S.-Japanese trade relationship not only was born of Japan's traditional desire to maintain amicable relations with Washington, which has served as its political mentor throughout the postwar period, but also arose from its fears that Congress would enact trade sanctions against Tokyo. President Bush made that point clear at the "desert summit," held in Palm Springs, California in March 1990, the third round of talks on U.S.-Japanese trade relations formally known as the Structural Impediments Initiative talks, when he warned Kaifu that unless progress was made he would have no choice but to comply with the Super 301 clause of the 1988 Omnibus Trade and Competitiveness Act, which mandates retaliation against unfair trade practices. For his part, Kaifu expressed his interest in cooperating with the United States, telling Bush that he was "determined to firmly tackle structural reforms . . . with a view to improving the quality of Japanese life." But back in Japan, top party leaders remained vehemently opposed to granting what they viewed to be concessions to the United States, and most political observers were skeptical of the prime minister's ability to overcome the resistance of his rivals.

But on his return to Tokyo, Kaifu scored a major victory when he succeeded in persuading the home-affairs minister to support the revocation of the Large Scale Retail Store Law by the early 1990s. He further asserted his authority in April 1990, when the Structural Impediments Initiative talks resumed in Washington, D.C., and his government agreed to increase public-works spending and to enact an antimonopoly law. At home, Kaifu shrewdly pointed out that his government's change in policy would result in enormous benefits for the Japanese consumer, such as lower prices for homes, imported food, and other consumer items. With the promise of a higher standard of living warmly welcomed by the people, in the months that followed, Kaifu's popularity rating soared in public-opinion polls, to the consternation of his political rivals. Kaifu received another boost at the end of April, when Carla Hills, the United States trade representative, removed Japan from the list of countries cited for unfair trade practices.

If Kaifu succeeded in consolidating his position amidst the political intrigues within his party during the first half of 1990, he jeopardized the gains he had made in his poorly conceived efforts to carve out a role for Tokyo in world affairs. Although Kaifu won the acquiescence of Western nations to his policies of improving his country's relations with China at a time when other world powers maintained the trade sanctions imposed since the Tiananmen Square crisis, and though he continued to adopt a hard line toward Moscow when "Gorbymania" was leading the West to talk of providing its erstwhile enemy with economic aid, he ran into intense opposition when his government hesitated in granting military support to the United States deployment of troops in Saudi Arabia, in its show of force against Iraqi leader Saddam Hussein's annexation of Kuwait in August 1990.

At first pledging about $2 billion in economic assistance to the multinational force that was soon stationed in the Saudi desert, Kaifu was embarrassed by accusations of Japanese stinginess, moving his government to increase its pledge to $4 billion. But the United States remained dissatisfied, demanding that Japan commit troops. The Kaifu government's reluctance to become militarily involved stemmed from the contention, held most ardently by opposition parties and scholars, that such an action would violate Japan's so-called peace constitution, imposed by the United States after World War II, which restricts Japan's armed forces to defensive operations. In response to United States pressure, Kaifu submitted a bill to the Diet on October 16 that would, if implemented, provide for the deployment of troops to the Persian Gulf. If, as expected, the Diet failed to pass the measure, Kaifu's rivals would be certain to try to place the blame on the prime minister, in an effort to undermine his position.

The boyish-looking Toshiki Kaifu has a quick, telegenic smile. He invariably wears one of his hundreds of signature polka-dot ties, many of them gifts from newsmen. He has been described as cautious, pragmatic, shrewd, and self-effacing. "I am not a sophisticated man," he has said, "and I have many imperfections." Kaifu speaks in a deep voice with a passion and eloquence that have at times moved crowds to tears. He enjoys listening to music, and he keeps fit by jogging, by working out at a health club, and by avoiding smoking and drinking. During a visit to Boston in September 1989, he became the first Japanese prime minister to throw out the first ball at an American baseball game. He and his wife, Sachiyo, have a son and a daughter.

References: N Y Times A p1+ Ag 9 '89 por; International Who's Who, 1990-91

Karan, Donna
(ka´ rən)

Oct. 2, 1948- Fashion designer. Address: Donna Karan New York, 550 Seventh Ave., New York, N.Y. 10018

"My clothes say *woman,*" the fashion designer Donna Karan has insisted. "They tell you how to move. Put them on and you'll walk a different way." As head designer and chief executive officer of Donna Karan New York, whose first collection, presented in 1985, was hailed as "a major breakthrough" in clothes for the executive woman, Donna Karan softened the highly tailored, male-derivative career clothes that had previously been de rigueur for the working woman. She also added a refined sexiness that has made her a favorite of some of the world's most glamorous professional women, including Diane Sawyer, Barbara Walters, Blaine Trump, Bernadette Peters, and Candice Bergen, who wears Karan's designs as the eponymous heroine of the television situation comedy *Murphy Brown.* Interpreting the visual intrigue of her signature bodysuits, scarf skirts, semiopaque tights, and feminine jackets, the designer has said, "They're garments you can play with. Get involved with. They don't overpower a woman. They submit to her. . . . They feel luxurious, sensual enough to make you want to sort of swagger." For less well heeled women who want their clothes to reflect a designer association, she launched the less-expensive DKNY secondary collection in the fall of 1988 for the following spring season. According to Karan, her DKNY weekend separates emphasize unpretentious comfort and "have the spirit of street clothes with the quality of collection clothes."

Dubbed the Queen of Seventh Avenue by the fashion press, Donna Karan began her career as an assistant to Anne Klein, who popularized the concept of sportswear in the late 1960s and early 1970s. At the age of twenty-five, Karan was catapulted to chief designer when Anne Klein died, in 1974. With her longtime friend Louis Dell'Olio as codesigner, Karan steered Anne Klein & Company to the top of the sportswear market, increasing sales from $10 million when she took over to $75 million before she left a decade later. Taking into account the staying power of her signature collection and the phenomenal retail success of DKNY, which in 1989 was carried in about 300 stores, including Macy's, Neiman-Marcus, and Saks Fifth Avenue, Jennet Conant asserted in a profile of the designer for *Manhattan, inc.* (October 1989) that she was "the only major talent to emerge in the last decade." Conant backed up her claim by quoting the fashion-industry observer Alan Millstein, who publishes the *Fashion Network Report,* as saying that Karan is "the only female world-class designer in the United States. . . . She is the country's best hope for the 1990s. Donna Karan is poised for a long, twenty-year run—and the stores are putting everything they've got behind her."

"Fashion is something that's in your blood," the designer has remarked. "I don't think you learn fashion. It's just something that's a part of you." Fashion played a large role in the upbringing of Donna Ivy Faske, the daughter of Helen (Richie) Faske, a model and sales representative, and Gabby Faske, a custom tailor on West Thirty-eighth Street whose clientele included show-business personalities and, purportedly, gangsters. Born on October 2, 1948 in Forest Hills, in the New York City borough of Queens, Donna was left fatherless at the age of three when Gabby Faske died in an automobile accident. "I think at that moment of my life," Karan imparted to Stephanie Mansfield in an interview for *Vogue* (August 1989), "my mother left me in a way. I grew up a very independent child. . . . Probably I was bitter because my mother was one of the only working women. In those days I was very envious of the family. My childhood was painful." Despite her former bitterness, Karan has described her mother as "a very gutsy kind of wonderful woman"; "Dorothy Lamour and Susan Hayward and Ann Miller all rolled into one."

From the age of seven, Donna and her older sister, Gail, lived in a two-family home in Woodmere, Long Island, one of the affluent "Five Towns": Woodmere, Lawrence (where she lived at the time of her apprenticeship to Anne Klein), Hewlett, Cedarhurst, and Inwood. Partly because her family was not as well-to-do as her neighbors, Donna perceived herself as "a social misfit" who "wasn't very accepted" and who was nicknamed "Popeye" and "spaghetti legs" by her classmates. She enjoyed softball, volleyball, and basketball, cut classes at Hewlett High School, and spent much of her time in the art department. She concocted her first "collection" by tracing patterns around her own body, the only method she could think of, and fantasized about becoming a fashion designer. She related to Jesse Kornbluth in an interview for *United* magazine (July 1985): "I was going to live in Malibu with someone like Troy Donahue. I'd pull on a terry-cloth bathrobe each morning and go out on my deck and work. I'd have an easel, and I'd just . . . draw. Then I'd take a horseback ride on the beach. Then I'd send my sketches in. It was all very Jackie Collins—voilà, I'm a designer."

Karan found a sense of purpose in her first job, which she obtained by pretending she was older than her fourteen years. Working at a boutique in Cedarhurst, Long Island taught her "what people looked good in and what they didn't." In her interview with Jennet Conant, she recalled: "I knew fashion was a part of me, whether I'd be a retailer or an illustrator or what. I knew I was artistic; whether I was artistic enough was a real question in my mind." She was encouraged by her stepfather, Harold Flaxman, who sold women's apparel on Broadway. "My dad really believed in me," she told Conant. "We'd go to Chinese restaurants and talk about the business, and I'd sketch little dresses for him."

Despite her undistinguished high school record, Karan was accepted at the prestigious Parsons School of Design in Manhattan in 1966 on the recommendation of the designer Chester Weinberg, her mother's employer. She did her homework with the only other student who commuted from Long Island at the time, Louis Dell'Olio. Reminiscing about the beginnings of their long-lasting partnership in an interview with Nina Hyde for the *Washington Post* (May 31, 1985), she said: "One day we would have lasagna at his house, the next day he would have matzo-ball soup at mine. I would sew his clothes and he would draw mine—he is an incredible illustrator. We grew up as friends always wanting to work together."

After class she would sometimes sketch dresses for Liz Claiborne, who has recalled, "You could tell she was going to make herself amount to something." Karan also worked for Chuck Howard, a young designer who persuaded her to approach Anne Klein for a summer job after her second year at Parsons. Mistaken for an aspiring model, Karan was rebuffed with the remark "Your hips are too big." Not easily dissuaded, Karan replied, "I know my hips are big, but I'm here for a design job." She was hired. Opting not to go back to school after a summer internship (she was given her degree in 1987), Karan worked for Anne Klein as a full-time assistant for nine months before she was fired because of her immaturity.

"I was so intimidated by her," Karan admitted in her interview with Jennet Conant, "[that] she couldn't stand me in the design room. She sent me to the sample room to work on French muslin. She thought maybe they could pull me together." She elaborated on her state of mind at that time in her interview with Stephanie Mansfield: "I was in bad shape. . . . I was terrified of failure. I was scared of my own shadow. I was so paranoid, I was afraid to walk the streets. I hyperventilated like crazy." She was also trying to cope with the distractions of her romance with Mark Karan, a boutique owner whom she had met in Miami Beach around her sixteenth birthday. Her inability to decide between work and marriage contributed to her firing from Anne Klein & Company.

For the following nine months, Karan worked for Patti Cappalli, the head designer of Addenda sportswear, who has recalled, "She was absolutely not the person I was looking for. But I was so enchanted by her personality I hired her against my better judgment." It was on her first trip to Europe, with Cappalli, that Karan straightened out her priorities. As she told Nina Hyde, she realized that "fashion was not going to be the only thing in life that would be important to me. I quickly got married [to Mark Karan], got my act together, and . . . called Anne [Klein] and asked if I could come back to work. . . . I felt very badly when Anne fired me. I had to complete it with her."

Having been trained by Cappalli to think more like a businesswoman, Karan worked out well in her second stint with Anne Klein, so well that in 1971 she was promoted to associate designer. Several days after the birth of Karan's daughter, Gabrielle, in March 1974, Anne Klein succumbed to her second bout with cancer. Describing her reaction to the news in an interview with Lee Wohlfert-Wihlborg for *People* magazine (March 29, 1982), Karan said, "I could not believe Anne could do this to me. Along with the sorrow, I was angry because I had no time for this. I was a new mother." Unable to return to work right away, Karan received a truckload of clothes for the new collection, as well as most of the staff, at her home in Lawrence, Long Island. "My first reaction to all this pressure," she has said, "was to start smoking again and to take a Valium. Soon I realized I had no choice, walked into the office, and took over."

In vying with other designers for the role of chief designer at Anne Klein, Karan had impressed Tamio Taki, who had recently acquired a 50 percent interest in the company, with her "sense of color, of fabric, of fitting." Taki was the chairman of Takihyo, the American branch of a 200-year-old Japanese textile firm, and, as the partner with the largest investment in Anne Klein, he was able to make Karan its chief designer. She unveiled the fall 1974 collection, after only six weeks of feverish activity, to a stunned audience that rewarded her with her first standing ovation. Bernadine Morris reported in the *New York Times* (May 16, 1974) that Karan "had just proved that the Anne Klein fashion spirit lives."

Indeed, many people continued to labor under the erroneous impression that Anne Klein herself was still alive, and even after several seasons they would mistake Karan for Klein, or Klein's daughter. "I don't get irritated," she said in 1982, "but I do want people to know there's a vital young designer at work here." In 1975 she brought Louis Dell'Olio aboard as her associate, and together they built on

Anne Klein's sportswear legacy: the replacement of the flowered luncheon dresses favored by affluent suburbanites by mix-and-match separates—blouses, skirts, jackets, sweaters, pants—to create casual, elegant outfits.

Discussing her collaboration with Dell'Olio, as quoted in *The Fashion Makers* (1978) by Barbara Walz and Bernadine Morris, Karan said, "We battle ideas together like Anne and I did. We look at fabrics, and he likes one color and I like another. He exposes me to things I don't know about, and I do the same to him. . . . We fight all the way, but we're usually happy with the end product." In her interview with Stephanie Mansfield, Karan declared, "Louis worked really hard, but he would say, 'Donna, it's just a bunch of clothes! What are you carrying on about?' To me, it's not clothes. It's my gut." As she has pointed out, her being a woman afforded her an advantage: "As a woman, my understanding of fit is unique." As quoted by Mary Rourke in the *Los Angeles Times* (June 16, 1989), she once said, "I never show anything I wouldn't wear myself. I'm the guinea pig. I'm the doctor, I experiment on me. . . . A garment has to work on me, not just on a gorgeous model."

In 1977 Karan and Dell'Olio were each awarded their first Coty American Fashion Critics Award, the Oscar of the fashion industry, and in 1981 they collected another. In the following year they entered the Coty Hall of Fame, and in 1984 the pair netted a special citation. "Karan has not merely turned out seasonal updates of Klein's now classic look," Lee Wohlfert-Wihlborg declared in 1982, "but has stayed on fashion's cutting edge." Although Karan retained the company trademark—the face of a lion, the symbol for Leo, Anne Klein's astrological sign—she designed clothes that were softer, more fluid, more dramatic, and more sophisticated than Klein's neatly tailored look. "I love freedom of body movement and modern jazz," she explained to Jesse Kornbluth, "and I've always wanted to get that ease and motion into clothes."

As increasing numbers of affluent women began holding down high-powered jobs rather than just wanting to look as though they did, their needs changed, and so did the Anne Klein collection under Karan's direction. Women wanted to be able to dress as quickly and with as little fuss as men did, but they wanted the overall effect to be as pulled-together-looking as if they had given their outfits hours of forethought. Karan's designs reflected the impact of such societal changes, as she revealed to Jesse Kornbluth: "I try to meld the male and female, because that's where I think women are today. They're aggressive yet . . . feminine. . . . In fashion terms, that means a male shoulder and structure, then a softening as you move down the body." In terms of Anne Klein & Company, that meant a new line, Anne Klein II, which Karan inaugurated in February 1983. Selling for about one-third to one-half the price of Anne Klein pieces, the items in the new line constituted one of the first bridge collections to profit from the expanding executive-women's market.

Despite her success with Anne Klein II, Karan soon began to sense that "sportswear had reached a pinnacle." Moreover, she told Nina Darnton in an interview for the *New York Times Magazine* (April 14, 1985), "I didn't want to see everyone wearing my clothes. I was losing my identity." Envisioning herself launching her own, smaller label without relinquishing the security of her job at Anne Klein, Karan was at first unable to decide to make that final break with the company that had nurtured her talent for so many years. As contract negotiations dragged on through 1984, Karan finally had her decision made for her when she was fired by Frank Mori, Tomio Taki's partner in Anne Klein & Company. That second firing was reportedly carried out only in order to help her launch her own venture; what really gave her the courage to do so, however, was an est seminar she had attended around January 1984. She described the experience in an interview with Susan Alai for *W* (July 26–August 2, 1985): "It's as though somebody opened a window. . . . I felt so disorganized with work and with myself."

Shortly after tearfully presenting her final collection with Louis Dell'Olio in the fall of 1984, Karan launched her own company, Donna Karan New York, with $3 million from Takihyo, to which she became a paid consultant as well as chief executive officer and head designer of her own business. The pioneering concept of clothes simplification that provided the impetus for the new label originated with Karan's own fashion needs, as she told Bernadine Morris during an interview for the premiere issue of American *Elle* (September 1985): "I looked in my closets, which were filled with clothes I had collected for the past twelve years, and I felt completely frustrated. There were plenty of clothes, but nothing to wear. I needed someone to sort it all out for me, to narrow down the choices, to make it easy to decide what to put on in the morning." She elaborated in her interview with Jesse Kornbluth: "I see these clothes [in the Donna Karan New York collection] as fashion essentials for very sophisticated women who are ready to go beyond clothes that are designed as outfits. These clothes are more conceptual. They're separates—almost couture separates—but they *work.*"

Presenting her first collection, for fall 1985, on May 3, 1985, Karan had "an immediate smash hit" with her flexible, black and white pieces in luxury fabrics that could be easily packed and worn day or night. Basic to her package is the bodysuit that snaps at the crotch, supplanting the conventional blouse, which is apt to ride up. Combined with dark tights, wraparound scarf skirts, shawls, trousers, tailored jackets, or roomy coats, her "sculptural" look was meant to be completed with her own accessories, which she insisted be housed within her department-store boutiques: handbags, belts, shoes, hats by Maeve Carr, and chunky gold-matte jewelry by Robert Lee Morris. The gold was set off to stunning effect by her chosen colors, especially black. "Black is the essential," she told Jesse

Kornbluth. "With black, you can see the essence of the silhouette. It's the most flattering on the body. The style can be more aggressive and bold, yet the color makes it sophisticated and quiet. And it takes you from day to evening, which is important for my customer."

As the collection developed over the seasons, Karan's palette expanded to accommodate classic neutrals—navy, taupe, gray, or cream; explosive colors like magenta and fuschia; and pale shades of blush pink, powder, rose quartz, alabaster, slate, and pebble. In her never-ending quest for simpler modes of dressing, she recently devised a one-piece garment called a unitard that covered the entire body, needing only a blouse for completion—the "bodysuit all grown up," as she defines it. Other specialties of 1989 were draped hip jackets that tied or buttoned at the side and silk jacquard coats for evening inspired by men's bathrobes. In 1990 she contributed to the resurrection of the 1960s minidress with many "free and easy" new shapes—slip dresses, handkerchief blousons, or chemises—that she paired with fingertip jackets. "This is what I feel like wearing myself," she has maintained. "It's simpler than separates, and it hasn't been around for a long time. It looks fresh again."

Named designer of the year in 1985 by the Council of Fashion Designers of America, Karan was not one to relax her driven pace. "I'm constantly reviewing myself," she has testified, "trying to do better. . . . But you never completely *arrive*. The high in life is what you're going to do next; there's always another challenge, a new way to grow." Having brought Donna Karan New York into the black in 1987 with revenues of about $40 million and having expanded her staff from four to 200 in 1989, the designer was ready to try yet another approach to meet the demands of an evolving market. When her teenage daughter began donning $900 jackets from Karan's closet and when she herself "could not find a pair of jeans made for a woman's body," she concluded that young women and their mothers alike could benefit from a second line of street-smart, durable, seasonless separates, christened DKNY and shown for the first time in the fall of 1988.

More affordable than her signature collection, the DKNY line featured denim jeans and skirts, faded khaki pants, khaki trenchcoats, bomber jackets, sweaters, white shirts, and even a velvet anorak. Worn with sneakers, baseball caps, and men's foulard ties transformed into belts, DKNY clothes can be accessorized with whimsical jewelry inspired by familiar city objects such as bottle caps, manhole covers, stop signs, fire hydrants, and subway tokens. White cotton bodysuit T-shirts bearing the DKNY logo in bold black letters were introduced in packages of three for eighty-five dollars. DKNY represents Karan's "fun and spirited side." In her spring 1990 catalogue advertising her fall collection, she underscored that DKNY means "undressing": "For the executive woman, these clothes are for her off-hours self. . . . They have nothing to do with trends and everything to do with personality and spirit. . . . They feel familiar and friendly, like something you borrowed from a best friend, a boyfriend, or your husband." The appeal of her assertions was borne out by the $58 million in sales raked in by DKNY in its first year.

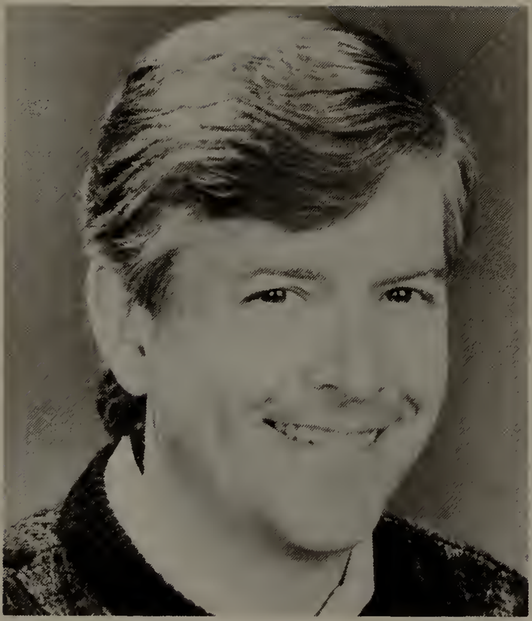
"A bubbling, exuberant woman who talks in shrieks of happiness or dismay," in Susan Alai's description, Donna Karan wears her own designs exclusively on her size-twelve, five-foot-eight-inch frame. Keeping fit by working out with a personal trainer three times a week and by visting an Arizona spa twice a year, Karan enjoys skiing, tennis, and sunbathing. "I am not New York at all," she told Stephanie Mansfield. "I'm a beach person. The *real* Donna Karan is in a convertible car, walking on the beach, riding a horse. I sort of see myself as Kim Novak or Susan Hayward, sitting on top of the rocks, sending in my sketches." For the time being, however, she lives in a rented apartment on Manhattan's Upper East Side with her second husband, Stephan Weiss, a sculptor and the head of his family's theatre-supplies company, I. Weiss & Sons. Karan's closest business adviser, Weiss, whom she married in 1983, has also been her prime source of balance and perspective, asking her, "If this is *fabulous* and that's *divine* and that other thing is *genius*, what do you call Einstein and Da Vinci and Salk?" In her interview with Susan Alai, she said, "He made me realize that what I'm doing is not art. It's fun, and it's exciting, but it's not art." Yet the designer, who has two stepchildren and who has often expressed the desire for a second child of her own, is no less dedicated than she would be if she were an artist, according to the description of her work she gave Jennet Conant in 1989: "This is not glamorous. . . . It's overpowering. It's an obsession."

References: Los Angeles Times V p1+ Je 16 '89 por; Manhattan, inc. p63+ O '89 pors; N Y Times Mag p70+ Ap 14 '85 pors, p24+ My 4 '86 pors; People 17:94+ Mr 29 '82 por; Savvy 10:62+ S '89 pors; Vogue 179:290+ Ag '89 pors; W p8 Jl 26–Ag 2 '85 por; Washington Post B p1+ My 31 '85 por; The Fashion Guide: International Designer Directory (1990); Who's Who in America, 1988–89; Who's Who of American Women, 1989–90

Keene, Christopher

Dec. 21, 1946– Conductor; opera administrator. Address: b. c/o New York City Opera, New York State Theater, Lincoln Center, New York, N. Y. 10023; h. 650 West End Ave., New York, N.Y. 10024

"Opera is the only art form that has it all in the way that MTV does," Christopher Keene, the boyish conductor who succeeded Beverly Sills in 1988 as general director of the New York City Opera, once



Christopher Keene

remarked. "It offers sex, violence, love, [and] revenge. The basic stuff of opera is pretty primal." If Beverly Sills brought the New York City Opera back from the brink of financial ruin, its new general director wants to energize the company and propel it into the twenty-first century. "We're going to be stirring up the soup," he has said. "We want to produce a whole new generation of operagoers. We want to reach out to young people, give opera a kind of forward look. A kind of excitement. This is an ambitious place."

It could be said that wherever Christopher Keene finds himself becomes an ambitious place. He was born to James Phillip Keene and his wife, the former Yvonne San Jule Ivette Cyr, on December 21, 1946 in Berkeley, California, where his father worked in advertising and his mother taught piano. (The family name had been O'Keegan before it was trimmed by Christopher's great-great aunt, the actress-manager Laura Keene, who was starring in *Our American Cousin* at Ford's Theater in Washington, D.C., on the night Abraham Lincoln was shot.) As a child, Christopher studied the piano and the cello, and by the time he reached high school he was already an accomplished soloist on both instruments. He made some pocket money as a piano accompanist for opera groups, solo singers, and instrumentalists.

"From the earliest age," Keene recalled in a *New York Times* (October 17, 1971) interview, "I can remember I wanted to make music, make opera happen." But when he enrolled at the University of California at Berkeley at the age of sixteen, it was history that he studied rather than music, though music remained his major preoccupation. "I was a history major," he said during the same interview, "but I never went to class. I was always going to the music library to study scores. I learn fast, and when I left college I knew lots of operas. I played for singers, and I listened." Since the music department at the university was not involved in operatic activity at the time, he started his own opera company off-campus, using students for the stage crew, chorus, and orchestra, and professional singers for the leading roles. "I was always interested in the stage, even as a little child," he told a *New York Post* (October 1, 1971) interviewer, "and I took music as an adjunct to the stage."

It was as a natural result of his organizing instincts, together with his knowledge and love of the music, that Christopher Keene became a conductor. His impromptu opera company staged a number of productions in Berkeley that were well received, all of them modern operas, including Benjamin Britten's *The Rape of Lucretia*, Gottfried von Einem's *The Trial*, and Hans Werner Henze's *Elegy for Young Lovers*. "While preparing a performance of *Rape* in 1965," he recalled during the *New York Post* interview, "I decided I'd just conduct it. I felt I knew it as well as anyone else. The thing is I'd played all the rehearsals on the piano. No, I'd never studied conducting. I'd never even had a conducting lesson. But I'd read a book on how to conduct by Max Rudolf."

Later, when Christopher Keene's company was performing Britten's *The Turn of the Screw*, Kurt Herbert Adler, the general director of the San Francisco Opera, saw it and engaged the young man as one of his assistants. Adler, in turn, recommended Keene to Gian Carlo Menotti, who needed an assistant for Thomas Schippers at the Festival of Two Worlds in Spoleto, in northern Italy. "One day out of nowhere," Keene recalled during the *New York Post* interview, "I got a phone call from Gian Carlo Menotti. I'd been out all day buying a horse for my little stepdaughter. When a voice said, 'This is Gian Carlo Menotti,' I thought it was a joke and I said, 'Oh really? This is Granny Goose.' The voice said, 'Well, Mr. Goose, whenever you can get hold of Christopher Keene, tell him I want to talk to him.'" Six months later Keene was in Spoleto, conducting Menotti's *The Saint of Bleecker Street*.

That engagement marked the beginning of Christopher Keene's long association with Menotti's Festival of Two Worlds. He served as its music director and then as its general director, and in 1977 he became music director of the Spoleto Festival, USA in Charleston, South Carolina, a position that he held until 1980. In Charleston he produced, among other operas, Samuel Barber's *Vanessa*, which was televised nationally on PBS in 1979. According to *Musical America* (February 1980), Barber called it "one of the best performances I ever had of *Vanessa*."

In 1969 Christopher Keene was the first recipient of the Julius Rudel Award, which had been established by Rudel, then the director of the New York City Opera, to create opportunities for young conductors. The following year Keene made his debut at the New York City Opera, conducting Alberto Ginastera's *Don Rodrigo*. "I grew up in that house," he said in an interview for the *Christian Science Monitor* (October 29, 1971). "I had my labor pains as a conductor in the City Opera pit, and in a very real sense, I learned how to conduct opera standing before the City Opera orchestra, chorus, and public." He has called his debut season at the City Opera a "trial by fire," since it involved conducting standard repertory operas for the first time, before a critical and demanding public, with a minimum of rehearsals. "It was often very hard on me," he told Allan Kozinn of the *New York Times* (April 23, 1978). "But it was part of Mr. Rudel's philosophy, based on his own experience, that young conductors should be thrown in and either sink or swim. You have to have strong nerves and you have to have studied very carefully, learned the score backward, and observed the senior conductors."

During his first year in residence at the City Opera, Christopher Keene also became music director of the Eliot Feld Ballet, for which he orchestrated some Elizabethan pieces that were incorporated into the music for the ballet *The Consort*. He was a guest conductor of the the Detroit Symphony and the Belgrade Philharmonic, conducted Modest Mussorgsky's *Boris Godunov* at Spoleto, and in Santa Fe, New Mexico he conducted the world premiere of Heitor Villa-Lobos's opera *Yerma*, based on the play by Federico Garcia Lorca. During Keene's second season at the New York City Opera, Julius Rudel assigned him to conduct the world premiere of Gian Carlo Menotti's *The Most Important Man*, an invitation that so impressed Sir Rudolf Bing that Keene was asked to become a guest conductor at the Metropolitan Opera. "New music is an area in which a young conductor can make himself visible," Keene was quoted as saying in *Musical America* (February 1980). "That performance made my career." He was engaged for the opening week of the 1971–72 season to conduct ten performances of the ever-popular double bill of Pietro Mascagni's *Cavalleria rusticana* and Ruggiero Leoncavallo's *Pagliacci*, replacing the legendary Fausto Cleva, who had died in Athens the previous month. Keene had never heard Maestro Cleva conduct, nor had he ever seen the Met's Franco Zeffirelli productions of *Cav* and *Pag*, as they are commonly called. It was also Keene's first chance to work with famous singers, in this instance, Fiorenza Cossotto, Carlo Bergonzi, Teresa Stratas, Sherrill Milnes, and James McCracken. Appraising Keene's performance for the *Saturday Review* (October 9, 1971), Irving Kolodin wrote that the singers "set a standard to which Keene, despite his youth, consistently conformed, thanks to knowledge as well as talent, fire as well as sensitivity." At twenty-four, Christopher Keene was not the youngest person ever to have conducted at the Met, but he was the second-youngest. (The youngest was Walter Damrosch, who had conducted at the old house, at the age of twenty-three, in 1885.)

While Keene was conducting at the Met, he continued to work at the New York City Opera across the plaza of Lincoln Center. One day he conducted *Cav* and *Pag* at the Met in the afternoon and Leoš Janáček's *The Makropoulos Affair* at the City Opera in the evening, and on the following day, he conducted Mozart's *The Marriage of Figaro* at the City Opera—a feat that of course involved rehearsals at both houses. "I've been busy constantly since I was twenty-one with many conducting projects," Keene said in an interview that month for the *Christian Science Monitor* (October 29, 1971). "And I've discovered that performances are less important than the improvement in the standard I set for myself. If that is strong enough, inflexible enough, I can take on anything, put anything in this frame."

Over the years Christopher Keene has made good his youthful promise of hard work and perfectionist standards in one engagement after another as a guest conductor with many of the world's major opera houses and symphony orchestras. He has conducted in the opera houses of Vienna, Hamburg, Berlin, Stuttgart, Cincinnati, and Chicago, to name only a few, acquiring a repertoire of more than ninety operas along the way. Among the world premieres of contemporary works that he has conducted are Gian Carlo Menotti's *Tamu-Tamu* (Chicago, 1973), Carlisle Floyd's *Bilby's Doll* (Houston, 1976), Thomas Pasatieri's *Ines de Castro* (Baltimore, 1976), and Jay Reise's *Rasputin* (New York, 1988). Keene made his orchestral conducting debut in 1973 with the Rochester Philharmonic, and among the many orchestras he has since led are those of New York, Chicago, Philadelphia, Cleveland, St. Louis, Washington, Boston, Bonn, Nuremburg, Toronto, and Montreal. He makes no secret of his preference for opera orchestras. "When the performance is good, it's ineffably more moving in an opera house," Keene told an interviewer for *High Fidelity* (July 1972), but he has been too hungry for variety and too committed to the cause of new music to choose decisively between the opera orchestra and the symphony orchestra. Furthermore, Keene has always aspired to the role of impresario as well as that of conductor, both in the opera house and in the concert hall. "The opportunity to mold the whole growth of a cultural institution is stimulating," he said in an interview for *Musical America* (February 1980). "Conductors who aren't interested in the institution as such shouldn't do it. For those who like it, it's very rewarding."

His three major professional affiliations—with Artpark, the Long Island Philharmonic, and the Syracuse Symphony Orchestra—during the years between his first association with the New York City Opera and his recent return provided Keene with opportunities to exercise his double talents as music director and conductor. Artpark, in Lewiston, New York, near Niagara Falls, is a 200-acre arts, crafts, entertainment, and recreation complex that is owned and operated by the New York State Parks Commission. It was originally conceived in the early 1970s simply as a summer home for the Buffalo Philharmonic Orchestra, but it was soon expanded to include facilities for many arts and crafts activities, a large space for outdoor sculptures and installations, and an eclectic schedule of guest performers ranging from the Bolshoi Ballet to Ella Fitzgerald. In 1974 Keene was hired as music director to produce and conduct operas and musicals, a position he held until 1989, and in 1985 he was appointed president of Artpark.

As at any summer festival, Keene's position at Artpark involved conducting long weeks of revivals of such hit musicals as *Mame* and *Oliver!*, but he was able to produce some unusual and original works as well. Among his triumphs at Artpark were the American premiere, in 1981, of Philip Glass's *Satyagraha* and, between 1985 and 1988, a production of Wagner's monumental *Der Ring des Nibelungen*. Reviewing the concluding opera of the *Ring* cycle, *Götterdämmerung*, for the *New York Times* (July 3, 1988), Bernard Holland observed that the production's "intentions were sufficiently intelligent and deeply enough felt to carry us through individual falterings and to lift up the heavier moments of Wagner's dramaturgy." The orchestra, he wrote, "faded in and out of focus all evening, and much of the solo playing from the pit was not very graceful. But the sound was right—warm, relaxed, well-inflected, and comprehending."

During his tenure as music director of the Syracuse Symphony Orchestra, from 1975 to 1984, Christopher Keene oversaw the final transformation of that orchestra from a semiprofessional community group giving four concerts a year to a major organization with a generous budget and a busy schedule of concerts, broadcasts, and recordings. When he took the Syracuse Symphony to Carnegie Hall for its first New York City concert, in April 1978, his programming attracted attention, since it consisted entirely of modern music: Samuel Barber's Second Essay for Orchestra, Stephen Douglas Burton's Symphony no. 2 (*Ariel*), and Leoš Janáček's *Glagolitic Mass*. While reviews of the individual pieces were mixed, Harold C. Schonberg unequivocally wrote in the *New York Times* (April 11, 1978), "One thing was clear, though. Mr. Keene has trained the Syracuse Symphony into a fully responsive unit, one that ranks with the best orchestras of its class." At subsequent concerts in Carnegie Hall, the Syracuse Symphony offered such off-the-beaten-track items as the world premiere of a piano concerto by the jazz pianist Keith Jarrett entitled *The Celestial Hawk*, with Jarrett himself at the piano; John Corigliano's *Three Hallucinations for Orchestra*, a suite from his score for the Ken Russell film *Altered States*; and Claude Bolling's *Baroque Suite for Chamber Orchestra and Jazz Piano Trio*.

In 1979 Christopher Keene's ambition "to mold the whole growth of a cultural institution" reached fulfillment when he was engaged as the music director of the newly formed Long Island Philharmonic, a position he held until the end of the 1989–90 season. Commenting on the appointment for the *New York Times* (August 7, 1979), he said, "It is very rare that a conductor has the opportunity to build an orchestra from the ground up, especially in an area with as rich a potential for audience development and cultural growth as Long Island." For Keene, "audience development" clearly means creating an audience for new music, and he has always offered something new, such as Paul Hindemith's suite from his opera *Mathis der Maler* or Jay Reise's Symphony no. 3, along with the standard repertoire of Rossini, Tchaikovsky, and Brahms. He understandably favors modern music that is not too inaccessible. One concert in 1983, for instance, featured a Mozart symphony together with three fairly conservative twentieth-century works: Respighi's *Ancient Airs and Dances*, Copland's Concerto for Clarinet and Orchestra, and Poulenc's *Gloria in G*.

It was during his tenure with the Long Island Philharmonic that Christopher Keene perfected his inimitable manner of talking with the audience. Because the concerts are given in a variety of auditoriums scattered throughout Long Island, people often get lost before reaching the sites of the performances. On one occasion, Keene told stories and joked with the audience for ninety minutes until the bus carrying the musicians finally arrived. What he usually talks about, however, is the music. Before presenting William Schuman's Symphony no. 3 at a 1983 concert in Brookville, Long Island, he discussed the piece with the audience. As Peter Goodman reported in *New York Newsday* (March 15, 1983), "Keene disarmed them with a witty, charming commentary from the podium, joking about how even conductors don't like everything they play. By the time he finished, people seemed to be in a mood at least to give the music a chance, and Schuman isn't difficult to get used to anyhow. Then Keene turned to, and the orchestra played the devil out of, [the] symphony."

Christopher Keene's conducting is usually admired more for its discipline and gusto, for "playing the devil" out of something, than for its refinement of interpretation. Peter Goodman has noted at various times in *New York Newsday* Keene's "athletic style," his "affinity for the Russian Romantics, with their big, rich sound, emotionalism, and orchestral pyrotechnics," and his "predilection for power and brassiness." When Keene returned to the New York City Opera from 1982 to 1986 as music director, second in command to Beverly Sills, the critic Bernard Holland commented in the *New York Times* (November 15, 1984) upon the improved ensemble playing and intonation of the City Opera orchestra and then went on to say: "Mr. Keene, unfortunately, conducts the way he administers; and this same toughness has run roughshod and strident over a lot of the productions under his direction." His new contract as general director, which is for five years, will limit him to conducting only two operas a year.

When Christopher Keene was selected in 1988 to succeed Beverly Sills as general director of the New York City Opera, she explained to John Rockwell of the *New York Times* (September 9, 1988), "The company is in need of a ten-year plan, and he's young enough to see it through from beginning to end." Widely known as a charismatic fund-raiser, Beverly Sills had put the City Opera on a sound financial footing, but in an attempt to be more popular it had acquired a reputation only for being conventional and dull, and its forays into operetta and musical comedy, with the exception of *Candide*, met with scant critical or popular success. John Rockwell, in the same *New York Times* article, interpreted Mr. Keene's appointment as an attempt "to move the company in a more overtly venturesome direction in its repertory and production styles."

Christopher Keene's first season as general director was marred by an acrimonious labor dispute with the musicians' union that forced the cancellation of the entire second half of the season. Undaunted, he announced that two modern productions—Arnold Schönberg's *Moses und Aron* and a Maurice Ravel double bill of *L'heure espagnole* and *L'enfant et les sortilèges*—that were canceled in 1989 would be produced in 1990. Moreover, he is canvassing a new policy of borrowing or sharing productions with other opera companies, which could mean the City Opera's offering such works as Henze's *The Sailor Who Fell from Grace with the Sea*, Dvõrák's *Rusalka*, Prokofiev's *War and Peace*, Hindemith's *Mathis der Maler*, Ferruccio Busoni's *Doktor Faust*, and a Robert Wilson version of Vincenzo Bellini's *Norma*. As an added titillation, Keene is said to be negotiating with Peter Sellars, opera's punkish *enfant terrible*, about the possibility of staging one of his publicity-intensive productions. "We'll always do classics like *Carmen* and *The Marriage of Figaro*," he told Jack Martin in an interview for *Vis à Vis* (March 1989). "They're our bread and butter." Fortunately, Keene's idea of the classic repertoire is adventurous enough to include Monteverdi, Handel, seldom-performed works of Rossini, and out-of-the-way Russian operas. "I see the company [as] a kind of laboratory for opera," he added in the same *Vis à Vis* interview, "and that's very exciting."

On the eve of opening night of the City Opera's 1990 season, Keene discussed his goals for the company with Peter G. Davis of *New York* (July 30, 1990). "The City Opera must be thought of once again as a major venue for entertainment, musical stimulation, artistic quality, and novel repertoire," he said. "I'd also like to see us become a real part of the intellectual life of the city, which has not been the case for some years. And we should be regarded as the country's leading platform for America's vocal talent. All of this was part of the company's original mandate when it was founded in 1943, goals that are as applicable today as then. In fact, they are sorely needed in an art form that threatens to become extremely stodgy."

Putting his aims into practice, Keene scheduled for the 1990 season, in addition to *Moses und Aron* and the Ravel double bill, new productions of Friedrich von Flotow's richly romantic *Martha*, Janáček's harrowing *From the House of the Dead*, and Stephen Sondheim's bittersweet *A Little Night Music* as well as revivals of Kurt Weill's *Street Scene* and Puccini's *La fanciulla del west*. Keene himself conducted the performances of *Moses und Aron* and *From the House of the Dead*. Although he has dedicated himself to reestablishing the City Opera as a vital and provocative alternative to the increasingly conservative Metropolitan Opera, he has continued to accept those guest-conducting engagements that do not conflict with his City Opera commitments. In October 1990, for example, he conducted the Lyric Opera of Chicago's production of Dominick Argento's *Voyage of Edgar Allan Poe*.

Over the years, Christopher Keene's boyish good looks have complemented his reputation as an exponent of the new and the fresh. He stands five feet ten inches tall and has hazel eyes, a fair complexion, and tousled blond hair. His personality is variously described as voluble and dynamic or relaxed and self-assured, and his speech is said to be staccato, witty, and engaging. He was married in 1967, on his twenty-first birthday, to Sara Rhodes, a pianist. Their children are Gigi, her daughter by a previous marriage, and their two teenage sons, Anthony and Nicholas. The Keenes live on Manhattan's Upper West Side. During the years that he was associated simultaneously with Artpark, the Syracuse Symphony, and the Long Island Philharmonic, Keene was traveling as many as 290 days a year. Now he intends to spend more time at home, where he is an enthusiastic cook and an avid reader. Sara Keene told Bridget Paolucci of *Musical America* (February 1980), "Chris is never without a book in his hands." Keene likes to be provocative. "If I could sing a part in opera," he has remarked, "it would be the villain in *Tosca*. I think it's a good part for a ham like myself."

References: Hi Fi/Mus Am 22:4+ Jl '72 por; Mus Am 30:4+ F '80 por, 35:36+ Jl '85 por; N Y Newsday II p8+ Jl 31 '90 pors; N Y Post p39 O 1 '71 por; N Y Times II p17+ O 17 '71 por; New Grove Dictionary of American Music (1986); Who's Who in America, 1988–89

Kingston, Maxine Hong

Oct. 27, 1940- Writer. Address: c/o John Schaffner Literary Agency, 264 Fifth Ave., New York, N.Y. 10001

All three of the books of the Chinese-American writer Maxine Hong Kingston—her autobiographical *Woman Warrior* and *China Men* and her novel, *Tripmaster Monkey*—deal with asserting the right to belong in America. One way that she herself asserts that right is by enriching the American literary tradition. But when *The Woman Warrior*, her story of growing up biculturally in California, appeared in 1976, it seemed to its delighted readers

Maxine Hong Kingston

and critics so new and different in content, genre, and rhythm of language as to be outside that tradition. She has argued, however, that the Chinese accents in the voice with which she writes simply enlarge American English and that her narratives about the coming of the Chinese to America and about their role in the growth of the country link her work thematically with that of other American writers, notably William Carlos Williams. In bringing Chinese-Americans into American literature, Kingston has essentially given an unusual treatment to the timeless and universal concerns of world literature—the search for what is real, the avenging of injustice, the development of an artist, and the declaration of one's identity.

Born on October 27, 1940 in Stockton, California, Maxine (Ting Ting) Hong Kingston is the first of the six native American children of Tom and Ying Lan (Chew) Hong, whose two previous children, born in China, had died in early childhood. Her father had been brought up to be a scholar and was teaching school in his village of Sun Woi, near Canton, in the Kwantung Province when, in 1924, he decided to leave China for the United States, the "Golden Mountain." As an immigrant in New York City, he named himself Tom after Thomas Edison and, finding no work as a poet or calligrapher, took a job in a laundry.

With some of the money that Tom Hong sent home, his wife, the indomitable Brave Orchid of *The Woman Warrior*, paid for her two-year training at the To Keung School of Midwifery in Canton. She then returned to Sun Woi to build up a successful practice in several branches of medicine before joining her husband in New York City in 1939. Soon after her arrival Tom Hong was swindled out of his share in a laundry. He therefore moved with his wife to Stockton, where he had been offered a job in a gambling house. A lucky blond gambler, Maxine, who frequented his place of work, became the namesake of his first American daughter.

Stockton's New Port Laundry, which Maxine Hong's father eventually bought, seems to have been as much a center of the family's life as was their home, because its operation required the labor of both parents as well as their three daughters and three sons. Maxine's first language was Say Yup, a dialect of Cantonese. The "talk-stories" of her childhood were told in Say Yup by immigrants from her parents' native village as they transmitted the myths, legends, and history of their culture along with tales about the family. They included many Stockton Chinese who customarily gathered at the laundry. The talk-stories of Brave Orchid, a superb storyteller, were her children's bedtime fare and became, in time, the chief source of Maxine Hong Kingston's autobiographical books.

Because English was not spoken at home, Maxine Hong remained silent during her first few years in school. Her sense of the ethnic difference between her and her classmates and her fear of ridicule exacerbated her shyness to the extent that she covered all the pictures she made in school with black paint. By the age of nine, however, her progress in learning English enabled her to write poems in that language. Like her mother, she had a gift for storytelling, but, while talk-story is oral and usually communal, her verbalizing of thoughts and events were written and solitary. As she grew older her school work improved, and despite her parents' indifferent, if not discouraging, attitude toward her academic record, she proudly achieved straight A's.

A string of scholarships, eleven in all, made it possible for Maxine Hong to attend the University of California at Berkeley. Proficient in mathematics, she at first majored in engineering, but she soon switched to English literature, even though she found that involvement in literary criticism tended to inhibit her own writing. Berkeley was a stronghold of the student unrest and dissent that flourished on college campuses during the early 1960s. "The values of the time matched mine so well," she has recalled, as quoted in the *New York Times Magazine* (April 30, 1989). "Comity. Peace on earth. Friendship. We in Berkeley thought we were going to change the world." She graduated with a B.A. degree in 1962, but, aware that an aspiring writer needs to earn a living in another occupation, she returned to the university to qualify for a teaching certificate in 1964–65.

One of Maxine Hong's classmates in an English course at Berkeley had been Earll Kingston, who was to become an actor and with whom she had a mutual interest in the theatre. They were married on November 23, 1962. Both taught in 1966–67 at Sunset High School in Hayward, California, where Maxine Hong Kingston's subjects were English and mathematics. Then moving to Hawaii, she continued for the next ten years to finance her writing through a series of teaching positions—at Kahuku High School in 1967; Kahaluu Drop-In School in 1968; Honolulu Business College, where she taught English as a second language, in 1969; Kailua High School in 1969; and Mid-Pacific Institute in Honolulu from 1970 to 1977.

It was while teaching creative writing at the Mid-Pacific Institute, a private school, that Maxine Hong Kingston published her first book, *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (1976), one episode of which had appeared in *Viva* (January 1975). The ghosts of the subtitle are both the pale-faced Caucasians of Stockton, who contributed to the bewilderment of her childhood, and the spirits of Chinese ancestors and of the legendary protagonists evoked by Brave Orchid's talk-stories. A Chinese-American girl grows up under the conflicting and paradoxical dual influences of visible and invisible worlds.

Fa Mu Lan, the heroine of "White Tigers," one of the episodes in the book, is the woman warrior of the title, the avenger of the oppressed. Her glorious triumph with the sword is the reverse of the enslavement that Chinese women generally accepted as their lot. When she heard Brave Orchid sing the song of Fa Mu Lan, Maxine could identify with the swordswoman, for she herself would throw a tantrum in response to Chinese sayings like "Better to raise geese than girls." The fundamental similarity between them, as Maxine Hong came to realize, was that as a writer, she too could be an avenger of wrongs: "The idioms for revenge are 'report a crime' and 'report to five families.' The reporting is the vengeance—not the beheading, not the gutting, but the words. And I have so many words."

"All her children gnash their teeth," the narrator of *The Woman Warrior* said in reference to Brave Orchid. In the girl's breakthrough to a confrontation with her beloved but domineering mother and to a repudiation of the frustrating and silencing forces of her childhood, the angry clashes that embitter her story move toward resolution. "The background is exotic," Michael T. Malloy wrote of *The Woman Warrior* in the *National Observer* (October 9, 1976), "but the book is in the mainstream of American feminist literature, particularly the genre: 'Me and Mom.'" Feminism, however, is just part of the greater vision of *The Woman Warrior*, one theme of which involves the effort to distinguish between the real and the imagined, between life and story, and a desire to probe the mythic China. Endorsing Kingston's autobiography as "a brilliant memoir," Jane Kramer went on to maintain in the *New York Times Book Review* (November 7, 1976), "It shocks us out of our facile rhetoric, past the clichés of our obtuseness, back to the mystery of a stubbornly, utterly foreign sensibility. . . . Its crises are the crises of a heart in exile from roots that bind and terrorize it."

Surprised and impressed by the freshness of both its subject matter and style, reviewers variously described *The Woman Warrior* as poetic, delicate, fierce, powerful, disturbing, and original. "Part of its appeal is the sing-song cadence of the text, the result, Mrs. Kingston says, of telling herself the stories first in Chinese," reported a writer for *People* magazine (February 7, 1977), who quoted the author as explaining, "I wanted to get a Chinese rhythm in my voice. I tried to make the book typical of Chinese-American speech, rich with images." *The Woman Warrior* became a bestseller and the winner of the National Book Critics Circle Award for the best nonfiction book of 1976.

A companion piece to *The Woman Warrior*, *China Men* (1980), which also won a National Book Critics Circle Award, concerns the patriarchal side of Maxine Hong Kingston's heritage, complementing the story of matriarchal influence told in the earlier publication. In *China Men* the counterparts of *The Woman Warrior*'s mother, aunts, and legendary heroines are father, brother, and several male forebears who are both archetypical and actual figures. As she was writing the two "more or less simultaneously," the author thought of a single large work, not of one book as a sequel to the other. Both books point up profound differences between American and Chinese cultures, and both interweave legends, folklore, autobiography, and history.

The historical material of *China Men* includes a chronological list of discriminatory laws regarding Chinese immigration. That legislative record is no doubt one of the factors behind Maxine Hong Kingston's statement to Timothy Pfaff in an interview for the *New York Times Book Review* (June 15, 1980): "What I am doing in this new book is claiming America." The title characters of *China Men* claim the right to belong by laboring in the sweltering laundries of the Golden Mountain; clearing the land for canefields in the Sandalwood Mountains, as they called Hawaii; cutting through the granite of the Sierra Nevada Mountains to complete the first transcontinental railway; and serving in the American armed forces, though reluctantly, during the Vietnam War. While celebrating Chinese strength and achievement, Kingston again serves as avenger, this time reporting exploitation, prejudice, and neglect.

In her fictionalized accounts of the heroic endeavor of the men in her family and in her retelling of Chinese myths, Maxine Hong Kingston adopted in *China Men* the techniques of the talk-story tradition, as she had in *The Women Warrior*. One aspect of that tradition, as she told Peter Grier of the *Christian Science Monitor* (September 23, 1980), "is that each story changes from day to day, in the telling. The listener changes and the speaker changes and the situation changes. I want to capture that changeable quality in writing." Accordingly, she offers five versions, for example, of how her father arrived in the United States.

Although generally favorable in his comments on *China Men* in the *New York Review of Books* (August 14, 1980), the sinologist Frederick Wakeman Jr. complained that some of Kingston's reconstructed myths "are only remotely connected with the original Chinese legends. . . . Her pieces of distant China lore often seem jejune and even inauthentic—especially to readers who know a little bit about the original high culture which Kingston claims as her birthright." Kingston replied to that criticism in *Contemporary Authors* (1984): "I am writing in the peasant talk-story Cantonese tradition ('low,' if you will), which is the heritage of Chinese-Americans. Chinese-Americans have changed the stories, but Mr. Wakeman compares our new stories to the ancient, scholarly ones from the old country and finds them somehow inauthentic."

Much influenced by William Carlos Williams's collection of essays *In the American Grain*, a poetic retelling of American history, Maxine Hong Kingston thinks of *China Men* as a continuation, in a sense, of Williams's work. The first episode of her book, she has pointed out, occurs about the time that Williams's mythical chronicle ends, early in the second half of the nineteenth century. The final episode brings the narrative forward to the Vietnam War. During a conversation with Margarett Loke, who interviewed her for the *New York Times Magazine* (April 30, 1989), Kingston said, "Nobody has written a novel about what we were doing back home during the Vietnam War, and I'm doing that." She was talking about her newly published *Tripmaster Monkey: His Fake Book* (1989), a picaresque novel set in the San Francisco area during the 1960s.

As Margarett Loke took pains to explain, the title *Tripmaster Monkey* "is both a reference to the clearheaded in the 1960s who guided people on drug trips safely home and to the monkey in the sixteenth-century Chinese folk legend 'Journey to the West,' who protects a monk on his pilgrimage to India in search of Buddhist scriptures and who is the subject of most of [the hero's] theatrical plots." When Joseph Hurley of *New York Newsday* (May 4, 1989) asked Maxine Hong Kingston about the subtitle, she replied that "fake," by which she meant "fiction," should prevent any question about genre, such as her first two books had raised. She went on to say, "I wanted to write a prose book similar in a way to those music fake books. I give many basic melodies"—that is, basic plots from which other people can develop other novels.

Appropriately, as it turned out, the father of Wittman Ah Sing, the hero of *Tripmaster Monkey*, had wanted to name his son after Walt Whitman, the singer of himself and America. Although he is a fifth-generation Chinese-American raised on cartoons and Hollywood movies, Wittman cannot escape racist stereotypes. Attributions of exoticism and inscrutableness infuriate him. He continues the process of claiming America, in accordance with the spirit of the psychedelic 1960s.

Now that Wittman, an exuberant, word-intoxicated beatnik, has graduated from the University of California at Berkeley and has just lost his job in the toy section of a department store, he is free to fulfill his dream of celebrating as a playwright the Chinese-American experience. Aside from falling in love, searching for his grandmother, and dodging the draft, he devotes his boundless energy to envisioning and staging a loud, heroic drama—based on his version of the old Chinese novel *Romance of the Three Kingdoms*, which he intermixes with elements of other novels, folktales, operas, talk-stories, and vaudeville—with a cast of multitudes playing to an expanding audience. Wittman's enjoyment of the theatre is shared by the author, who in childhood watched films of Chinese operas shown at the Confucian Church in Stockton, took part at college in student dramatic productions, and then married an actor.

Critical reception of *Tripmaster Monkey* fell somewhat short in enthusiasm of that accorded Kingston's two earlier books. One reviewer objected to a ranting, bad-tempered, haranguing tone, as it appeared to her; another found it not entirely successful because the hero seemed unreal. But any misgivings that Wittman's "long-winded style" may have caused for Michiko Kakutani of the *New York Times* (April 14, 1989) were dispelled by what she perceived as the book's merits: "Indeed, Wittman's manic, slightly off-kilter perspective insinuates itself so persuasively into our minds that by that time we've finished this volume, we're seeing and experiencing the world from his point of view—a feat of narrative magic in any novel but particularly in a debut." The critic John Leonard, who said the *The Woman Warrior* was the best book he had read in years and *China Men* the best book he had read in the four years since then, also praised *Tripmaster Monkey* unstintingly. In a review for the *Nation* (June 5, 1989), he called attention to the electricity of Kingston's evocation of the beatnik-hippie scene: "This language bounces, caroms, and collides; abrades and inflames," and he told his readers, "You can stop looking for the Novel of the Sixties."

Besides her two books of autobiography and her novel, Maxine Hong Kingston has written poems, short stories, and articles for magazines and journals. Her collection of twelve prose sketches, *Hawai'i One Summer*, was published in a limited edition with original woodblock prints and calligraphy in 1987. After the success of *The Woman Warrior*, she was financially able to give up teaching as a steady occupation. But she returned to the classroom as a visiting associate professor of English at the University of Hawaii in Honolulu in 1977–78 and as the Thelma McAndless Distinguished Professor in the Humanities at Eastern Michigan University in Ypsilanti in 1986. In another campus appearance, she conducted a workshop in 1980 at the Asian-Pacific Women's Conference at the University of Southern California.

In 1980 Maxine Hong Kingston was named by a Honolulu Buddhist sect as a Living Treasure of Hawaii, becoming the first Chinese-American to be paid that honor. Her other tributes include the *Mademoiselle* Magazine Award for *The Woman Warrior* (1977), the National Education Association Award (1977), the Anisfield-Wolf Race Relations Award (1978), the American Book Award for general nonfiction for *China Men* (1981), the Stockton

Arts Commission Award (1981), the Asian/Pacific Women's Network Woman of the Year Award (1981), and the Hawaii Writers Award (1983). She is also the recipient of a National Education Association writing fellowship (1980) and a Guggenheim Fellowship (1981).

Eager to test the truth of the China that she had created in her imagination, Maxine Hong Kingston visited that country several years after the publication of her autobiographical books. After living in Hawaii for about seventeen years, she and her husband, Earll, returned to California and now have a home in the Rockridge section of Oakland. Their son, Joseph Lawrence Chung Mei, who was born in 1964, is a musician. A small, gentle-mannered woman, Maxine Hong Kingston stands only four feet nine inches tall—as did Charlotte Brontë, she likes to point out. Her hair has turned white prematurely. When he interviewed her for his *New York Times* piece, Timothy Pfaff was impressed by "her voice, which can elongate, accent, and repeat words tellingly," an observation that suggests that if she had not preferred to write, she would have rivaled Brave Orchid in talk-story.

References: Horizon 23:58+ Jl '80; Mlle 83:148+ Mr '77 por; Michigan Quarterly R 26:177+ Winter '87; N Y Times p26 F 12 '77 por; N Y Times Bk R p1+ Je 15 '80 por; American Women Writers (1980); Contemporary Authors new rev vol 13 (1984); Contemporary Literary Criticism vol 58 (1990); Dictionary of Literary Biography Yearbook: 1980 (1981); Something about the Author vol 53 (1988); Who's Who in America, 1988–89; World Authors 1975–80 (1985); Yalom, Marilyn. Woman Writers of the West Coast: Speaking of Their Lives and Careers (1983)

Kirstein, Lincoln (Edward)

(kûr´ stēn)

May 4, 1907– Ballet-company manager; writer. Address: c/o New York City Ballet, Inc., New York State Theater, Lincoln Center Plaza, New York, N.Y. 10023

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1952.

For his role in fostering the unparalleled growth in classical ballet in the United States, Lincoln Kirstein has been called "an American Diaghilev." Like the great Russian impresario, he was more of a catalyst than a creator; it was Kirstein who provided George Balanchine, arguably the most influential choreographer of the twentieth century, with the environment in which he could teach and work. With Balanchine, Kirstein cofounded both the School of American Ballet, the premier dance academy in the United States, and the iconoclastic New York City Ballet, one of a handful of world-class ballet companies. A recognized authority on dance, he is the author of scores of articles and books on the subject. He is also a published poet, novelist, and playwright, and a respected critic and patron of the visual arts. Kirstein officially retired in 1989, though he continues to hold the titles of president emeritus of the School of American Ballet and general manager emeritus of the New York City Ballet. He remains active in both institutions, having recently donated $1 million toward the construction of the school's new residence hall at Lincoln Center for the Performing Arts and commissioned the score for the ballet *Missa sicca*, which was given its world premiere by City Ballet on June 27, 1990.

Lincoln Edward Kirstein, the second of the three children of Louis Edward Kirstein and his wife, the former Rose Stein, was born in Rochester, New York on May 4, 1907. His mother, the daughter of a prosperous clothing manufacturer, was, in his words, "born to money"; his father, a "poor boy" who in his youth sold eyeglasses on the road, was for many years a partner and, eventually, the chairman of the board of Filene's department store in Boston, Massachusetts. "My father gave me the idea that anything was possible . . .," Kirstein told W. McNeil Lowry in an interview for a two-part *New Yorker* (December 15 & 22, 1986) profile. "I was always told I could do anything. And the only things I couldn't do were things I didn't want to do."

Growing up in an affluent Boston neighborhood in a house "filled with objects of historical resonance," as he described it to Lowry, Kirstein was introduced at an early age to the arts and to the importance of tradition. His father read American and English history and literature to the children every night, and his mother frequently took them to museums and art galleries. Both parents admired fine craftsmanship and instilled in their children an appreciation for beautifully wrought objects.

Kirstein inherited his passion for the performing arts primarily from his mother and from other relatives who often took the boy to the opera and the ballet, where he soon caught what he has called "the red-and-gold disease." One week in 1920 he and a cousin went five nights in a row to see Anna Pavlova dance. "Before this exposure, I had a vague idea that dances were somehow improvised according to the 'mood' of dancers on their every hearing of the music, and took 'inspiration' for method," Kirstein wrote decades later in his book *Thirty Years: Lincoln Kirstein's the New York City Ballet* (1978). "But on watching the professional repetition of identical figurations night after night, I began to realize that there was something like design in dance. . . . Craft, skill, pattern supporting the dance began to suggest themselves, and 'personality' seemed a suspicious ingredient."

Throughout Kirstein's youth, however, ballet was just one of his many interests. "I wished to be at once painter, poet, and professional horseman," he recalled in *Thirty Years*. Following his graduation from Phillips Exeter Academy in Exeter, New Hampshire in 1925, he took his father's advice and spent a year gaining "practical experience" as an apprentice in a stained-glass factory before enrolling at Harvard University, where he majored in art. During his sophomore year at Harvard, Kirstein founded *Hound & Horn*, a literary and critical quarterly that in its brief, seven-year history won a reputation as one of the best "serious" magazines in the country. Under Kirstein's editorship, the journal counted among its contributors such writers as T. S. Eliot, Ezra Pound, James Agee, Edmund Wilson, and Katherine Anne Porter and the photographers Walker Evans, Charles Sheeler, and Ralph Steiner. Kirstein himself wrote a number of pieces for *Hound & Horn* on art, film, theatre, literature, and dance. With his classmates John Walker and Edward M. M. Warburg, Kirstein also cofounded the Harvard Society for Contemporary Art, which mounted exhibitions of works by Picasso, Braque, Matisse, Derain, and Noguchi, among other artists. Although it was short-lived, the Harvard Society for Contemporary Art is generally acknowledged to be the forerunner of the Museum of Modern Art in New York City.

During the late 1920s Kirstein regularly spent his summer vacations in Europe, and it was there, while visiting his sister, the biographer and translator Mina Curtiss, in London that he first saw Diaghilev's Ballets Russes. He was especially intrigued by two of the company's new ballets, *La chatte* and *Apollon musagète*, created by the brilliant young dancer and choreographer George Balanchine. "Ballet became an obsession with me," Kirstein explained later, as quoted by Bernard Taper in his biography *Balanchine* (1984). "Far more than the ordinary influence or attractions of Harvard, the ballet seemed my real education. As time passed, I was increasingly magnetized toward some direct participation in it."

After receiving his A. B. degree from Harvard in 1930, Kirstein moved to New York City, where he helped to organize exhibitions at the Museum of Modern Art, among them the 1932 show "Murals by American Painters and Photographers," one of the earliest attempts to bring work by American artists to public attention. Shortly after his arrival in the city, he signed up for ballet lessons with Michel Fokine, who was for many years the principal choreographer of the Ballets Russes. "By truth, training, or merit I could never belong [in ballet]," he wrote in *Thirty Years*, "but by association with Fokine, something might rub off on me. . . . I absorbed from his barre exercises a modicum of what is necessary in the schooling of professionals." His interest in dance education deepened when, in the course of helping Romola Nijinska with her biography of her husband, he researched the history and structure of the Imperial Ballet School in St. Petersburg, the training ground of not only Nijinsky but also most of the leading dancers and choreographers of the day, including George Balanchine.

Increasingly preoccupied with the idea of establishing in the United States a school similar to the Russian school, Kirstein knew he had found his ideal director in Balanchine. "There was no question of choice, even if Fokine, [Léonide] Massine, or [Serge] Lifar had been accessible to me, which they were not . . . ," Kirstein wrote in an article for *Theatre Arts* (September 1958). "I knew that what Balanchine made meant ballet to me, because ballet was about dancing to music, not about painting to pantomime." Introduced to Balanchine by Romola Nijinska in the summer of 1933 in London, where Balanchine's company, Les Ballets 1933, was performing, Kirstein persuaded the choreographer to move to the United States, promising him not only a school but also a company and a theatre by the time he was forty. "From the first there was a trinity of aims," Kirstein explained in *Thirty Years*, listing as goals "the foundation of a school as basis for a company; the creation of a repertory to accommodate an academic style particular to our climate and continent; the construction of a theatre which would house such a company; and the development of an audience which would maintain it."

Cofounded by Balanchine, Kirstein, Edward Warburg—who, with Kirstein, provided the seed money—and Vladimir Dimitriev, who became its first administrator, the School of American Ballet opened in New York City on January 1, 1934. Kirstein's official title was secretary, but, according to the dance critic and historian Richard Buckle, his role during the school's formative years was largely that of promoter and propagandist. Among other things, Kirstein lobbied family, friends, and colleagues for financial contributions, lectured on the history and aesthetics of dance, and wrote dozens of admittedly polemical articles, mainly for dance magazines and for what he has called "the liberal academic press," to promulgate the "work, method, and morality" of George Balanchine. Some of those pieces, including the notorious "Prejudice Purely," a vitriolic attack on Martha Graham that appeared in the *New Republic* in 1934, were later reprinted, along with the caustic 1937 pamphlet *Blast at Ballet; A Corrective for the Modern Audience*, in the book *Ballet: Bias and Belief; Three Pamphlets Collected and Other Dance Writings of Lincoln Kirstein* (1983). In a postscript to that collection entitled "Sour Gripes," Kirstein conceded that most of his dance articles from the 1930s had been "written for political ends, to promote [the] author as an authority."

Attracted by the promise of "a complete education in the art of dance toward the creation of an American Ballet Company," as the advertisements that Kirstein placed in trade publications put it, professional dancers and advanced ballet students flocked by the score to the School of American Ballet. Within ten weeks of the school's opening, Balanchine began creating a new ballet, *Serenade*, expressly for his young American dancers, and before the end of the year, he and Kirstein decided that the students were ready to perform it in public. On March 1, 1935 the American Ballet, as they called the performing group, opened a two-week engagement at the Adelphi Theatre in New York City with a small repertoire of Balanchine ballets, including *Serenade*, *Mozartiana*, and *Transcendence*, a fantasy, set to Franz Liszt's Transcendental Etudes, for which Kirstein wrote the libretto.

A few months later the Metropolitan Opera asked the American Ballet to become its resident dance company. Over the next three seasons, members of the American Ballet performed at the opera house in the dance interludes of various operas, in occasional "ballet evenings," such as the highly successful single-performance Stravinsky Festival in 1937, and in the one-act ballets Balanchine created to serve as curtain-raisers to the shorter operas in the Metropolitan's repertoire. Kirstein supplied the book for one of those ballets—*The Bat*, to the overture from Johann Strauss's *Die Fledermaus*. Citing artistic differences, the Metropolitan severed its relationship with the American Ballet in 1938.

Meanwhile, in the spring of 1936, Kirstein organized Ballet Caravan, an experimental group designed to provide employment and the opportunity of creative expression to young American dancers, choreographers, scenic designers, and composers. Intent on making the troupe's repertoire "more 'Buckeye' and less Russian," as he put it, Kirstein, who resigned from the board of the American Ballet in May 1937 to devote himself to his new enterprise, commissioned works based on specifically American subjects. The ballets presented by the company during its cross-country tours of the United States between 1936 and 1940 were created by its own dancers, chiefly Lew Christensen, Eugene Loring, and William Dollar, to original scores by such composers as Paul Bowles, Virgil Thomson, and Aaron Copland. Kirstein himself devised the librettos for *Harlequin for President*, *Pocahontas*, *Yankee Clipper*, *Filling Station*, *City Portrait*, and, most important, Loring's masterwork, *Billy the Kid*, which is widely regarded as the finest ballet on an American theme. At the invitation of his friend Nelson A. Rockefeller, who was then coordinator of inter-American affairs for the United States Department of State, in the spring of 1941 Kirstein merged Ballet Caravan with the remnants of the American Ballet for a goodwill tour of South America. Among the new pieces created for the tour were *Juke Box* and *Time Table*, both with librettos by Kirstein. On its return to the United States in October 1941, the company disbanded.

In 1940 Kirstein purchased the shares in the School of American Ballet held by Vladimir Dimitriev, with whose financial policies he had disagreed, and incorporated the school as a nonprofit educational institution. Shortly after that, he became its president and director, posts he held until his retirement in November 1989. Under Kirstein's inspired leadership, the school flourished, growing over the years to its present size of about 500 students. The pupils, most of whom are on scholarships, learn standard Russian technique modified by Danish, Soviet, and American styles. Those who survive years of rigorous training under such demanding instructors as Alexandra Danilova, Suki Schorer, Andrei Kramarevsky, and Stanley Williams graduate to professional ballet companies, especially the New York City Ballet, which draws about 90 percent of its dancers from the school. "They learn to dance," Kirstein explained to Peter J. Rosenwald in an interview for *Horizon* (May 1980). "It is a small thing and very limited. . . . Essentially what the school does is to teach kids how to learn, as preparation for the New York City Ballet or some other company."

In countless interviews over the years, Kirstein has repeatedly referred to the School of American Ballet as "the West Point of the dance" and has reaffirmed its commitment to turning out professional dancers the way the military academy turns out professional soldiers. "Rule one here is there's no justice," he told reporters. "Rule two is no complaints. Rule three is shut up." Beneath this gruff exterior Kirstein harbors genuine affection for and sympathy with the students. He often watches them take class, and he has been known to invite homesick youngsters to his house for dinner. The only challenge to Kirstein's authority in his forty-nine-year tenure as director of the school came in May 1985, when several board members, led by Anne Bass, a major financial contributor, questioned his personnel policies. After receiving an unsolicited letter of support signed by the school's entire faculty, the board gave Kirstein's administration a public vote of confidence.

Kirstein spent the years between 1943 and 1946 serving in the United States Army. At the war's end, as a member of the Third Army's special arts, monuments, and archives section in Europe, he helped identify and recover hundreds of works of art stolen by German government leaders. Following his military discharge, Kirstein returned to New York and joined forces with Balanchine to form the Ballet Society, a nonprofit membership organization for the encouragement of the lyric theatre by the production of new works. With Balanchine as artistic director and Kirstein as secretary, the Ballet Society offered its subscribers a smorgasbord of fare, ranging from chamber operas, such as Gian Carlo Menotti's *The Medium* and *The Telephone*, to lecture-demonstrations to classic films, but its primary focus was dance. Among the ballets given their world premieres by the Ballet Society's performing arm, which comprised students and graduates of the School of American Ballet, were Merce Cunningham's *The Seasons*, Balanchine's *The Four Temperaments* and *Orpheus*, with commissioned scores by Paul Hindemith and Igor Stravinsky, respectively, and John Taras's *The Minotaur*, for which Kirstein and Joan Junyer wrote the book.

After seeing a performance by the troupe at the New York City Center of Music and Drama, Morton Baum, the chairman of the center's finance committee, arranged for the Ballet Society to become a production branch of the center. Renamed the New York City Ballet, the company opened at the City Center on October 11, 1948 with a program of *Concerto barocco*, *Orpheus*, and *Symphony in C*. During its first season, which came on the heels of the Ballet Russe de Monte Carlo's triumph at the Metropolitan Opera House, City Ballet managed to fill only half the seats in the cavernous City Center, but within a few years the company was drawing sizable audiences, as balletomanes rushed to see the newest works by Balanchine, Frederick Ashton, Antony Tudor, and Jerome Robbins, the company's new associate artistic director.

In October 1952 Lincoln Kirstein was unanimously elected to the newly created post of managing director of City Center. Charged with coordinating the activities of the center's dance, drama, and opera units, he set out to invigorate the repertoires of all three companies with contemporary works. With the aid of a Rockefeller Foundation grant and substantial sums of his own money, Kirstein commissioned new pieces by Copland, Stravinsky, and Menotti, among others. He also mounted productions of little-known plays by Chekhov, Bartók's one-act opera *Bluebeard's Castle* and his controversial ballet *The Miraculous Mandarin*, and Gottfried von Einem's *The Trial*. Citing differences with the board of directors on fundamental policy, Kirstein resigned in January 1955.

For a time Kirstein gave much of his attention to the American Shakespeare Festival and Academy in Stratford, Connecticut. One of the founders of and a major donor to the festival, he was also involved with the physical design of some of the productions, including, in 1955, the festival's inaugural offering, a staging of *Julius Caesar* set in the Italian Renaissance. Kirstein has since dismissed his efforts in behalf of the American Shakespeare Festival as a "waste of time" because, as he told W. McNeil Lowry, "there's no training for classical actors in America and no desire for it." Kirstein also played a major role in the establishment of the American National Theatre and Academy, whose prime objective is the furthering of the best in theatre, both professional and nonprofessional.

As the New York City Ballet grew in size and popularity, so, too, did Kirstein's responsibilities as the company's general director. In the early 1960s he oversaw City Ballet's move to the Lincoln Center for the Performing Arts and closely collaborated with the architect Philip Johnson on the plans for its new home, the New York State Theater, which was designed especially for dance. Perhaps more important, he wrested control of the theatre from Lincoln Center, thus insuring the continuation of the adventurous programming and moderate ticket prices he had instituted at City Center. A tireless fund-raiser, he sealed the future of the company and the School of American Ballet in 1963, when he engineered a multimillion-dollar grant from the Ford Foundation that, in his words, made it "possible for us to plan our activities longer than three months ahead."

When asked by interviewers to describe his duties, Kirstein invariably replied that he simply implemented Balanchine's wishes. "My pleasure," Kirstein has said, "has been to make it possible for him to do what he wants." Balanchine himself once observed, as quoted in *Newsweek* (June 14, 1982), "Lincoln gets people interested. He finds money. He's a wonderful persuader. And he has wonderful ideas, what we should do, how we should look onstage. . . . Everything, right down to building the theatre, was Lincoln. . . . If he didn't exist we wouldn't have anything." Although Kirstein's relationship with Peter Martins and Jerome Robbins, the joint ballet masters in chief since Balanchine's death in 1983, is not as close, he has been among Martins's most vocal supporters.

Kirstein is an unusually prolific author. A "first bibliography" of his works compiled by the Yale University Library in 1978 lists 473 titles, including the episodic, semiautobiographical novel *Flesh Is Heir; An Historical Romance* (1932), the play *White House Happening* (1967), about the assassination of President Abraham Lincoln, and several volumes of poetry, most notably *Rhymes of a Pfc* (1964), which W. H. Auden described as "the most convincing, moving, and impressive book" about World War II that he had read, as well as books and articles about dance, art, architecture, photography, film, music, and literature. During the 1930s and 1940s, he wrote a number of exhibition catalogues for the Museum of Modern Art, and he has continued to comment on contemporary art, most frequently for the *New Republic*. In the opinion of the veteran art critic Hilton Kramer, Kirstein's catalogue texts on the photographers Walker Evans, Henri Cartier-Bresson, and W. Eugene Smith have remained classics in the field, and his biography *Elie Nadelman* (1973), which Kramer hailed in the *New York Times Book Review* (November 11, 1973) as "a masterpiece of modern criticism," restored the sculptor to his "rightful place as one of the major artists of his time."

Among Kirstein's books about dance are *The Classic Ballet; Basic Technique and Terminology* (1952), written with the dancer and teacher Muriel Stuart; *Movement and Metaphor* (1970), in which he traced, through fifty seminal ballets from the sixteenth century to the present, the development of theatrical dancing; *The New York City Ballet* (1973), a lavish, coffee-table history of the company; and *Nijinsky Dancing* (1975), an illuminating analysis of the protean performer and choreographer that was nominated for a National Book Award. Kirstein's inestimable contribution to dance scholarship also includes the short-lived but influential periodical *Dance Index*, which he founded and edited in the 1940s, and a major gift in 1961 of memorabilia, including prints, books, rare clippings, and films, to the Dance Collection of the New York Public Library at Lincoln Center.

A massively built man with a military bearing, Lincoln Kirstein stands six feet three inches tall and has piercing eyes, jutting features, and short-cropped hair. To save time in the mornings, he always dresses in a black suit, white shirt, black tie, and black socks. By his own account "not a very kindly, generous character," he has a reputation for being crotchety and capricious, given to sudden, thunderous rages. Perhaps his most outstanding characteristic is his omnivorous curiosity. For example, he recently became involved in the project to film the story of Robert Gould Shaw, the martyred commander of black troops in the Civil War. Kirstein's book *Lay This Laurel* (1973), about Augustus Saint-Gaudens's memorial to Shaw, was the inspiration for the screenplay of the Academy Award-winning 1989 film *Glory*.

Kirstein married the painter Fidelma Cadmus on April 7, 1941. His home, a nineteenth-century carriage house near Gramercy Park in New York City, is filled with books, photographs, paintings, and other works of art, and with what Kirstein, an ailurophile, calls "one of the world's largest collections of cattery." He also collects Japanese prints and African tribal masks, which he considers to be prime examples of the "digital mastery" he so admires. He recently published an anecdotal catalogue of his treasures entitled *Quarry; A Collection in Lieu of Memoirs* (1987). Kirstein is the recipient of dozens of honors and awards, including the 1953 Capezio Dance Award, the Benjamin Franklin Medal, given to him by the Royal Society of Arts in 1981 for his efforts in forwarding the cause of Anglo-American understanding, the National Medal of Arts in 1985, and the Handel Medallion, awarded to him by the City of New York on his eightieth birthday.

References: Harvard p50+ N-D '81 pors; Horizon 23:38+ My '80 pors; N Y Times p36 Mr 30 '66 por, p48 Je 17 '71 por, II p1+ My 8 '77; N Y Times Mag p24+ Je 20 '82 pors; New Yorker 62:44+ D 15 '86, 62:37+ D 22 '86; Newsweek 99:100+ Je 14 '82 por; International Who's Who, 1990-91; Who's Who, 1990; Who's Who in America, 1988-89

Bruce Gilbert/© 1988 New York Newsday

Koons, Jeff

1955- Artist. Address: c/o Sonnabend Gallery, 420 W. Broadway, New York, N.Y. 10012

An artist who is hailed by some as one of the most talented of his generation, Jeff Koons is also one of the most controversial. He has attracted media attention not only because of his work, which is heavily influenced by the pop art of the 1960s, but also because of his contention that, to remain competitive, the art "industry" must adopt the manipulative techniques usually associated with business enterprise. Koons first attracted attention in the early 1980s for his sculptures of consumer products that, according to his defenders, contain profound messages about contemporary society. Within a few years, his brightly colored reproductions of kitschy gift-shop items and other consumer products became part of some of the most important collections of contemporary art in the world, and his financial success was unsurpassed by that of his peers. Although the extent to which his flamboyant advertising campaigns and other sales techniques contribute to his success remains debatable, it seems likely that, as Peter Carlsen wrote in *Contemporanea* (September-October 1988), "when the time comes to look back on the frenzied transmutations of art and culture and their relationship to commerce in the 1980s, the key artist to analyze will be Jeff Koons."

The son of a furniture-store owner, Jeff Koons was born in York, Pennsylvania in 1955. At the age of seven, he began art lessons, and his work gained local exposure soon after that, when his proud father displayed Jeff's juvenilia in his store. In 1972 Koons enrolled at the Maryland Institute of Art, in Baltimore, where he became fascinated with folk art, Byzantine painting, and the relationship between art and psychology. Before obtaining his B.F.A. degree from the Maryland Institute of Art in 1976, Koons spent his senior year at the Art Institute of Chicago as a visiting student. There, he came under the influence of the artist Ed Paschke, whom he has credited with being a major influence on his growth as an artist. "Ed was into transvestites and freak bars, midget bars and sleazy strip clubs," Koons recalled for Jeanne Siegel in an interview for *Arts* magazine (October 1986). "Seeing him pick up his source material from the street was very helpful for my own development, because that's where I get my information too."

Bored in Chicago and convinced that life in New York City would prove more stimulating, Koons hitchhiked east in late 1976. In New York he found a job as a membership representative at the Museum of Modern Art, where he soon exhibited his flair for sales and promotion. As he recalled to Peter Carlsen, "I was their senior representative. People loved me because I doubled their membership rolls." Enhancing his sales techniques was his outlandish attire, which often included a sponge tie and a sequined jacket in his attempt to be "outrageous but not offensive." Meanwhile, he was experimenting with combinations of store-bought objects. For example, he set brightly colored plastic inflatable flowers on mirrors (as in his 1978 *Inflatable Flowers*) or Plexiglas and laid them on the floor in rows, or singly on bookshelves. He also experimented with plastic shopping bags, filling them with metal objects, such as coat hangers, or garishly colored plastic pillows.

Dissatisfied with his loud, kitschy forms, Koons next began to create sculptures that he affixed to the wall, consisting of such mundane household objects as tea kettles, toasters, and vacuum cleaners that he had attached to tubes of clear plastic containing fluorescent lights. Still, in his opinion, those constructions were not art, but merely "part of [his] history of working with objects." A breakthrough occurred in 1980, when he placed a Hoover vacuum cleaner in a clear, plastic box, the base of which contained a tray of fluorescent lights. "Once I encased it," Koons explained to Jeanne Siegel, "that's when I think it really happened for me, I was starting to make art." Drawn to the "newness" that his sculpture embodied, for he used brand-new vacuum cleaners purchased directly from the store shelf, he then created more elaborate forms by stacking one vacuum cleaner unit on top of another, or by placing two of them side by side.

Koons eventually discovered that his work at the Museum of Modern Art could not support his increasingly expensive career as an artist. Aware of his ability to sell and lured by Wall Street's brokerage business and its high earning potential, he became a commodities broker in 1980. Dealing in gold, silver, and cotton futures for the next five years, Koons became captivated with making money, viewing it as an "art form," and with big business in general. A fellow artist, Andy Moses, who worked with Koons on Wall Street, told Meg Cox of the *Wall Street Journal* (February 13, 1989) that "Jeff loved everything about Wall Street. He was a gambler with a passion for making money. He was an incredible salesman."

Meanwhile, Koons continued to make his vacuum cleaner sculptures, collectively known as "The New" series, throughout the early 1980s. In 1981 several of his creations, including his first *Doubledecker*, were shown at a group exhibition at the Annina Nosei Gallery in Manhattan, where they sold for between $3,000 and $4,000. While critics generally found the works' simple, minimalist-like form and aesthetic purity pleasing to the eye, the artist himself was more interested in the existential issues that they raised. As he explained to Jeanne Siegel, "The New" "drives it home that it would be desirable to just basically live in a realm above the body—to exist on a more mental plane. The more removed these objects become from the body, from an organic existence, the more they are on an abstract plane—in a sense immortal. These are unachievable states. The state of being "new" is unachievable; the individual can't be, while the machine can."

Nevertheless, Jeff Koons next applied the concept of "The New" to the individual. A group exhibition held in 1982 at the Artists Space in New York featured *The New Jeff Koons*, a photo of the artist at the age of five, with crayons and a coloring book, that had been enlarged and mounted on a 31´´ x 41´´ x 7´´ duratran lightbox. According to Koons, the work suggested that the state of childhood, like that of being new, was an ideal state and "unachievable," in the sense that once one is able to reflect upon it, one is no longer able to return to it.

In the following year, at group exhibitions held at the John Weber Gallery in New York and at LACE in Los Angeles, Koons's vacuum cleaner sculptures were accompanied by cigarette and automobile advertisements, such as *New Merit Ultra Lite 100s*, mounted on duratran lightboxes and hung on the wall. The appearance of the ads led some art critics to observe that "The New" was a criticism of modern society's infatuation with consumer products and also, possibly, of the art world's obsession with the latest and trendiest innovations. As Alan Jones noted in a profile for *Arts* magazine (November 1983), "Jeff Koons seeks to expose the appearance of things already present in our lives in order to see in the imagination the appearance of what is missing."

Koons's detractors have made much of the fact that he does not actually "create" his sculptures; they come to him ready-made. Throughout his entire career he has insisted on maintaining the "integrity" of his objects as a matter of principle. As he told Jeanne Siegel, his art lies not in creating something new but in discovering objects that "transform and present themselves with . . . pertinent psychological, artistic information." Later, when Koons began to reproduce objects from the real world in metal and other substances, he departed only slightly from that fundamental belief. "Even though I may transform it, . . . I'm not putting a physical mark on it," he told Siegel. "I am transforming it in a visually unaltered state—every step of the way I've done everything not to cause any damage physically or even psychologically to the object."

Koons's next series, "Equilibrium," was shown for the first time in the spring of 1985 at the International with Monument, a little-known gallery in Manhattan's East Village. His first one-man show, "Equilibrium" featured Spaulding basketballs suspended in glass tanks that were half-filled (as in *Three Ball 50/50 Tank*) or completely filled (as in *One Ball Total Equilibrium Tank*) with a saltwater solution. The tanks were accompanied by posters of black basketball stars advertising Nike shoes and by three flotation devices that had been meticulously cast in bronze at a foundry. Critics felt that the tanks, with their "eerie loveliness," as one reviewer expressed it, reflected Koons's affinity with minimalistlike forms, just as the Plexiglas containers of "The New" had done. Although they found it difficult to define or categorize his art, some also noted its similarity to the pop art of the 1960s, which often consisted of objects and images appropriated from the real world, and to conceptual art, the proponents of which considered underlying meaning to be of the utmost importance. As a result, Koons's work, starting in the mid-1980s, was variously labeled neopop, neominimalist, neoconceptualist, and neo geo, among other terms.

Roberta Smith, a freelance art critic who has closely followed Koons's career since the early 1980s, offered one of the more thoughtful interpretations of "Equilibrium" in her profile of Koons that appeared in the May 1988 issue of *Art in America*. According to her, the basketballs, through "their resemblance to innocent unborn beings suspended in amniotic fluid, seemed to symbolize natural equilibrium and new, untried life." The implication that equilibrium was an "unachievable" state was underlined by the posters and bronze sculpture. Although the athletes in the posters, in her view, "testified to successfully lived lives" or "equilibrium regained," they were also, like the Nike shoes they advertised, "products themselves, mere media flunkies." Likewise, the flotation devices, originally toys of the rich, had been transformed into instruments of death by being cast in bronze. Thus, the series seemed to be an attempt to expose how advertising manipulates the consumer into striving to attain its own illusory vision of success.

Not surprisingly, given his business acumen, Koons began to develop contacts among dealers, agents, and collectors, and occasionally, in order to place his art with an influential collector, he would take a financial loss on a sale. As he explained to Meg Cox, "It's very important to place them. It's like a company choosing a franchisee: you want one on a busy corner, not in the middle of nowhere." Such rhetoric led many in the art world to wonder if Koons was genuinely interested in making a significant contribution to the history of art, or merely obsessed with attaining commercial success. That debate aside, it was nonetheless becoming clear that, as Roberta Smith noted, Koons's career was unfolding like "a series of carefully orchestrated advertising campaigns, each with its own name, themes, and formal qualities."

Koons's second one-man show, "Luxury and Degradation," opened in the fall of 1986 at the International with Monument gallery. The exhibition consisted of stainless-steel copies of consumer products associated with liquor consumption, including *Baccarat Crystal Set* and a seven-car *Jim Beam Train* that contained liquor decanters like the porcelain train after which it was modeled. The sculptures were accompanied by oil-ink-on-canvas machine-made "paintings" of liquor advertisements, such as *Find a Quiet Table*, that advertised Frangelico liqueur. Although "Luxury and Degradation," like "Equilibrium," seemed to depict how advertising creates and then exploits the consumer's desires, critics generally detected an additional message in the sculptures. According to Roberta Smith, the objects, when removed from the context of the home or department store and placed in the gallery, seemed to expose the individual's drive to "acquire the look, accouterments, and habits of luxury." Unlike Roberta Smith, other critics were overwhelmed by the despair that the sculptures communicated. As Michael Brenson observed in the *New York Times* (October 10, 1986), "The objects that are appropriated are intended to produce desire, but Koons's work is chilling. The appropriated objects are about sentiment, but this is a show without any sentiment at all."

"Luxury and Degradation" proved to be a turning point in Koons's career. It not only was a financial success, but it also attracted the attention of the British advertising tycoon Charles Saatchi, one of the world's most influential and pacesetting collectors of contemporary art. Both Saatchi and the collector Robert Mnuchin purchased Koons's *Jim Beam Train* for an estimated $75,000 each. (Koons often has his works manufactured in duplicate, in order to meet "demand.") In early 1986 his work also piqued the interest of Ileana Sonnabend, the world-renowned art dealer who developed the careers of such artists as Jasper Johns and Robert Rauschenberg. Koons and three of his longtime friends and fellow neo geo artists—Peter Halley, Ashley Bickerton, and Meyer Vaisman—had been eager to show with Sonnabend and eventually persuaded her to open a group show of their work in the fall of 1986. Entitled "Statuary," Koons's contribution to the Sonnabend show propelled him to international fame.

"Statuary" consisted of a series of stainless-steel reproductions of objects that Jeff Koons had appropriated from popular culture. For example, the 41″ x 19″ x 12″ *Rabbit* was in fact a glistening copy of an inflatable toy bunny, and *French Coach Couple* was a replica of an early twentieth-century lamp base. In general, critics agreed that "Statuary"'s kitschy figures revealed the intense emotion and attachment that humans have for objects that are devoid of aesthetic value. Beyond that agreement, however, the figures set off one of the most heated debates of the late 1980s within the New York art world. While Koons's admirers found his apparent endorsement of the baser aspects of human nature supremely comforting—Roberta Smith wrote that "Statuary" "both reveals and dignifies a broad spectrum of human weaknesses"—his detractors found it grounds for despair. Adam Gopnik wrote in the *New Yorker* (May 23, 1988) that Koons's "polished objects suggest no emotions except a cool, cybernetic detachment, and his rabbit has become the icon of the new avant-garde—a strange ideal of the self, armored against feeling. In fact, despair about the world we live in and about the possibility of making art in it is evident in almost every work."

Nonetheless, the exhibition turned out to be a major success for Koons. Charles Saatchi added to his collection Koons's *Rabbit* and *Flowers*, and neo geo art, of which Koons was now considered to be the leading exponent, received greater exposure and endorsement when Saatchi exhibited his collection of it at his show "NY Art Now" from the fall of 1987 until the spring of 1988. The importance of Koons's work was further underscored when *Rabbit* and *Two Ball 50/50 Tank* were included in the 1987 Whitney Biennial and when the Museum of Contemporary Art in Chicago mounted Koons's first one-man museum retrospective. After "Statuary," examples of his work were included at dozens of group shows throughout the United States and Europe.

As his reputation soared in 1987 and 1988, Jeff Koons traveled throughout Europe, visiting its museums and palaces in search of objects that he could include in his next major show, scheduled for the fall of 1988. He was especially drawn to baroque and rococo art and to porcelain figures in general. Once he decided which objects were to be reproduced, he supervised their manufacture by Italian and German craftsmen, and he developed the show's advertising campaign. Although contemporary artists typically advertise examples of their work in art magazines before important exhibitions, Koons decided to advertise himself in four magazines, each of which contained a different full-page ad. In the most controversial one, Koons, with his hair styled by David Bowie's hairdresser to resemble the celebrity's, sat on top of a pony and was flanked by two shapely young women wearing skimpy bikinis. In another, he was photographed with a pig and piglet. In response to the harsh criticism he received because of the ads, the artist declared: "I believe that artists should use all the tools available to them today, all those that the so-called real world—advertising, the record and movie industry—has made available to them. These are our competitors. If the art world doesn't employ all the seductive means at our disposal, it will be devoured by advertising and the record industry."

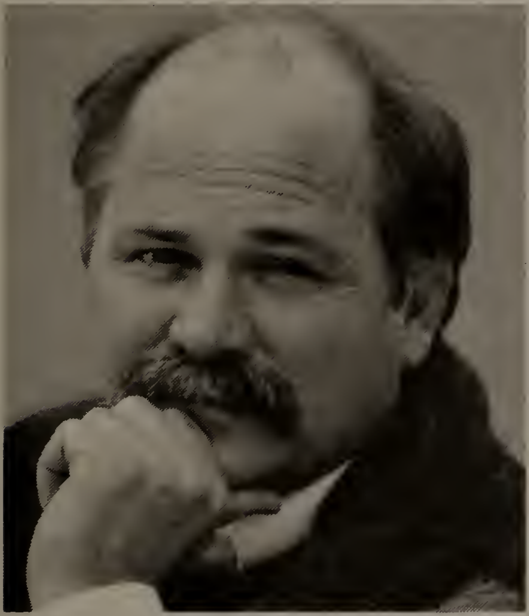
The product of nearly two years of work, Koons's eighteen polychromed wood and porcelain figures, manufactured this time in triplicate, were exhibited in the fall of 1988 at one-man shows held simultaneously at the Sonnabend Gallery, the Donald Young Gallery in Chicago, and the Galerie Max Hetzler in Cologne, Germany. The highlights of the show included a larger-than-life-size sculpture of Michael Jackson, *Michael Jackson and Bubbles*, in white and gold porcelain; a half-nude, buxom blond embracing the Pink Panther, the cartoon character, called *Pink Panther*; the bust of a dead woman clothed in fishnet and attended by a pig and a penguin, *Fait d'hiver*; and *Amore*, a bear-like doll holding an "I love you" button.

The reaction of the critics who turned out in full force for Koons's show ranged predictably from unabashed outrage to thoughtful consideration. Hilton Kramer, the conservative art critic of the *New York Observer* (December 19, 1988), for example, found that Koons's show was "rotten" and "a desecration of art" and that his figures carried the "love of kitsch to a new level of atrocious taste." Of those critics who did not condemn the show outright, some felt that the work expressed a profound contempt for the values held by popular culture. Others, perhaps influenced by Koons's own views, observed that the art suggested an acceptance, if not a celebration, of popular culture. Michael Brenson of the *New York Times* (December 2, 1988), for example, noted that Koons's "work provides his fans and collectors with a wonderful affirmation that the infatuation with the moment, the lust to acquire, and the belief in the irrelevance of the past are just fine." Indeed, as Koons explained to Daniel Pinchbeck of *Splash* (April 1989), "What this work tries to do is to remove that guilt and shame, to let the bourgeois know that, okay, this is alright, if you respond to dislocated imagery and banality, that's fine." Despite the decidedly mixed critical reaction, Koons realized nearly $7 million from the three sold-out shows, and a number of the figures have been included in dozens of group exhibitions throughout the United States and Europe, including the 1989 Whitney Biennial.

Fiercely competitive and extraordinarily self-confident, Jeff Koons hopes to be, he has said, "as big an art star as possible." He is also a perfectionist who typically works twelve-hour days and who enjoys reading popular magazines and newspapers, "things that are of the moment," he has said, in order to keep abreast of trends in contemporary culture. To take refuge from the constant pressures of his work, he makes his home in a modestly furnished apartment in the financial district of Manhattan that he shares with his girlfriend, Lizz

Lambert, a graphic designer. His professional goal is "to make art as powerful a thing as it can be."

References: Art in America 76:148+ My '88; Arts 58:11 N '83; Chicago Tribune II p16+ Jl 31 '88; Flash Art p66+ D '86–Ja '87 por, p71+ F–Mr '87 por; N Y Newsday II p4+ D 1 '88 por; People 31:127+ My 8 '89 por; Town & Country p259+ S '81



Kovic, Ron

July 4, 1946– Writer; peace activist. Address: c/o Pocket Books, Simon & Schuster Bldg., 1230 Ave. of the Americas, New York, N.Y. 10020

For the past twenty years, the Vietnam veteran and antiwar activist Ron Kovic has been waging war on several fronts: against public indifference to the plight of wounded veterans and their neglect by the government that sent them into battle; against an interventionist foreign policy of military adventures that continues to value geopolitical considerations more highly than the lives of individuals; against the danger that Americans may be condemned to repeat what they prefer to forget, to paraphrase Santayana's obiter dictum on the nature of history; and, finally, against the profound sense of despair and disillusionment attendant upon his own paraplegia, with which he has lived since January 20, 1968, when, after refusing to retreat during a firefight in Vietnam, he was shot through the shoulder with a thirty-caliber slug that shattered his spinal cord and left him paralyzed from the midchest down.

When Kovic was wounded, he was a gung-ho twenty-one-year-old marine sergeant on his second tour of duty whose patriotism had been instilled by his mother's anticommunist rhetoric, the heroics on film of John Wayne and Audie Murphy, and an all-encompassing optimism common to millions of Americans of his generation who had never lost a war. By January 1968, 20,000 Americans had died in Vietnam and 50,000 had been wounded severely enough to warrant hospitalization; the military draft that month called for 33,000 more men to be sent to the war, which was costing at that point $33 billion a year. Recuperating in what he has described as a filthy, rat-infested Veterans Administration hospital in the Bronx, New York, Kovic still told people that he believed in the war, but he was beginning to ask questions silently, as he related in his autobiography, *Born on the Fourth of July* (1976): "It never makes any sense to us how the government can keep asking for money for weapons and leave us lying in our own filth." It took the killing of four students during an antiwar demonstration at Kent State University in Ohio in the spring of 1970 to galvanize his anger at the government. For the following two decades, he alternated between intense periods of speaking out—against the war, the draft, United States involvement in Central America, and nuclear war—and severe bouts with depression, long periods of isolation and loneliness, and spurts of writing, including collaboration with Oliver Stone on the screenplay for the Academy Award-winning movie *Born on the Fourth of July* (1989), which was adapted from his autobiography.

The extent of Kovic's influence has increased exponentially with the success of the movie based on his life, which far exceeds the highlights of his career as an activist: his disruption of President Richard Nixon's acceptance speech at the 1972 Republican National Convention in Miami, Florida and his own speech at the 1976 Democratic National Convention in New York City. As Kovic told Jon Kalish in an interview for *New York Newsday* (December 17, 1989), the experience of making the movie and gauging its effectiveness has been cathartic: "For a long time I was very angry. I was very bitter. The anger and the bitterness has left me. I feel very thankful to be alive, to be Ron Kovic. I never thought I would say this, but I believe that my wound has become a blessing in disguise. It's enabled me to reach millions of people with a message of peace and a message of hope."

Ron Kovic was born into a working-class Roman Catholic family in Ladysmith, Wisconsin on the Fourth of July, 1946. "Every birthday after that," he wrote in his autobiography, "was something the whole country celebrated. It was a proud day to be born on." The eldest of six children, Kovic moved with his family to Massapequa, Long Island, New York around 1951 or 1952. His father was a checker at the local A&P grocery store. Not interested in school, which he called "a frightening experience," Kovic spent as much time as he could outdoors, playing war games or baseball. In high school he joined the wrestling team and, as a pole-vaulter, the track team. "I was a natural athlete," he recalled in his book, "and there wasn't much of anything I wasn't able to do with my body back then. I was proud and confident and there was always a tremendous energetic bounce in the way I moved. I knew what it was to walk and run and I loved it." He even made the tryouts for the New York Yankees, but he never actually auditioned for the team, having become interested in other things.

"I just wanted to be a great athlete and a good Catholic and maybe even a priest someday or a major leaguer," Kovic wrote in his book. "I wanted to be a hero." His first job after his graduation from high school in 1964 was at a supermarket in Levittown, Long Island, which was far closer to the life his father led than to any of his dreams. "I didn't want to be like my dad," he wrote, "coming home from the A&P every night. He was a strong man, a good man, but it made him so tired, it took all the energy out of him. I didn't want to be like that, working in that stinking A&P, six days a week, twelve hours a day. I wanted to be somebody. I wanted to make something out of my life." Having been tremendously impressed by the marine recruiters who spoke to his senior class, Kovic joined up at the recruiting station next to the supermarket in September 1964, when the American presence in Vietnam began to intensify.

In Vietnam Kovic had two pivotal experiences that, in his words, irrevocably sundered "all the hopes about being the best marine, winning all those medals." In the confusion of a retreat, he accidentally fatally shot one of his own men, a nineteen-year-old corporal who had been running toward him. He tried to confess to a superior officer that he thought he might have killed the corporal, but the officer pretended not to believe him and made him scout leader, giving him "a second crack at becoming a hero."

Out on patrol one night not long afterward, Kovic and others came upon a hut in which they thought they saw rifles. But before an order to fire was given (if given, it did not, apparently, come from the lieutenant leading the men), the soldiers began shooting, "emptying everything they had into the hut." Kovic was designated to accompany another man to obtain a body count. Their flashlights illuminated not enemy dead, but a group of children and an old man, as Kovic described in his book: "The floor of the small hut was covered with them, screaming and thrashing their arms back and forth, lying in pools of blood, crying wildly, screaming again and again. They were shot in the face, in the chest, in the legs, moaning and crying." There were no rifles, as it turned out. When the other men caught up to the hut and witnessed the results of their shooting, many of them sat down in the rain and cried, oblivious to the orders of their lieutenant, who shouted, according to Kovic, "You're men, not babies. It's a mistake. It wasn't your fault. They got in the way."

Besieged by conflicting emotions—the need to reconcile his enduring desire to be a hero with the horror at what he had done; his guilt feelings that remained unacknowledged by superior officers who apologized for or rationalized his actions—Kovic began to want to go home. When an exploded booby trap proved to be the ticket out for an acquaintance, Kovic thought he had found a solution to his dilemma. "I started looking for booby traps to step on," he recalled in his book, "taking all sorts of crazy chances, trying to forget about the rain and the cold and the dead children and the corporal. I would go off alone sometimes on patrol looking for the traps, hoping I'd get blown up enough to be sent home, but not enough to get killed." When his heel was blown off just minutes before his spine was hit, he "felt good inside," as he recalled in his book. "Finally the war was with me and I had been shot by the enemy. I was getting out of the war and I was going to be a hero." But then came the next bullet: "I felt that everything from my chest down was completely gone. I waited to die. . . . I was frightened to death. I didn't think about praying, all I could feel was cheated. All I could feel was the worthlessness of dying right here in this place at this moment for nothing."

After being treated for his wounds in a hospital in Da Nang, Kovic was sent to St. Alban's Naval Hospital in Queens, then to a Veterans Administration hospital in the Bronx. In addition to a citation and medal for conspicuous service to the state of New York, he was awarded a Purple Heart and a Bronze Star for trying to help another wounded marine "with complete disregard for his own safety." But he did not feel like a hero, nor was he treated like one during a Memorial Day parade in which he and another wounded veteran were driven through the streets of their hometown. No one waved or cheered; instead, the crowd merely stared. Describing the experience in the third person, Kovic wrote: "He tried to block out what he was feeling by smiling and waving to the people around him, making jokes about the [wheel]chair to ease the tension, but it was very difficult being there at all and the more he felt stared at and gawked at like some strange object in a museum, the more difficult it became and the more he wanted to get the hell out of there."

In the summer of 1969, Kovic took a trip away from home for the first time since returning from the war. He went to the Village of the Sun in Las Fuentes, Mexico, a place "where people like himself were cared for," in his description, complete with houses of prostitution "where the whores were very understanding." The first one he tried to sleep with, however, cried and left the room. After that disheartening episode, he tried a different brothel each night until the experience was altered irrevocably by his witnessing a fellow veteran hit a prostitute, shouting a stream of epithets that expressed what Kovic had been feeling all along: anger at being laughed at for being unable to perform sexually.

Returning to New York, Kovic got an apartment in Hempstead and, in the fall of 1969, registered at the nearby university. During the second week of classes, he broke his leg while exercising and had to spend six months in the Bronx Veterans Administration hospital, where the conditions approximated those of a concentration camp or a prison, according to his description. Understaffed, underequipped, crawling with rats, filthy and dehumanizing, the hospital crystallized his sense of outrage and facilitated his transformation from patriot to antiwar protestor. "I was in Vietnam," he recalled, "when I first heard about the thousands of people protesting the war in the streets of America. I didn't want to believe it at first. . . . How could they do this to us? . . . We swore they would pay, the hippies and draft-card burners. They would pay if we ever ran into them. But the hospital had changed all that. It was the end of whatever belief I'd still had in what I'd done in Vietnam. Now I wanted to know what I had lost my legs for, why I and the others had gone at all. But it was still very hard for me to think of speaking out against the war, to think of joining those I'd once called traitors."

During a weekend home from the hospital, Kovic saw the John Wayne movie *The Green Berets*. "It made me sick to my stomach," he told Robert Scheer in an interview for *Premiere* (February 1990). "When I left the theatre, I told a friend this is *not* the way it was. I had *been* there. That was the beginning of a slow process of awakening." Back from the hospital for good in the spring of 1970, he tried to resume his studies, but the pursuit of an education was rendered meaningless for him with the Kent State shootings that May. It was at a rally the following Saturday in Washington, D.C., to protest the United States invasion of Cambodia and to mourn the Kent State students that Kovic's "process of awakening" was completed. "The demonstration had stirred something in my mind," he explained in his book, "that would be there from now on. . . . There was a togetherness, just as there had been in Vietnam, but it was a togetherness of a different kind of people and for a much different reason. In the war we were killing and maiming people. In Washington on that Saturday afternoon in May we were trying to heal them and set them free."

Kovic gave his first speech that year at Levittown Memorial High School with his friend Bobby Muller, whom he had met in the hospital. "That was Ron's catharsis," Muller said, as quoted by Jon Kalish of *New York Newsday*. Muller, who later founded Vietnam Veterans of America, was an early member of Vietnam Veterans Against the War, a group that Kovic joined shortly after moving to Los Angeles in January 1971. Spending his days giving speeches, Kovic was deeply moved by Donald Sutherland's reading at a rally of Dalton Trumbo's World War I novel *Johnny Got His Gun*. As he attested in his book: "It was as if someone was speaking for everything I ever went through in the hospital. It was as if the book was speaking about me, my wound, and the hell it had been coming back and learning to live with it." In making speeches, Kovic reaffirmed his sense of purpose. "I think I honestly believed that if only I could speak out to enough people, I could stop the war myself."

Although he was unable to stop the war, he did succeed in stopping traffic on Wilshire Boulevard, in front of Richard Nixon's reelection-campaign headquarters, by wheeling his chair out in front of a truck during an antiwar protest. Arrested, kicked, and beaten, Kovic discovered that he had been betrayed by infiltrators in the movement—police officers posing as veterans. Wary of trusting even his closest friends, he stopped speaking out for a while, retreating into loneliness and depression and becoming "blind with hate." Knowing that the decision makers in Washington, D.C., would have liked nothing better than for him to disappear, he was intent on a comeback. Again writing in the third person, he recalled his motivation: "He had to rise up out of this deep dark prison. He had to come back. He knew the power he had; . . . the power to make people remember, to make them as angry as he was every day of his life, every moment of his existence."

The setting for Kovic's return to activism was the Republican National Convention in Miami on the night of Nixon's acceptance speech in August 1972. He caused such a scene by refusing to move to the back of the convention hall that he succeeded in attracting the attention of CBS News correspondent Roger Mudd, who gave him a two-minute interview on live television. "I'm a Vietnam veteran," Kovic said. "I gave America my all, and the leaders of this government threw me and the others away to rot in their VA hospitals. What's happening in Vietnam is a crime against humanity. . . . If you can't believe the veteran who fought the war and was wounded in the war, who can you believe?" Later in the evening he disrupted Nixon's speech by shouting, along with two other veterans, including Bobby Muller, "Stop the bombing, stop the war!" Someone spit in his face and called him a traitor before he and the others were evicted from the hall. The final event recorded in his autobiography (which ends with a flashback to the deaths of the corporal and the children in Vietnam), the convention action was a long-awaited triumph for Kovic: "All three of us sat holding on to each other shaking. We had done it. It had been the biggest moment of our lives, we had shouted down the president of the United States and disrupted his acceptance speech. What more was there left to do but go home?"

Kovic continued protesting throughout the 1970s: he led hunger strikes at the office of Senator Alan Cranston, demonstrated against the quality of medical care dispensed to veterans at the Wadsworth VA hospital in Los Angeles, and later protested the government's Central American policy, nuclear policy, and draft laws. It took him only two months to write his autobiography, which was published to great acclaim in the United States' bicentennial year. In an interview shortly after the publication of *Born on the Fourth of July*, Kovic described his feelings to Philip A. McCombs of the *Washington Post* (August 10, 1976): "It has been a long odyssey for me, a long journey through darkness. When I finished the book, I began to come out of eight years of incredible depression, nightmares, sickness, suicidal tendencies. I began to feel loving and existing for the first time since I came back from Vietnam. . . . My book is a miracle. It was written because I decided not to hate anymore. In writing it I became naked. . . . I felt I could be destroyed by anyone who picked it up and read it. I could be annihilated by those I hoped to change."

Instead, Kovic's book was highly praised. Walter Clemons of *Newsweek* (September 20, 1976) called it "an extraordinarily effective document," and C. B. D. Bryan, writing in the *New York Times Book Review* (August 15, 1976), deemed it to be "the most personal and honest testament published thus far by any young man who fought in the Vietnam War. . . . Whereas one is perfectly prepared to forgive him his occasional lapses into bitterness, self-pity, or excesses of rage, he retains the most extraordinary self-control throughout."

The fame generated by the book contributed to Kovic's being selected to second the vice-presidential nomination of Fritz Efaw, who advocated unconditional amnesty for draft resisters and deserters, at the Democratic National Convention in New York City in July 1976. "The delegates had been in a jocular mood, laughing, talking, tossing a ball overhead, ignoring the calls for order," Lee Ewing wrote in the *National Observer* (September 18, 1976). "But when Kovic spoke . . . the milling thousands in Madison Square Garden grew still and listened" as Kovic opened his address with the epigraph from his book: "I am the living death/the memorial day on wheels/I am your yankee doodle dandy/your john wayne come home/your fourth of july firecracker/exploding in the grave." Addressing the convention, he told McCombs, "was the biggest moment in my life, the vindication of all the years that the government had tried to shut me up, to spit in my face."

Before long, Kovic was contacted by his agent about making a movie based on his autobiography. But just four days before production was scheduled to begin, with Al Pacino playing Ron Kovic, the financing fell through, and the deal was scrapped in the summer of 1978. "I was brokenhearted," Kovic recalled in an interview with Ari L. Goldman for the *New York Times* (December 17, 1989). "I knew that a movie would really be able to reach people who would not pick up my book." Although his life provided the inspiration for the 1978 movie *Coming Home*, starring Jane Fonda and Jon Voight, on which Kovic was a consultant, it was partly the box-office failure of *Coming Home* that led to the reluctance of Hollywood studios to invest in what they called "another wheelchair movie." Equally devastated by the collapse of the movie deal was its screenwriter, Oliver Stone, who referred to Kovic as his hero in an interview with Jerry Parker for *New York Newsday* (September 2, 1979). "[Kovic] conveys so much energy," Stone said, "you forget he's in a wheelchair. He's Nietzsche's superman in the most positive sense. That film will be made. Ron Kovic will see that it is."

The nine years between 1978 and the resurrection of the movie project in 1987 were a very difficult period for Kovic, who spent much of his time "wandering and drifting." In the fall of 1983, he served as writer in residence at the State University of New York at Stonybrook, but he left the post prematurely, around Christmas. According to *Newsweek* (May 9, 1983), he completed in that year a 2,200-page unpublished novel that he had begun in 1976, a trilogy entitled "After the War: An American Elegy." The following year he published a novel, *Around the World in Eight Days*, a surrealistic tale of a Vietnam veteran who bets he can travel around the world without an aircraft in eight days. Although one critic wrote that Kovic "merely turns circles" in his novel, Gerald Nicosia applauded Kovic's effort in a review for the *Chicago Tribune* (March 31, 1985): "The tragedy Kovic envisions is . . . the alienation from reality that keeps men from communicating their needs and hopes to one another. . . . The book bespeaks a great faith that life can be made better if we only try to do something noble and inspiring. It is this tempered-by-fire, courageous optimism that makes Kovic's voice so astoundingly original." Despite such praise, the book sold poorly.

With the success of Oliver Stone's Academy Award-winning film *Platoon* in 1986, Hollywood was convinced that the moviegoing public was ready to see Kovic's story in the theatres. More important was Oliver Stone's commitment to the project; he called Kovic in 1987 with the news that the movie could finally be made. "It changed my life almost immediately," Kovic said of the news in his interview with Jon Kalish. "The next day when I woke up I felt wonderful. At the same time I wondered deep inside . . . what was going to happen. Were we going to go all the way this time and . . . get my story out to the American people?"

Production began in February 1987 and continued until August 1989. Making the movie was for Kovic a very traumatic but ultimately healing experience. "Working on the script with Oliver," he explained to Robert Seidenberg in an interview for *American Film* (January 1990), "was the first time that I began to understand that my sacrifice, my paralysis, the difficulties, the frustrations, the impossibilities of each and every day would now be for something very valuable, something that would help protect the young people of this country from having to go through what I went through." Although he was initially skeptical of Tom Cruise's obtaining the starring role, in part because the actor had made the promilitary moneymaker *Top Gun*, Kovic's doubts were alleviated by working with Cruise, whose performance in the film won high praise from movie critics. "All of a sudden, I realized I wasn't alone," Kovic told Robert Seidenberg. "Tom Cruise was agonizing over this part, and he didn't know if he could go on, either. All of a sudden, I realized that Cruise understood, that I had a brother, I had a friend." At the conclusion of shooting the picture, Kovic presented Cruise with his Bronze Star. "The film was ending," Kovic explained to Robert Scheer, "and I wanted [Cruise] to have something of me that I had been struggling to define and understand for twenty-one years. . . . I finally found the person who deserved this medal. . . . I gave Tom the medal because he took the romance and the glory out of war and he replaced it with the truth."

Released in December 1989, *Born on the Fourth of July* was a box-office hit and a critical success, winning four Golden Globe awards—for best drama, best director, best actor, and best screenplay—and two Oscars, for best director and best editing. Many critics found Stone's direction too intrusive, but most agreed that the film was a very powerful work. In his review for *Newsweek* (December 25, 1989), David Ansen called it "a primal scream of a movie. Fueled by rage, pain, self-pity, and political outrage, this long, relentless movie tries for a knockout in almost every scene. It's impossible not to be shaken by the onslaught and equally hard not to feel you're being manhandled by a cinematic bully." According to a writer for the Toronto *Globe and Mail* (December 22, 1989), "*Born on the Fourth of July* is one of the saddest artifacts imaginable, an odyssey in which a real life comes across as a dramatic invention, less lived than compiled." The reviewer added, however, that "this is one Vietnam movie that, on a grass-roots level, should teach high school students most of what they need to know about the era." Kovic would seem to want nothing more than to educate today's youth. As he reasoned in his interview with Robert Scheer, "Young kids can sit in the same theatres we sat in thirty years ago . . . and it's going to change the way they think about war. . . . I feel like I have turned a terrible tragedy into a triumph."

"The first thing you notice about Ron Kovic," according to Robert Seidenberg, "is not his wheelchair but his warmth and vitality. He's remarkably cheerful, not bitter and angry. . . . Kovic's a dynamic, intensely emotional conversationalist. . . . He enthusiastically gives his all, closing his eyes, searching deep, thinking hard, always speaking his mind." In early 1990 Kovic was approached by the Democratic Congressional Campaign Committee in the hope that he would agree to run for the Orange County, California seat against Congressman Robert K. Dornan, a conservative Republican known as "B-1 Bob" for his support of the B-1 bomber. After considering the idea, Kovic declined to run. At his home in Redondo Beach, he enjoys painting, gardening, and playing the piano. "It has been a tremendously difficult and painful life," he told Jon Kalish in December 1989, "but I have never felt stronger. There has never been more love in my heart. I have never had more hope for humanity and more hope for my own life than I do now. I wouldn't trade places with any other person at any other time."

References: Am Film 15:28+ Ja '90 por; N Y Newsday mag I p11+ S 2 '79 pors, II p5+ D 17 '89 por; N Y Times II p28 D 17 '89 por; Premiere 3:50+ F '90 pors; Toronto Globe and Mail A p13 D 22 '89

Krenz, Egon
(krents, ā´ gon)

Mar. 19, 1937- German politician. Address: Berlin, Federal Republic of Germany

Eighteen years of authoritarian rule by East Germany's Erich Honecker came to an ignominious end on October 18, 1989, when he was replaced by his protégé, Egon Krenz, as leader of the Communist party, head of state, and chairman of the National Defense Council. A loyal party apparatchik, Krenz faced the same popular pressure for reform that had led to the ouster of Honecker, who had been one of the Soviet bloc's most intransigent leaders. Throughout the latter half of 1989, mass emigration from the German Democratic Republic to the west continued unabated. Hundreds of thousands of East Germans staged weekly demonstrations in favor of democracy, civil rights, freedom of travel, and economic reforms, and membership in the Communist party plummeted from 2.4 million to 1.2 million as revelations of widespread corruption came to light. By promising to meet some, but not all, of the newly formed opposition's demands, Krenz managed to hold on to the reins of power for a tumultuous forty-six days.

During his brief tenure, Krenz opened all of East Germany's borders, including the infamous Berlin wall that had divided the city for twenty-eight years. But the whirlwind pace and unprecedented scope of the reforms demanded by his compatriots—party rank-and-filers and opposition leaders alike—precluded Krenz's belated attempts to portray himself as a reformer. His unsuccessful efforts to overcome the skepticism and hostility that ultimately forced his resignation on December 3, 1989 were further hampered, if not doomed, by his letter-perfect career in the Communist party.

Like his predecessor, Krenz headed the Communist youth organization for nine years before being elected to the Politburo as the secretary in charge of security, sports, and youth affairs. During his six years in the Politburo, Krenz never questioned Honecker's hard-line policies. He even went so far as to praise the Chinese leadership's brutal suppression of the democracy movement in Tiananmen Square in Beijing on June 4, 1989, though he may have been partly responsible for having narrowly averted a "Chinese solution" to a mass demonstration in Leipzig on October 9, 1989, when not a shot was fired by the heavily armed contingent of security forces assigned to the city.

Aided by an unwillingness to use force against the people of East Germany—on the part of the short-lived Krenz government or on the part of the Soviet Union, whose tanks had crushed an East German workers' uprising in 1953—the peaceful revolution proved unstoppable. Krenz's downfall, which culminated in his expulsion from the Communist party in an emergency session on January 21, 1990, was accompanied by a shift in the balance of power from the party to the government. His successor as party leader, Gregor Gysi, was therefore subordinated to Prime Minister Hans Modrow, who had taken office on November 20, 1989. Meanwhile, the Communist party's monopoly on power was constitutionally abolished as a prelude to the country's free elections, which were held on March 18, 1990.

Born on March 19, 1937 in the town of Kolberg, in the Pomeranian region of what was then northern Germany, Egon Krenz grew up in the town of Ribnitz-Damgarten, eighteen miles northeast of Rostock, in the East German state of Mecklenburg. Krenz's father, who was a tailor, must have moved his family to Ribnitz-Damgarten sometime between 1945 and 1950 at the latest; during that period the German population of Kolberg was expelled and replaced by Poles. Since then, Kolberg has been part of the northwestern Polish province of Koszalin.

Only twelve years old when the German Democratic Republic was founded in 1949, Krenz was active in Communist party youth organizations from an early age. After spending some time as a Young Pioneer, he joined the Free German Youth (FDJ) at the age of sixteen. Two years later he joined the ranks of the East German Communist party, formally known as the Socialist Unity party (SED), and the confederation of Free German Trade Unions. In the meantime, he had enrolled in the Teacher Training Institute on the island of Rügen in the Baltic Sea, where he studied from 1953 to 1957. Although he qualified as a teacher, he chose not to enter the profession. Embarking instead on what one reporter has called a "textbook Communist career," Krenz spent two years in the army, where he attained the rank of lieutenant, before going to work for the FDJ in Bergen and Rostock from 1959 to 1961. In 1961 he was elected secretary of the FDJ's Central Committee. After studying for three years at the prestigious Communist party staff college in Moscow, he took a social-science degree in 1967.

On his return to East Germany in 1967, Krenz was charged with responsibility for agitation and propaganda as secretary of the FDJ. He became a member of the SED's Central Committee in 1973; one year later he became the FDJ's representative on the Central Committee. During the nine years he held the post, from 1974 to 1983, Krenz acquired the nickname of "professional youth" for proudly wearing the blue uniform shirt of the FDJ well into his forties. In 1983 he was elevated to full (voting) membership in the Politburo, where he took charge of security, sports, and youth affairs. The following year he became deputy chairman of the Central Committee, which enabled him to deputize for Honecker when the latter was ill or on vacation. Krenz advanced so much more rapidly than older, more experienced men in the party hierarchy because of Honecker's patronage and Krenz's fealty. Despite their different temperaments, the cold, aloof Honecker and the affable, gregarious Krenz reportedly had a very close, almost father-son relationship. Although he was the youngest member of the Politburo, Krenz was widely regarded as Honecker's hand-picked successor.

Thus Krenz was generally perceived as a hard-line member of the old guard, despite his youth and affability. As head of the much-hated state security forces, or Stasi, he was held responsible by East Germans for hundreds of arrests of dissidents who had sought asylum in Protestant churches in January 1988. He was also blamed for the rigging of local elections in May 1989. One month later he all but sealed his fate as an unyielding supporter of the status quo when, after visiting the People's Republic of China in the aftermath of the massacre in Tiananmen Square, he traveled to the Saarland, West Germany and expressed his approval of the Chinese leadership's actions: "All that has been done in [Beijing] is to restore order." As if that comment were not warning enough to would-be East German protesters, East German television broadcast film footage of the June massacre that month.

East Germany had long held out against the reform movements that had been sweeping Eastern Europe and the Soviet Union in the wake of Soviet president Mikhail Gorbachev's efforts to inaugurate a new era of *perestroika* and *glasnost*. In 1987 Honecker had joined Rumania's dictator Nicolae Ceausescu (who was later executed, in December 1989) in denying that there were any reasons to depart from the policies of the Cold War era. In the following year Honecker banned Soviet publications, which had by then become less fettered by government control than the East German press.

Despite Honecker's efforts to distance himself from the liberalizing trends that surrounded his country, East Germans learned, via recently accessible West German television broadcasts, of the momentous changes taking place in the Eastern bloc. The news that Hungary, where many East

Germans vacationed after having traveled through Czechoslovakia, had opened its border with Austria in September 1989 set off an unprecedented wave of emigration. The mass exodus of young, well-educated, skilled workers caused a severe labor shortage in East Germany, whose economy had been among the strongest in the Eastern bloc. As the economy worsened, an increasing number of East Germans sought a better life via the West German embassies in Prague, Budapest, Warsaw, and even East Berlin, while others, committed to domestic reform, took to the streets in spontaneous antigovernment protests.

Such blatant signs of dissatisfaction proved especially embarrassing for Honecker, who was looking forward to celebrating, with his Soviet counterpart, the fortieth anniversary of the East German state on October 7, 1989. In a misguided effort to thwart the impact of the ever-increasing numbers of emigrants and protesters on Gorbachev's impending visit, Honecker sealed East Germany's border with Czechoslovakia and allowed refugees already holed up in foreign embassies to be transported by train through East Germany to West Germany. Those actions only provoked more outrage, and thousands of marchers turned out in East Berlin, Leipzig, and Dresden to demand immediate reforms. The coup *de grâce* visited on Honecker came when Gorbachev indicated, amid chants of "Gorby, Gorby," that Soviet troops would not intervene to put down the unrest manifested on the weekend of his visit, October 7 and 8. But East German police were charged with eighty-three cases of using excessive force against their own people. It was in that context that Gorbachev's anniversary message to the East German leadership would be remembered. "We have to react to the times," he said; "otherwise, life will punish us."

The times were becoming increasingly tense and uncertain. For several weeks Leipzigers had been pouring out of Protestant church services on Monday evenings and marching—peacefully, spontaneously, and virtually leaderlessly—their numbers tripling nearly every week. Fifty thousand people turned out in Leipzig on October 9, the Monday following Gorbachev's visit. Although the police and security forces massed around the city had orders to be prepared to use violence against the demonstrators, no one was shot. Whether Egon Krenz countermanded Honecker's order to shoot, as he subsequently claimed, remained unclear.

According to the version of events reported by Jackson Diehl in the *Washington Post* (January 14, 1990), the hero of the day was Kurt Masur, the renowned director of the Gewandhaus Orchestra of Leipzig. In the hours before the demonstration, according to Diehl, Masur met with two other public figures and three local Communist party officials in his home, where an appeal for nonviolence was drafted and transmitted to protesters and security forces alike, thereby avoiding bloodshed. Krenz was not among Masur's guests, according to Diehl, though he did place a phone call inquiring about the demonstration once it was underway. The next day Krenz, who was still in East Berlin, expressed his approval of the local party officials' nonviolent initiative. (According to an article by Robert Darnton in the *New Republic* [January 22, 1990], the East German news agency, ADR, reported that Krenz had not been in Leipzig until October 13.) In conjunction with Masur's appeal, soldiers received orders not to shoot, but whether the orders came from East Berlin or, as former West German chancellor Willy Brandt has speculated, from Soviet commanders attached to the East German army remains a mystery.

Another account, irreconcilable with the first, was reported in the *New York Times* (November 19, 1989) by Craig R. Whitney, who held that Krenz and a subordinate flew to Leipzig on October 9, met with Masur and the others, and countermanded Honecker's order to use force. That is the version of events favored by Krenz himself, for on November 17, according to Robert Darnton, he announced to the press: "I was in Leipzig and declared there that we must find a purely political solution to political conflicts." But Krenz's successor as party leader, Gregor Gysi, was later quoted by the *New York Times* (January 22, 1990) as having said in December that the sequence of the critical events of October 9 was "extraordinarily difficult" to determine.

On the following Monday 150,000 East Germans marched in Leipzig, encouraged by the leadership's apparent change of heart in its chosen method of reacting to the demands of the people. But Honecker himself had not altered his belief in the hard-line policies that had always served him in the past. In an emergency session of the 163-member Central Committee of the Communist party on October 18, he was replaced by Egon Krenz as party leader, and Krenz assumed his predecessor's other two positions—head of state and chairman of the National Defense Council—on October 24. Krenz's election was the first in which an East German leader, though unopposed by any other candidate, was not chosen unanimously, for there were twenty-six "no" votes and an equal number of abstentions. Moreover, street protests continued, 200,000 East Germans had emigrated by October 18, and reformers greeted the news of his election with downright disappointment.

According to *Newsweek* (October 30, 1989), a spokesman for the leading opposition group, New Forum, which was founded on September 17, 1989, predicted that the new party chief "will make token reforms and crack down if that fails." Another founding member of New Forum, Bärbel Bohley, was quoted in the same article as saying, "It's not just Krenz. It's the system, and it doesn't matter who heads it." In the opinion of Klaus Bölling, the former chief of the West German mission in East Berlin, Krenz "is a man without vision or leadership. He is a bureaucrat." Krenz's unenviable reputation was summed up by Stefan Geiger in an article for the *Stuttgarter Zeitung* (October 19, 1989)—reprinted in translation in the *German Tribune* (October 29, 1989)—in which he quoted a description of Krenz that had been circulating as rumor in East Germany for years: "He can smile and laugh more readily than any of our leading comrades, but he can also smile and laugh as he orders a death sentence to be carried out."

Krenz's hourlong televised acceptance speech contained little, if anything, but promises. He reiterated Gorbachev's phrase almost verbatim, saying, "We must recognize the signs of the times and react accordingly; otherwise life will punish us." He vowed to confront the conditions, such as economic stagnation and substandard housing, that he believed were responsible for the continuing emigration, which he called "a great loss of blood," and promised that "the door is wide open for earnest political dialogue" within a framework of "continuity and renewal," a euphemism he used to mean the continued dominance of the Communist party. Before his speech, Krenz revealed his blandly unimaginative prescription for the country's crisis: "My motto remains work, work, work, and more work, but work that should be pleasant and serve all the people."

Krenz's initial efforts to change his public image, such as publicizing his soothing and placating encounters with discontented factory workers and church leaders in the days following his election, proved largely ineffectual. The traditional Monday night protests and emigration continued throughout the month. When one citizen, a retired factory worker, was asked by a reporter for the *New York Times* (October 22, 1989) whether he expected reforms from Krenz, he replied, "From him? After he went to China to congratulate them for the blood they spilled? After he rigged our last election? After being the boss of state security? The sparrows on the roof wouldn't believe him." The people's skepticism was reinforced by the thinly veiled threat issued by Krenz on October 24: "Demonstrations, however peacefully conceived and organized, carry in these times the constant danger of ending differently from the way they began."

Undaunted, young Berliners responded by chanting slogans in the streets, such as "Egon, your election isn't valid because the people didn't vote!"; "Egon Krenz, we are the competition!"; "We are the people!"; "Egon, who asked us?"; "Let the people decide!"; "Free elections!"; and "Democracy, now or never!" Thousands protested almost nightly in the weeks that followed, and many more decided that they could find freedom only in the West. On October 27 Krenz announced new measures designed to stop the exodus: amnesty for all who left and would like to return, freedom for those already jailed for having tried to escape the country or for having taken part in protests, an easing of travel restrictions, and televised town meetings at which ordinary citizens would be allowed to air their grievances. "The party's aim," Serge Schmemann wrote in the *New York Times* (October 30, 1989), "it is generally acknowledged, is to try to channel the disaffection and demands into manageable forms, and thus to avoid a confrontation or a real retreat from power."

Krenz's two-day meeting with Gorbachev in Moscow on October 31 and November 1 and his eight-hour tour of Poland courtesy of Tadeusz Mazowiecki, the prime minister of Poland's newly elected Solidarity-led government, on November 2, were in keeping with his determination to wrap himself in the mantle of reform. Denying that he was a hard-liner, Krenz said at a Moscow news conference that the East German demonstrators "are in the street to show that they are in favor of better socialism, for the renovation of socialism, and in this sense, I consider that it is a very good sign." On returning home, however, he faced a renewed wave of emigration after having lifted the ban on travel to Czechoslovakia on November 1, and, two days later, Czechoslovakia allowed East Germans already in that country to travel to the west. Krenz responded by firing five Politburo members on November 3 and promising reforms in the areas of travel, election laws, the economy, education, civil service for conscientious objectors to military service, the court system, and the media. "Put trust in our policy of renewal," he pleaded in a televised address. "Your place is here. We need you."

The very next day, November 4, half a million protesters thronged into the streets of East Berlin in the largest demonstration since 1953. On November 6 an equal number, distributed throughout eight East German cities, called for a separation of party and state, the legalization of opposition groups, and the dismantling of the state security system. Thirty-three thousand people left the country during the first week of November. On November 7 the entire forty-four-member cabinet, including Prime Minister Willi Stoph, resigned, followed by the Politburo, on November 8. Seven Politburo members, including Krenz, were reelected that day, and four new faces were added to the streamlined body. One of the new members, a genuine reformer, was Hans Modrow, a sixty-one-year-old Dresden party chief. Modrow was elected prime minister on November 13 and assumed office on November 20.

More dramatic even than the government shake-up was the announcement on November 9 that all travel bans were abolished. Hearing the vaguely worded proclamation, thousands of East Germans flocked to the Berlin wall, half expecting to be turned back, but border guards motioned them through without even requiring them to display their visas. The news spread quickly that only identification cards were required to cross through the checkpoints along the wall that had been bloodied with the deaths of eighty persons who failed in their escape attempts in the twenty-eight years since the wall went up. By November 14 there were twenty-two new crossing points, and some 800,000 East Berliners crossed over to West Berlin during the weekend of November 11–12 to shop and sightsee in what became "one great reunion party." West Berliners welcomed their fellow Germans with 100 marks in spending money per person, longer business hours for customers long starved for consumer goods, and various other freebies. All but 5 percent of the visitors returned to East Germany, seeming to confirm that Krenz's dramatic gamble had succeeded in quelling the desire to leave the country for good. A more accurate gauge of popular sentiment, however, were the results of a poll by the the West German Wickert Institute, which revealed that, although 91 percent of East Germans believed in the continuing permeability of the East-West border, only 19 percent said that Krenz's opening of the border rendered him suddenly trustworthy.

Indeed, far from mollifying the people, Krenz's limited concessions, however unprecedented or unforeseen, served only to stoke the fires of rebellion. His belated calls for free elections elicited only jeers, and rank-and-file party members began to call for him to step down. According to a poll by the East German Institute for Marxist-Leninist Sociology taken on November 24, Krenz had only 9.6 percent of the people's support, while the more reform-minded Modrow could count on 42 percent. The Politburo's announcement, on November 22, that the Communist party intended to involve opposition groups in round-table discussions like those that led to free elections in Poland had not helped to staunch the erosion of Krenz's power. On November 28, in a last-ditch effort to save his career, Krenz signed an appeal drafted by nonparty members in an effort to persuade East Germans to work toward developing a socialist alternative to incorporation with West Germany. For, in addition to those who preferred to stay and reform their own country and those who preferred to emigrate, a third group of dissatisfied East Germans had begun to call for reunification of the two Germanys.

Krenz's final undoing was brought about by public revelations that the Communist party was corrupt to the core. On December 1 the 500-member People's Chamber, or parliament, met on live television to listen to shocking tales of sybaritic party officials living ostentatiously while depriving ordinary workers of basic consumer goods, of billions of marks stashed away in Swiss bank accounts, and of how the secretary of state for foreign trade, Alexander Schalck-Golodkowski, had been conducting private transactions in the international arms trade with public funds. No one believed Krenz's protestations that he was unaware of such abuses. When he was booed the next day at a rally outside party headquarters and vociferously urged to resign by the members of his own party, Krenz had no choice but to oblige. He gave up the party leadership on December 3 and relinquished his other two positions of national leadership on December 6. Gregor Gysi, a forty-one-year-old lawyer, succeeded Krenz as party leader on December 9, but the Communist party was restructured drastically, with a 100-member commission headed by an executive board replacing the Central Committee, Politburo, and Secretariat; Prime Minister Hans Modrow wielded the actual power in East Germany.

After Krenz was purged from the party he had served all his life, in an emergency session of the party held on January 21, 1990, he lamented in an interview with the West German tabloid *Bild*, "What I did for the change counted for nothing. We were all measured with the same yardstick as Honecker." Asked about his plans for the future, Krenz said, "Finding another job is difficult. I will probably become a writer." Still lamenting his unemployment in the summer of 1990, Krenz had fulfilled his casually stated intention by publishing his account of East Germany's last days, *Wenn Mauern fallen* (When Walls Fall), earlier that spring.

Egon Krenz was described by Ferdinand Protzman in the *New York Times* (October 19, 1989) as a "tall, burly man with bushy eyebrows, dark hair, and dark eyes." Despite the persistence of rumors that he is a heavy drinker and suffers from diabetes, Krenz maintains that his doctor has pronounced him healthy and that he keeps fit by cross-country running and touring on his bicycle. He and his wife, Erika, who is Russian, have two children; their son Karsten is a student at the Ossietzky-Oberschule. Shortly before his retirement from the national leadership, Krenz and his family had moved from the exclusive party compound at Wandlitz, thirty miles north of East Berlin, into more modest accomodations. According to the *Washington Post* (November 25, 1989), Erika Krenz sought to fend off criticism of their luxurious lifestyle by asserting, in an interview with a West German magazine, that the Krenzes had not enjoyed their privileges at Wandlitz and were now content, despite their lack of "a vacation home, a yacht, or even a garden."

References: German Tribune p3 O 29 '89 por; N Y Times A p1+ O 19 '89 pors; Wall St J A p1+ O 19 '89 por; International Who's Who, 1990–91; International Year Book and Statesmen's Who's Who, 1989

Lafontaine, Oskar

Sept. 16, 1943– German politician. Address: Staatskanzle, Am Ludwigsplatz 14, D-6600 Saarbrücken, Saarland, Federal Republic of Germany

The most prominent member of the younger generation of Germany's Social Democrats, Oskar Lafontaine became his party's candidate for chancellor in 1990, when he emerged as its best hope to recapture the parliamentary majority it had lost eight years earlier to the conservative Christian Democratic Union. Lafontaine began his career in electoral and party politics simultaneously, rising rapidly through the ranks of the Social Democratic party while at the same time making a name for himself as a mayor and governor in his home state, the Saar. Though once known mainly for his radi-

Oskar Lafontaine

cal leanings, by the late 1980s he had become the party's "conceptual pioneer," for he was one of the few top officials attempting to redefine party policy and ideology in order to address what he believed to be the issues of the 1990s: the environment and unemployment.

Lafontaine's formidable qualifications as a candidate were immediately recognized by no less a figure than Chancellor Helmut Kohl, his conservative opponent, who once described him as one who "spreads fear and hatred." But after the Communist regime in East Germany collapsed and the notion of German reunification was transformed from an unlikely prospect into an imminent reality, Lafontaine lost his political edge, particularly as he moved ever more resolutely against the swift pace of events. In the last few months leading up to the December 1990 general elections, few observers anticipated a successful outcome for Lafontaine. "Only after unification is a national or even a European discussion about ecological renovation possible," Wolfgang Schmieg wrote in the *Nurnberger Nachrichten* (June 13, 1990). "Lafontaine's theme will come, but not this year."

Oskar Lafontaine was born on September 16, 1943 in Saarlautern (now Saarlouis), a manufacturing town in Saarland, Germany. The Saar, one of the smallest of the *Länder*, or states, of the Federal Republic of Germany, borders northeastern France, and it has been ruled alternately by France and Germany over the centuries. Reflecting the French heritage that has long characterized the region, Lafontaine's paternal ancestry has been traced to a French officer who was commissioned to serve in Saarlouis by King Louis XIV. Like the majority of Saarlanders, Lafontaine's grandfathers worked in the coal and steel industries that form the foundation of the state's economy. After his father, a baker, was killed in World War II, Oskar Lafontaine and his twin brother, Hans, were raised by their mother, who worked as a secretary.

Having come of age in the postwar era, Oskar Lafontaine is part of the younger generation of German politicians who have little or no memory of the Second World War or the emotionally wrenching division of Germany. One of the few reverberations of the war that he personally experienced was the transfer of the Saar, which had been occupied by France in 1945, to Germany in 1957. Around the same time, Oskar Lafontaine's mother sent him and his brother to a Jesuit high school in Prüm, a town located near the Eifel mountains in the neighboring state of Rhineland-Palatinate. After passing his *Abitur*, or leaving examination, in 1962, Lafontaine studied physics at the University of Bonn and, later, at the University of Saarbrücken. In 1969 he received his *Diplom*, the German equivalent of an American B.A. degree.

Although he later became a champion of leftist causes, as a student Lafontaine reportedly was not active in student organizations, and he did not participate in the student protests that swept what was then West Germany in 1969. He nevertheless took an interest in politics and joined the Social Democratic party (SPD) in 1966, the year that marked the beginning of the party's three-year-long "grand coalition" with the conservative Christian Democratic Union (CDU). (The SPD had long been a radically leftist party, but in 1959 it abandoned Marxism and began its evolution into a moderate socialist party.) When the Social Democratic party came to power in the 1969 general elections as the senior partner in a coalition with the Free Democrats, a centrist party, it advocated policies that transformed West Germany not only into a model social-welfare state but also into one of Europe's most prosperous countries.

Although it remained the ruling party in the federal government until 1982, the Social Democratic party steadily lost support throughout the 1970s. Ironically, it was during this period of decline that Oskar Lafontaine began what was to be a meteoric career in electoral politics. The SPD lost the 1970 elections in the Saar to the Christian Democrats, a conservative party, but Lafontaine won a seat in the state legislature, or *Landtag*. In 1974, a year before his term in the *Landtag* was up, he was elected Bürgermeister, or deputy mayor, of Saarbrücken, the capital of the Saar, and just two years later he became the city's Oberbürgermeister. At the time, he was the youngest chief mayor of a large West German city. Meanwhile, Lafontaine was also advancing steadily within the SPD. After serving for two years as the chairman of the party's regional association, in 1979 he achieved membership in the national party's central committee.

The decline of the Social Democratic party has been attributed, in part, to the transformation of West Germany from an industrial to a postindustrial society during the postwar era. The party had originally championed the cause of unions and blue-collar workers with great success, but by the 1970s a younger generation of Social Democrats was clamoring for environmental protection and nuclear disarmament, and the party's reluctance to address those concerns resulted in bitter intraparty conflicts. In the early 1980s many younger party members, opposed to the government's support of NATO's plans to deploy medium-range nuclear missiles in Western Europe, defected to the newly established Greens, a radical environmentalist party.

An astute politician, Oskar Lafontaine had both sensed the emergence of the anti-NATO and pro-environment factions within the party and recognized the likelihood that Chancellor Helmut Schmidt, who was thoroughly moderate in his views, would be unable to address their concerns adequately. Entering the battle against Schmidt, Lafontaine soon became a leader of the party's "peace faction," and in the early 1980s he appeared at peace rallies throughout the country, denouncing Schmidt's support for NATO's nuclear policy and calling for West Germany's withdrawal from the organization. Lafontaine and his colleagues were supported in their cause by Willy Brandt, the legendary former chancellor and chairman (until 1987) of the SPD. By 1984 Lafontaine was easily the most widely known of Brandt's political "grandchildren."

Despite the rise of the pacifist movement in the late 1960s and 1970s, the overwhelming majority of West Germans were reluctant to make any sudden shift in either domestic or foreign policy. The conservative orientation of the electorate, together with the ideological conflict—and thus apparent instability—within the Social Democratic party, led to its devastating defeat in the 1983 general elections and facilitated the return to power of the conservative Christian Democratic Union. In the years that followed, the SPD leadership struggled to formulate policies that addressed the concerns of its traditional electoral base as well as those of the younger generation. For his part, during the Social Democrats' first few years as the main opposition party, Lafontaine continued to oppose West Germany's compliance with the foreign-policy objectives of the United States, which was the driving force behind NATO's program to build up Western European defense, and spoke out repeatedly against the newly elected chancellor Helmut Kohl's pro-American adminstration. "A political landscape in which there won't be just two centers—the United States and the USSR—would in every case be more stable," he told an interviewer for *Bunte* magazine in September 1984. "The Europeans should not go on belittling themselves for much longer as the superpowers' vassals."

As Oskar Lafontaine was rising to prominence in national politics, he was also earning a reputation for being, according to one observer, the "enlightened monarch" of the city of Saarbrücken. In order to fund a much-needed increase in municipal spending, he raised taxes and succeeded in securing the passage of an austerity program that trimmed the public work force and shut down a number of public facilities that had fallen into disuse. Although he reportedly made some enemies among local business leaders and city employees who objected to his policies, Lafontaine nevertheless remained popular among the more than 100,000 citizens of Saarbrücken.

By the mid-1980s Oskar Lafontaine was widely considered to be the "brightest and ablest" of the younger generation of Social Democrats, and as such he was poised to take on the more formidable challenge of leading the economically troubled Saarland state government. Entering the race for the post of minister president, or state governor, in 1985, he continued to speak out against the presence of nuclear weapons on West German soil, claiming that the country would become a "guinea pig for nuclear war" if they were not removed. He also promised to find ways to protect the environment against the pollution caused by the coal and steel industries and to improve relations with Third World countries.

Lafontaine's continued support for those and other left-wing positions, which were admittedly more concerned with ideology than with the grim realities of the Saar, one of the poorest regions in West Germany, was juxtaposed with his pledge to make economic renewal the centerpiece of his administration. With the state's unemployment rate at 14 percent, well above the national average, he vowed to nationalize the ailing Arbed Saarstahl Steelworks, one of the region's largest employers, in order to safeguard the jobs of some 14,000 Saarlanders. Furthermore, he backed up his claims with a plan designed to promote economic growth while improving the environment. Lafontaine's charisma and solidly proletarian background also helped him to win the hearts of many voters in the predominantly working-class state.

Oskar Lafontaine's attempt to embrace both ends of the political spectrum proved successful, for on March 10, 1985 his party won 49 percent of the vote, giving it an absolute majority in the fifty-one-seat *Landtag* for the first time in the state's twenty-eight-year history in the Federal Republic of Germany. "The whole Saar Social Democratic party is for peace and environment politics, and now we will put them into effect," Lafontaine declared on the day of his victory, as reported in the *New York Times* (March 11, 1985). "We start in a very difficult situation, and we will go right at unemployment."

When Lafontaine formally assumed his post of minister president on April 9, 1985, he became the leader of a government with enormous problems, not the least of which was a state debt that was more than two times the size of its budget. Adding to the Saar's financial crisis was the refusal of the conservative federal government in Bonn to approve Lafontaine's plan to nationalize Arbed Saarstahl and its reluctance to provide the unprofitable concern with additional subsidies. Before the end of his first year in office, Lafontaine was clearly overwhelmed by the dismal state of the Saar's economy. "I need a little air," he was quoted as saying in the *German Tribune* (August 11, 1985). "But above all I need money. Arbed and the state's finances are the two millstones around my neck."

But as Lafontaine began his second year as the Saar's governor, he had already begun to deal with some of his state's most pressing concerns. In order to reduce the budget deficit, he resolved to trim the public payroll, eliminate some teaching and bureaucratic positions, and cut funding for public hospitals. He also succeeded in drafting a rescue plan for Arbed Saarstahl that was acceptable to the Kohl administration, which agreed to permit a French firm to acquire an interest in the ailing concern. Such policies, which were startlingly conservative for a politician who had made his name as a leftist, not surprisingly caused consternation among supporters and opponents alike. While conservatives charged him with being, in the words of Horst Rehberger, the Saar's Free Democratic party leader, "a brilliantly talented opportunist" who has "read more Machiavelli than Marx and Engels," outraged teachers led protest marches against his government's proposed job cuts. Before long, Saarlanders were referring to him as the "Napoleon of the Saar."

On the national political scene Oskar Lafontaine retained the support of party colleagues even as he continued "to make people's blood boil," as one observer remarked. For example, when Willy Brandt announced that he was stepping down as party leader in 1987, the SPD elected former justice minister Hans-Jochen Vogel to succeed him and named Lafontaine first deputy chairman. But less than a year after becoming the number-two official in the party, Lafontaine caused an uproar among trade unionists with a radical scheme to reduce unemployment. Although few faulted his call for a reduction in working hours in order to create more jobs, top party strategists and rank and file alike were shocked by his demand for cuts in wages. Defending his position, Lafontaine declared that drastic measures had to be taken to wipe out the scourge of unemployment. "For years we have said we're sorry about [unemployment]; now we really have to do something about it," he argued, according to the *Economist* (March 19, 1988). Despite the furor he engendered, Lafontaine remained one of the SPD's most prominent spokesmen, largely because he was seen as a pragmatist and as one of the few leaders who was attempting to create an agenda that could potentially stand up to the conservatives in a general election.

Although the defeat of the Social Democrats in the 1987 general election suggested that voters were not unduly concerned by the state of the nation's economy, the party, led by Lafontaine, continued to make unemployment and taxes its most important issues throughout the next several years. At the party congress held in Münster from August 30 until September 1, 1988, for example, Lafontaine expanded his controversial economic plan to include a tax reform that linked the problem of unemployment with that of saving the environment. Essentially, he proposed a cut in income tax to take account of workers' reduced earnings—the result of lower wages and a shorter work week—and at the same time an increase in taxes on activities associated with energy consumption, to encourage people to use less energy. Although many party stalwarts remained skeptical of Lafontaine's radical ideas, the conference endorsed his program, further strengthening his standing within the SPD. As the *New Statesman & Society* (September 9, 1988) reported, Lafontaine's radical program was "already being seen as a major milestone in introducing a postindustrial perspective into mainstream Western European politics—a Bad Godesburg for the 1990s."

Throughout 1989 the liberalization of ideology in the Soviet Union and the toppling of Communist regimes in Poland, Hungary, Czechoslovakia, East Germany, and Rumania dominated the headlines in the West, as they presaged the end of the four-decade-long Cold War and the division of Europe. The collapse of Communism in the East was particularly significant for Germans, many of whom, in both East and West Germany, had long retained the hope that the German people would one day be reunited. Taken by surprise when East Germans began pouring into West Germany after the border between the two Germanys was opened in November 1989, West German politicians scrambled to adopt policies to deal with the rapidly changing events. By December Chancellor Kohl was leading the nation in an embrace of its East German cousins, making unification of the two Germanys his prime political objective. Although many Social Democrats, especially those old enough to remember the division of Germany at the end of World War II, supported German reunification unequivocally, a significant number of party members qualified their endorsement of the Kohl administration's stance with proposals designed to slow the pace of events.

The Social Democrats' slightly more cautious approach to the unification of the two Germanys was largely the work of Oskar Lafontaine, who in early December bluntly stated that East Germans should not be allowed to emigrate west unless they had first secured both jobs and housing. Lafontaine was apparently giving voice to the apprehensive mood of the West German people: polls taken in late 1989 indicated that many West Germans were reluctant to risk financial stability for political reunification. At the national party congress held in Berlin in late December, Lafontaine delivered an emotional address, in which he argued that reunification, though desirable, must not come at the expense of German prosperity. "People in East and West Germany," he declared, as reported in the *New York Times* (January 29, 1990), "care above all whether they have medical care, whether they are warm in winter, whether they have enough to eat, whether they have work and a home. This interests them much more than whatever legal arrangements they may live under." Although the party also adopted an ambitious platform for the December 1990 general elections, its program attracted little media attention compared with the issue of German reunification. The likelihood that the SPD would nominate Oskar Lafontaine as its chancellor-candidate was similarly overshadowed by the political upheaval in the East.

Many Social Democrats viewed the 1990 general election as possibly their best chance to return to power at the national level, but before the party could nominate Lafontaine as its chancellor-candidate, the party favorite first had to pass the test of reelection to the post of minister president in the Saar on January 28, 1990. The Christian Democrats, who openly admitted their eagerness to embarrass Lafontaine in his home state, chose as their candidate Klaus Töpfer, an economist and minister of the environment in the Kohl administration. Töpfer, however, was not a formidable rival. As Joachim Penner predicted in *Handelsblatt* (August 14, 1989), "It would be little short of a miracle if Klaus Töpfer were to deprive the Social Democratic party of its overall majority in the state assembly."

Few were surprised when the people of the Saar handed their local hero a decisive victory, with the Social Democrats garnering 54 percent of the vote to 33 percent for the Christian Democrats. The victory translated into an impressive nine-seat majority in the *Landtag*, up from the previous record of a one-seat majority in the 1985 election. Having prevented both the Greens and the Republicans, an ultra-right-wing nationalist party, from gaining representation in the legislature—and thus reconfirming his ability to stand up to extremists on both the left and the right—Lafontaine emerged from the election stronger than ever. As expected, the Social Democrats nominated Lafontaine as its candidate for chancellor on January 29.

In the heady days following his victory, Lafontaine boasted about the inevitability of his election to the chancellorship, going so far as to jokingly invite Chancellor Helmut Kohl to join his new cabinet. His confidence was buoyed by the strong support in East Germany for that country's Social Democratic party, which was leading in the polls in the weeks before the first free general elections there since 1932. Like its West German counterpart, the East German SPD opposed rapid reunification. But on election day, March 18, 1990, the East German people, contrary to expectations, swept the conservative Alliance for Germany, which was committed to rapid reunification, into office. The historic vote was a personal triumph for Helmut Kohl, who had campaigned extensively in East Germany for the conservative coalition. The next day, a humiliated Lafontaine formally accepted his party's nomination for chancellor-candidate. In his acceptance speech, he ineffectually dismissed the East German vote as the result of Kohl's having "promised a lot and awakened big expectations."

Oskar Lafontaine spent part of the following month campaigning in the state of North Rhine-land-Westphalia in behalf of Social Democrats who were running in the upcoming state elections there. His efforts were interrupted on April 25, when a woman with a history of schizophrenia approached him, ostensibly seeking an autograph, and stabbed him the in the neck, missing the carotid artery by "a hair's breadth." Lafontaine's colleagues feared that the injury would jeopardize his prospects in the general election, but, less than a month later, he was back in the political spotlight. Taking what some observers called the "biggest gamble" of his career, he publicly opposed the agreement providing for the economic union of the two Germanys that had been concluded by Chancellor Kohl and his East German counterpart, Lothar de Maizière.

Lafontaine's opposition to the pact received a much-needed boost when the Social Democrats won control of the state parliament in Lower Saxony, for the victory would soon translate into a majority in the upper house of the federal parliament, the *Bundesrat*. Because the agreement required the endorsement of both houses of the parliament in order to go into effect on July 1, 1990, as the document provided, Lafontaine's opposition to Kohl's latest initiative threatened to slow the pace of reunification considerably. Arguing that he would agree to monetary union only if the agreement were amended to provide for a cleaner environment, protection for East German workers during the transition period to a free-market economy, and a guarantee that assets of the Communist party would help to underwrite the huge cost of reconstruction in the East, at length Lafontaine persuaded the Social Democratic party to oppose the accord, over the objections of a number of senior party officials. With public-opinion polls indicating that voters strongly favored the Social Democrats' reunification policy over that of the Christian Democrats, Lafontaine had reason to be optimistic. But within a month, the forces favoring a united Germany swelled, and a majority of the Social Democratic party in the parliament broke with their leader and joined the conservatives in ratifying the agreement on June 21. Although several months remained before the December 1990 general elections, the "embarrassing political operetta," as one reporter put it, was seen by many observers as having irreparably damaged Lafontaine's prospects for the chancellorship.

A charismatic figure with sharp features and a ruddy complexion, Oskar Lafontaine has, in the words of David Lawday of *U.S News & World Report* (April 2, 1990), "the face of a choirboy but a reputation for being a little dangerous." By all accounts he is a persuasive orator whose blunt speech and ready wit have served him well out on the stump. Lafontaine enjoys rich food and dresses fashionably, often in trendy suits. His writings include *Fear of One's Friends* (1983), *Another Way Ahead* (1985), *The Society of the Future* (1988), and *The Song of Sharing* (1989). Twice divorced, he is the father of one son.

References: Cur Hist 81:361+ N '88; German Tribune p4 Ja 28 '90 por; Manchester Guardian W p14 Ap 7 '85 por; N Y Times A p10 Ja 29 '90; International Who's Who, 1990-91; Wer ist Wer?, 1989-90

Landsbergis, Vytautas

Oct. 18, 1932- *Lithuanian political leader; musicologist. Address: Office of the President, Supreme Council of Lithuania, Vilnius, Lithuania*

On March 11, 1990 Lithuania became the first Soviet republic to declare its independence from Moscow, touching off a war of nerves with the Kremlin that has tested the limits of the new openness of Soviet president Mikhail Gorbachev. The conflict has been fraught with consequences not only for Lithuania and the other restive Soviet republics but also for Soviet-American relations. Although neither the United States nor any other government has officially recognized Lithuania, President George Bush has repeatedly sent out signals that a peaceful resolution of the Lithuanian crisis is a sine qua non for a continued thawing of relations with the Soviets. The task of leading the 3.7 million inhabitants of the besieged Baltic state as it struggles to establish its independence in the face of Soviet threats and intimidation has been entrusted to Vytautas Landsbergis, who was until recently an obscure musicologist specializing in nineteenth-century Lithuanian music. A non-Communist all his life, he emerged into public prominence as the leader of Sajudis, the Lithuanian nationalist movement that during the past two years has replaced the local Communist party as the dominant political force in Lithuania.

Although some observers have questioned whether Landsbergis, a colorless and unassuming scholar who has never before held public office, can muster the political skills needed to outmaneuver Gorbachev during a prolonged crisis, he is a determined nationalist who so far at least has refused to cave in under increasing Soviet pressure. "He is not Ronald Reagan," Romualdas Ozolas, the deputy prime minister of Lithuania, has said of him. "He is not handsome. He is not smooth. He is not especially articulate. But he is principled and firm in his convictions and morality."

Vytautas Landsbergis was born on October 18, 1932 in Kaunas, then the capital of an independent Lithuania. His father, an architect, fought in the Lithuanian army during the country's war for independence following World War I and in the Lithuanian underground against the Nazis during World War II. His grandfather, Gabriclius Landsbergis, was a journalist and playwright who was exiled to Siberia by the Russian czars around the turn of the century for publishing an underground Lithuanian newspaper. As a young boy, Landsbergis was an eyewitness to the Soviet occupation of Lithuania in 1940, which was made possible by the nonaggression pact signed by Hitler and Stalin the previous year.

"I was eight years old when the annexation took place," Landsbergis explained to Brooke A. Masters of the *Washington Post* (August 11, 1989). "My brother invited me to go see the Mongols on their tanks in the square." That brother was arrested by the Germans in 1943 for organizing pro-Lithuanian activities, and an uncle was executed by the Russians. "There were people who had lost hope," Landsbergis recalled in the *Washington Post* interview of the period under Stalin in which an estimated 300,000 Lithuanians were sent into labor camps, "and that was the worst part of our existence. It led to people being depressed, unmotivated, and turning to alcohol. But I never lost hope."

In the years that followed, Landsbergis studied music, and he eventually became an accomplished pianist and professor at the Lithuanian Conservatory in Vilnius. He specialized in nineteenth-century Lithuanian music, particularly in the works of Mikolajus Ciurlionis, which were banned in the Soviet Union until the advent of *glasnost*. Landsbergis has recorded two albums, written several books, and contributed many articles on musicology to such publications as *Sovetskaya musyka*, a monthly organ of the Soviet Ministry of Culture, and the East German periodicals *Musik und Gesellschaft* and *Beiträge zur Musikwissenschaft*.

On June 3, 1988 Landsbergis and about 500 other Lithuanian intellectuals convened at the Big Hall of the Lithuanian Academy of Sciences to form Sajudis ("the Movement"), a nationalist organization that was to marshal public opinion against Communist rule and transform the once docile Baltic republic into the most provocative rebel of any of the Soviet Union's constituent states. At the inaugural congress of Sajudis in October of that year, Landsbergis was elected its unpaid president.

Meanwhile, he continued to teach at the Vilnius conservatory while also serving as a Lithuanian delegate to the Congress of People's Deputies, the Soviet parliament in Moscow. Over the next two years, he earned the nickname *Gudri Lape* ("the Clever Fox") because of his leadership ability. "He is the main generator of ideas within Sajudis," Mooys Laurindas, the organization's council secretary, observed in an interview for the *Christian Science Monitor* (March 13, 1990), "and not a single political document has passed our council without his editing. Professor Landsbergis has been working in the invisible part of Sajudis. He is trying to do the real work of policy."

Although nearly half of the thirty-five-member executive council of Sajudis comprised Communist party members, it quickly became clear that it had embarked on a collision course with Moscow. When, in February 1989, the organization openly declared that the Soviet Union had forcibly annexed Lithuania in 1940 and announced as its ultimate goal complete independence from Moscow, Landsbergis was viewed as a moderating influence. He seemed content to secure greater Lithuanian autonomy within the Soviet federation, an arrangement that would allow Vilnius to establish its own trade links with the West, to create its own monetary system, to establish private ownership of property and the means of production, and to remove itself from the military jurisdiction of the Red Army. "The prevailing view," he was quoted as saying in the *New York Times* (March 14, 1989), "which I suppose you could call utopian, is that Lithuania should help the Soviet Union by providing an intelligent economic model. The other view, which is the radical view, is to jump out of a sinking boat."

But, as in the rest of Eastern Europe, the rush of events in the Baltic republics quickly transformed once radical thought into the center of debate. Throughout 1989 Sajudis staged massive protest rallies against Soviet domination and won many symbolic concessions. It successfully pressed for the reinstatement of the original Lithuanian flag and national anthem, the renaming of streets and villages that Moscow had dedicated to Russian heroes, and the right to celebrate Christmas as a state holiday for the first time since World War II. Candidates backed by Sajudis swept the Lithuanian seats in the Soviet parliament in the elections of March 1989. When members of that parliament pondered legislation that would have hindered Lithuanian chances for greater autonomy, Landsbergis led the Lithuanian delegation in a walkout that effectively killed the proposal. On September 23 the Lithuanian parliament unanimously voted to declare the 1940 Soviet annexation invalid, thus establishing the legal underpinning for an eventual declaration of independence, and on December 7, Lithuania became the first Soviet republic to rescind the Communist party's guaranteed monopoly on power. Within two weeks of that vote, a large majority of the Lithuanian Communist party itself voted to sever ties with Moscow, leaving only a rump faction loyal to the Soviet Union.

Against that background, Gorbachev arrived in Vilnius, the Lithuanian capital, in January 1990 to try to defuse the independence movement. By that time the whirlwind of events had so overtaken the wildest dreams of the Sajudis leaders that Landsbergis seemed self-assertive when he greeted the Soviet leader. In remarks that could be interpreted as being gratuitously provocative, Landsbergis said to a crowd of 200,000 at a proindependence rally, "We greet Mr. Gorbachev as the leader of a great neighboring state." Reportedly angered by the remark, Gorbachev returned to Moscow to formulate a strategy to discipline the breakaway republic without the use of armed force.

On February 24, 1990 Lithuania held the first multiparty elections in the Soviet Union in modern times. In contests for the 141 seats in the Lithuanian parliament, Sajudis-backed candidates won an overwhelming majority at the expense of the Communists. Since Landsbergis himself was elected handily from a northern district, he served simultaneously in both the Lithuanian and Soviet parliaments. To underscore his commitment to independence, he announced that the Lithuanian delegation in Moscow would abstain from the debate over the proposal to enhance the powers of the Soviet presidency, arguing that it was a domestic matter for Soviets to decide. Nevertheless, he cautioned against a headlong rush to confront Gorbachev over the independence issue. "We are not in a hurry," he said. "We are not making an omelet here; we are making Lithuanian history."

What no doubt gave Landsbergis and others pause was Lithuania's precarious economic condition. The small Baltic state, which is about the size of West Virginia, depended heavily on the Soviet Union for virtually all of its raw materials and energy, buying its oil from Moscow at a quarter of the price paid on world markets. Although as an independent nation it could count on some Western aid and investment, it would have to compete for such assistance with many other emerging democracies whose markets were potentially more lucrative. Also in doubt was the matter of compensation for the factories, buildings, and transportation and communications systems built by the Soviets. Addressing those questions, Gorbachev repeatedly warned that Lithuanians would have to pay a heavy economic penalty for independence. In March 1990 he put the price tag at $33 billion, or about $9,000 for every man, woman, and child in Lithuania, to be paid to Moscow for its past investment in the republic.

On March 11, 1990 Vytautas Landsbergis was elected president of Lithuania by the parliament, defeating Algirdas Brazauskas, the leader of the breakaway Communist party, by a vote of 91 to 38. As the first non-Communist president of a Soviet republic, Landsbergis that same day presided over the parliament as it formally declared Lithuania's independence from Moscow. The popular sentiment for secession was so irresistible that even those Lithuanians like Brazauskas who opposed such a radical step joined in making it unanimous out of fear of being branded as traitors.

But Gorbachev refused to consider Lithuanian claims unless and until the declaration was rescinded. Although he conceded that the Soviet constitution guaranteed the right of secession, he argued that the terms of separation had to be negotiated. Landsbergis, on the other hand, maintained that because the Soviet annexation of 1940 had been declared null and void, Lithuania had the right to unilaterally reassert its independence.

In the war of nerves that followed, Landsbergis relied on the court of world opinion to hold Gorbachev to his oft-repeated pledge not to use force to resolve the issue, though just what constituted force, short of bloodshed, remained an open question. During the first weeks of Lithuanian independence, Gorbachev employed a mix of threats and intimidation, culminating in what amounted to the prospect of an economic blockade of the tiny Baltic republic. Gradually but inexorably he tightened the screws amid a steady drumbeat of anti-Lithuanian propaganda in the Soviet media. On March 18 the Red Army conducted ominous field exercises in Lithuania while Soviet jet fighters commanded the skies over Vilnius. Gorbachev declared the Lithuanian declaration of independence invalid and warned the parliament not to inflame the issue by trying to take over Soviet-run enterprises or establishing trade links with the West.

On March 21, in the first exercise of his enhanced powers as Soviet president, Gorbachev issued the decree on extra measures to protect the rights of Soviet citizens and the sovereignty of the USSR on the territory of the Lithuanian SSR. Under its terms, all Lithuanians were ordered to surrender their personal firearms, and new restrictions were to be placed on travel in and out of the republic. Landsbergis denounced the decree as illegal and enforceable "only through brutal armed force, and if the Soviet Union wishes to continue openly the aggression of 1940 against Lithuania." Publicly ridiculing Gorbachev's widely touted reputation for openness, he warned, "The ghost of Stalinism is walking in the Kremlin, and the shadow of it lies far to the west."

Soviet aircraft dropped anti-independence leaflets almost daily over Lithuania, and Soviet tanks rumbled through Vilnius at times within earshot of Landsbergis and other officials who were working around the clock to coordinate a response to Gorbachev's increasingly aggressive policy. In the small hours of March 27, the standoff entered a new phase when Soviet troops stormed hospitals in Vilnius and Kaunas, where Lithuanian deserters from the Soviet armed forces had been given sanctuary as part of the Landsbergis government's policy of encouraging defiance of Soviet compulsory-draft laws. At the same time, Moscow ordered all foreign journalists out of Lithuania, thus depriving Landsbergis of his greatest weapon, the spotlight of world opinion. On April 5, Soviet troops seized the chief prosecutor's office in Vilnius and replaced its staff with personnel loyal to Moscow. (The chief prosecutor is responsible for enforcing national laws in the republic.) Noting that Soviet pressure had been stepped up shortly after an exchange of "secret" dispatches between Secretary of State James A. Baker 3d and Soviet foreign minister Eduard Shevardnadze, Landsbergis accused the Bush administration of selling out Lithuania to preserve ongoing negotiations between the superpowers.

On April 13 Gorbachev issued an ultimatum, insisting that Lithuania end its pretense to independence or face a virtual blockade that would deprive the Baltic republic of oil, gasoline, spare parts, and other vital supplies. Calling the ultimatum "deeply disturbing," President Bush warned indirectly that the future course of Soviet-American relations depended on the peaceful resolution of the conflict. Although the Landsbergis government responded with conciliatory gestures, it refused to compromise on the central issue of independence.

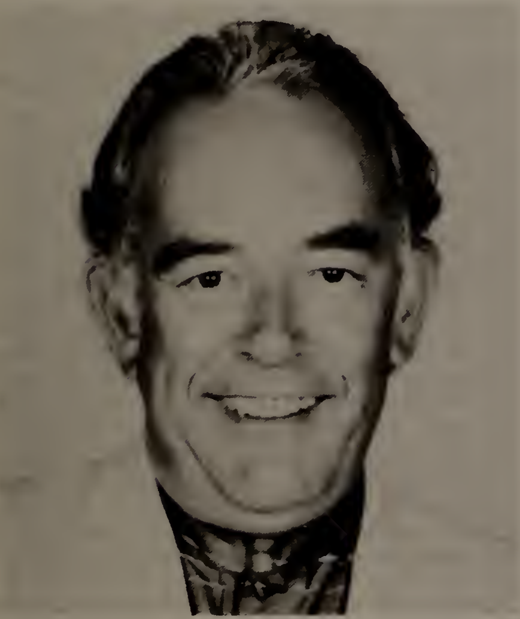
Within less than a week after issuing the ultimatum, Moscow carried out its threat, turning off the spigots of three of Lithuania's four natural-gas pipelines and completely shutting off the flow of oil. With only one natural-gas pipeline open, Lithuania had enough energy to operate only those businesses necessary for day-to-day survival, such as bakeries and food-processing plants. The government was forced to impose a harsh energy-rationing program and, in the weeks that followed, laid off tens of thousands of workers. Although Landsbergis was aware that the sanctions, if not lifted within a few weeks, would almost certainly devastate the republic's economy, he refused to compromise his position. But despite predictions of imminent catastrophe, for two months the Lithuanian people stood firm in their resolve, hoping that international pressure, as well as the myriad of domestic troubles besieging the Soviet leader, would force Gorbachev to have a change of heart.

Meanwhile, behind the scenes Moscow and Vilnius appeared to be inching toward a compromise, with each issuing vaguely worded statements suggesting that certain concessions could be made. A breakthrough finally occurred in June 1990, when Landsbergis and the presidents of Estonia and Latvia, which had also entered the battle for national sovereignty, completed a two-week-long meeting with Mikhail Gorbachev. Dropping his earlier demands, Gorbachev declared that he would end the economic blockade of Lithuania and begin negotiations on its relationship with Moscow if the republic would agree to suspend its declaration of independence. On June 29 the crisis came to an end, for the time being at least, when the Lithuanian parliament passed legislation that would freeze the declaration for 100 days, beginning at the commencement of negotiations. On the following day Moscow lifted economic sanctions against the breakaway republic.

The fate of Lithuania is likely to determine the future of Latvia, Estonia, and the other restive Soviet republics that are watching the standoff with keen interest. Landsbergis is convinced that, one way or the other, the Soviet Union will not survive as presently constituted. "Sooner or later," Landsbergis was quoted as saying in the *New York Times* (April 10, 1990), "perhaps without cataclysm, this empire is collapsing. There's no guarantee that there won't be a cataclysm, but the process is under way."

Vytautas Landsbergis is a quiet, introspective, scholarly-looking man, short in stature, who sports a graying goatee and thin-rimmed spectacles. He wears the Lithuanian independence pin of the republic that had so brief a life between the two world wars, depicting a white horse on a red background, the symbol of the Lithuanian army in the Middle Ages. An inept speaker, he does not take naturally to the spotlight. "I don't like to do this," he admitted to Esther Schrader of the *Christian Science Monitor* (March 13, 1990). "I don't know why. But . . . if this parliament, this country will need me, I must decide politically. Still, I have some small hope of someday going back to my work." In addition to his native tongue, he is fluent in Russian and Polish and speaks English, albeit haltingly. The father of three grown children, he lives with his second wife, Grazina, in an apartment filled with family treasures that were once hidden to avoid their confiscation by the Soviets following the annexation of 1940. He is a Protestant.

References: N Y Times A p8 Mr 26 '90 por; Washington Post C p1+ Ag 11 '89; International Who's Who, 1990–91



Leach, Robin

Aug. 29, 1941– Television personality. Address: c/o Television Program Enterprises, 875 Third Ave., New York, N.Y. 10022

The host, writer, and executive producer of the highly successful syndicated television series *Lifestyles of the Rich and Famous*, Robin Leach has, during the course of his show's six-year run, managed to become as famous as many of the celebrities he profiles. To fulfill the "champagne wishes and caviar dreams" of his viewers, as he has often put it, the British-born Leach travels some 250,000 miles every year in search of stories of rags-to-riches success and outrageous extravagance, interviewing his subjects in their homes, hot tubs, and resorts. "The reason I've been successful is that I go where angels fear to tread," Leach told Donald H. Singletary of the New York *Daily News* (June 15, 1986). "Some celebrities never get asked; I ask them. I also have Cockney charm. . . . And I'm—well, there's no American word for this—'cheeky.' I suppose you could say it means chutzpa. I'm almost rude, but with a smile and wink."

As of 1990 *Lifestyles of the Rich and Famous* was seen on more than 200 television stations in the United States and in twenty-four foreign countries. Discussing *Lifestyles*'s appeal during an interview with Eric Sherman for *Ladies' Home Journal* (September 1986), Leach explained, "We take you where no other show does—into the stars' living rooms and bedrooms, and that's why I think the shows are so popular. They fill a need we all have. We are all voyeurs in a sense." Leach, who once labeled *Lifestyles* "silk-pajama journalism," has been the first to admit that the program has little redeeming social value. "If I am hanged in the gallows tomorrow morning for putting bubblegum and froth onto television, at least it's the best bubblegum on television," he told Stu Schreiberg in an interview for the syndicated newspaper supplement *USA Weekend* (April 4–6, 1986). "We are not performing brain surgery. But I defy anyone to do this genre better than we are doing it."

Robin Leach was born in London, England on August 29, 1941 to Douglas Leach, an office manager for the Hoover vacuum-cleaner company, and Violet (Phillips) Leach. He and his brother, Andrew, grew up in the borough of Harrow, a middle-class enclave in northwestern London. As a youngster, Robin Leach published a mimeographed school newspaper, which he sold for a penny a copy. After his graduation, he landed a job as a general-assignment reporter for the local newspaper, the independent weekly *Harrow Observer*. Demonstrating the passion for superlatives that would later become one of his trademarks, Leach soon found ways to spice up even routine stories about such mundane events as garden shows. "I would always focus on the biggest squash, the biggest cauliflower," he recalled to Jeff Yarbrough of *People* (February 16, 1987).

Robin Leach's first celebrity interview came about by accident. "[The *Harrow Observer*] had an exercise for the youngest reporter," he explained to Stu Schreiberg. "The editor would throw a dart into the map of the town, and I'd have to go to wherever that dart fell and knock door-to-door to bring back a story. One day, it was raining and, rather than moving from house to house, I tried an apartment building. I figured the person who lived on the top floor would be the wealthiest, so I started there. It was the home of Leslie Bricusse, who was in the middle of writing [the score for] *Stop the World, I Want to Get Off* for Anthony Newley." After writing a feature article on Bricusse, Leach was invited to the musical's opening in London's West End. Newley received seven standing ovations, but, when Leach went backstage following the performance, he was stunned to find the actor in tears because he felt he hadn't done his best. "Right then and there," Leach told Susan Littwin in an interview for a *TV Guide* (February 21, 1987) profile, "I knew I wanted to know more about these people who make our lives happy but are not so happy themselves."

Shortly thereafter, Leach became the *Harrow Observer*'s entertainment reporter. At about the same time, he began freelancing for other London newspapers, and in 1960 he resigned from the *Harrow Observer* to become the London *Daily Mail*'s youngest staff reporter. By the end of 1963, however, Leach had decided to try his luck in the United States. After arriving in New York, he worked as a shoe salesman at a Fifth Avenue department store while he looked for a reporting position. He eventually found a job with the New York *Daily News*, but after only a few months he left the newspaper to become the publisher of a new rock-'n'-roll magazine called *Go*, which he had cofounded. *Go* went out of business in 1967.

Leach had begun freelancing for gossip-oriented publications within weeks of his arrival in New York, and in 1969 he was named show-business editor of the *Star* (then known as the *National Star*), a post he held until 1979. His determination and enterprise—some would say impudence—as a reporter led to many scoops. In 1977, for example, he obtained an exclusive interview with Margaret Trudeau, the wife of Canadian prime minister Pierre Trudeau, by offering to serve as her, in his word, "bodyguard" during the media blitz surrounding her alleged affair with Mick Jagger, the lead singer of the Rolling Stones. Leach and his photographer concocted an elaborate ruse to spirit her away from New York City, where she had been besieged by the press. The two men accompanied her back to Canada and witnessed the heated confrontation between her and her husband, after which she returned with Leach to the United States and went into seclusion at his home in Connecticut. "She spent a week there, and we talked a lot," Leach told Susan Littwin. He sold the story to publications all over the world, earning an estimated $175,000.

Robin Leach began his television career by contributing to the morning shows on KABC in Los Angeles and WABC in New York. In 1980 he became an entertainment reporter for the fledgling Cable News Network. A year later he was hired for the pilot of *Entertainment Tonight*, and he continued to work as a reporter for the show when it went into syndication. The daily half-hour magazine-style program, a mix of entertainment news and celebrity interviews, was well suited to Leach's style, but he eventually came to believe that the show was, as he put it, "taking itself too seriously." In 1983 he voiced his concerns to Al Masini, the creator of *Entertainment Tonight*, saying, as quoted by Susan Littwin, "We're doing stories about Shakespeare rather than stories about people jumping in and out of Jacuzzis." Leach proposed creating a new show that would show viewers not just celebrities, but their bedrooms, bathrooms, and bric-a-brac. "The idea for *Lifestyles* began to take shape in my mind as I became more and more frustrated with the type of celebrity interviews I was doing for television," he has said. "We'd do these wonderful interviews in people's houses, but we'd never see how they lived."

Having persuaded Masini to invest $8 million in his project, Leach developed two-hour pilots of *Lifestyles of the Rich and Famous*, which were broadcast in August 1983 and January 1984. Three months later, the show premiered as an hour-long syndicated series, a Leach Entertainment Feature produced by Television Program Enterprises, a division of Masini's TeleRep. Leach, who opened each installment with a promise to "travel to the very heart of success" or to "tour the homes of the world's elite," crammed at least a dozen segments into the hour. Early shows brought interviews with Dr. Joyce Brothers, the psychologist, the actors Michael Landon and Morgan Fairchild, and the singer Andy Williams, visits to lavishly decorated homes, including one with a replica of a section of the Sistine Chapel ceiling over the bar, and several offbeat features, such as a trip to a gourmet restaurant for dogs.

Perhaps unsurprisingly, critical reaction to the new series was mostly cool. In his report for the *New York Times* (June 17, 1984), John J. O'Connor conceded that *Lifestyles* was, "from a purely sociological standpoint, one of the more intriguing current exercises in gossip and fantasy exploitation," but he deplored the show's "almost fanatical preoccupation with money and/or power." In the same vein, Robert MacKenzie of *TV Guide* (September 15, 1984) wrote: "The houses, cars, furniture, and clothes of the rich are admired without letup here, while movie and rock stars tell us how pleased they are with their lives. If you're into envy at all, it's a fudge sundae. . . . Anybody with dough is O.K. in Leach's book, but rich *and* famous is better. Every actress is 'glamorous,' every party is 'elegant,' every expensive hotel is 'exclusive.' . . . Leach doesn't doubt for a minute that we're all spellbound and fascinated by money and fame, and, of course, he's right. But it's surprising how little we really find out about any of his celebs."

By the spring of 1985, *Lifestyles* had been picked up by more than 100 stations and had become the nation's third most popular syndicated show. Its success prompted Tom Shales, the esteemed television critic of the *Washington Post*, to conduct the first in-depth interview with Leach. In his article, which appeared in the April 18, 1985 edition of the *Post*, Shales took Leach to task for worshipping celebrities "to a degree even celebrities might deplore," but he admitted that he found *Lifestyles* "goofily fascinating to watch." Leach credited the show's extraordinary popularity in its first season to the viewers' "innate curiosity." "We want to know about the person who is better than ourselves, not the person who isn't," he told Shales. "The public's appetite for what sensible newspapers call 'personality journalism' and what I call gossip is insatiable. It will never ever stop growing because everybody dreams. And everybody wants to escape. It amazes me—because I've been in this business so long—that you can't give the public enough of it."

Hoping to boost *Lifestyles*'s ratings even higher, in September 1985 Leach unveiled a new segment entitled "Runaway with the Rich and Famous," which gave viewers a chance to win an all-expenses-paid trip to the site of one of the show's stories. *Runaway with the Rich and Famous* made its debut as a separate syndicated series in February 1987. Another spinoff was *Fame, Fortune, and Romance*, which became part of ABC's daytime lineup in June 1986. Like *Lifestyles*, *Fame, Fortune, and Romance* revolved around celebrities, but it focused more on their lives and loves. "The formula is natural for television," Leach explained to Donald H. Singletary for the New York *Daily News* profile. "On TV, love follows fame and fortune. People want to know how a Joan Collins got where she is. Then they'll want to see how she lives. The next question is, 'Now that you have all this, Joan, are you happy?'" After its successful two-week summer tryout, *Fame, Fortune, and Romance* earned a slot on ABC's regular daytime roster in the fall of 1986. Cancelled by the network the following spring, the program went into syndication in January 1988.

The 1987–88 season of *Lifestyles of the Rich and Famous* was highlighted by the show's 100th episode, a special program that was televised in most markets in January 1988. The show included a segment on "the world's richest man," Yoshiaki Tsutsumi, on-location chats with Dr. Ruth Westheimer, the psychologist and sex counselor, in China, and the actresses Brooke Shields, on safari in Africa, and Pam Dawber, in the Himalayas, and a portrait of Elizabeth Taylor. There were also features about a princess who lives in a 500-room castle, a restaurant that charges $4,000 for a bowl of soup, and a man who sends his shirts 3,000 miles to be laundered.

For the 1989–90 season of *Lifestyles of the Rich and Famous*, Leach created a new feature entitled "The Bottom Line," which he described to Ray Richmond of the *Chicago Tribune* (September 8, 1989) as "a platinum probe of serious subjects, told in a very tabloid, glittery fashion and still a little tongue-in-cheek." Ten to twelve minutes in length, the segments have covered such subjects as the use of cryogenics in the search for eternal life. Leach also decided to lengthen the program's regular features from three and one-half to five and one-half minutes. "I thought it was time to give the show a new breath of life," Leach explained to Richmond. "But it's not as if we'll be removing any of the bubblegum and candy floss that we've had in the show." Among the season's highlights were visits to Malcolm Forbes's $2 million seventieth birthday party in Tangier, Morocco and to the home of the Australian real-estate developer Emanuel Margolin, whose lavish residence includes a dining room with a wall that rises to reveal a bullring, and an exclusive interview with the singer La Toya Jackson and her manager, Jack Gordon, who were in Hawaii on their honeymoon.

Leach's forte is obtaining interviews that titillate his viewers without alienating his subjects. "The first question in an interview is the most important, because you've got to establish trust and rapport and let them know a certain amount of impertinence is going to take place," he told Holly G. Miller in a conversation for the *Saturday Evening Post* (May–June 1989). Disdaining cue cards, Leach draws out an interviewee by maintaining eye contact and inserting calculated pauses between his questions. As he explained to Miller, the silence "causes the person to think maybe he didn't answer properly or maybe his answer wasn't interesting enough. So he begins to amplify it or tell the story he vowed he'd never tell." Unashamedly nosy, Leach told Kay Gardella of the New York *Daily News* (August 18, 1985), "I don't hesitate to pick up a rug and see if there is dust under it." His more adventurous on-camera activities have included opening Joan Collins's refrigerator, going through Cher's closet to count her shoes, swimming in icy ocean water with Farrah Fawcett, and climbing into a hot tub with the actress Heather Thomas.

Perhaps Robin Leach's most recognizable characteristic is the loud, staccato voice with which he narrates his show. Refusing to apologize for his broadcasting voice, Leach has contended that he affects it only to grab channel-hopping viewers. "It's the personification of Fleet Street headlines," he told Jeff Yarbrough. "They scream in print, so I scream in person." Similarly, Leach has insisted that his on-air and off-air personae are completely distinct from one another, a contention supported by the journalists who have interviewed him. "There are two Robin Leaches," he told Donald H. Singletary. "One is this paunchy, funny character with an accent the other side of Howard Cosell. The other is this man utterly consumed with work and dedicated to doing the best job. I wonder why people get the wrong perception and only see that cartoon character on-screen? I'm a tyrant to myself when I work."

Lifestyles of the Rich and Famous has proved to be a ready target for satirists, including the cast of

NBC's *Saturday Night Live* program, which presented a running spoof entitled "Lifestyles of the Relatives of the Rich and Famous," with Harry Shearer impersonating Leach, during the 1984-85 season. Johnny Carson has also frequently poked fun at Leach during his *Tonight Show* monologues. In his interview with Tom Shales, Leach professed to be unamused by either the *Saturday Night Live* takeoff or Carson's frequent jibes. To the often-voiced criticism that his show glorifies the wealthy, Leach has responded, as quoted by Kay Gardella, "There's nothing wrong with being rich. Rich people get too many arrows aimed at them. They do a lot of good, like donating wings to hospitals, giving to charities, and they keep people employed." Leach has stipulated that his interviewees have assets worth at least $50 million and that the money must have been earned through hard work.

Although, as Leach himself has readily admitted, *Lifestyles of the Rich and Famous* is basically froth, its host has not been averse to occasionally interjecting serious commentary into the show. On the 100th episode, for example, Leach warned viewers that Japanese investment in the United States was threatening the American economy. "My morals tell me I must do that kind of story," he told Holly G. Miller. "I also believe we need to take the edge off critics who lambaste the show as being irresponsible and serving no moral purpose whatsoever. We are an entertainment show and make no bones about it, but we can be serious. . . . We can make an impact even though we're the pioneers of tabloid television."

Leach appears on only about half of *Lifestyles*'s on-location shoots, but he still logs some 250,000 air miles per year. The first step in putting the show together, he explained to Holly G. Miller, is conducting a one-to-three-hour interview with the subject. "We come away knowing the key sound bites, and we isolate the thing that's incredible about the story. . . . For two and one-half days . . . we shoot the pictures to tell the story in a logical, uncomplicated manner. We then return to the office, edit the film, and write the first script. The final draft isn't written until we put ten stories together to make an hour."

Robin Leach is the author of two books, *The Go Rock-'n'-Roll Manual* (1966) and *Lifestyles of the Rich and Famous* (1986), which its author has described as "186 pages of the finest things the world can offer." He has also been working on a novel. Leach made a cameo appearance in the 1989 film *She-Devil*, and he has done numerous voice-overs for television commercials, the most famous being an advertisement for Budweiser beer. Among the television specials he has hosted are *Supermodel of the World* (1986), which he also produced, and the annual *Rich and Famous World's Best*, which features highlights from the previous season of *Lifestyles of the Rich and Famous*. He has cohosted the annual special *The Dayton International Air Show* since 1987, and in 1989 and 1990 he cohosted the Portland (Oregon) Rose Parade live telecast.

In September 1990 Leach unveiled a new, daily thirty-minute show entitled *Preview*, which, according to Hank Gallo of the New York *Daily News* (September 18, 1990), is "devoted to things that are . . . brand-new in the worlds of TV, music, movies, celebrities, fashion, and the way we live." In addition to the weekday format, an hour-long version of *Preview* also ran on the weekend in many markets.

Robin Leach stands five feet, eleven inches tall and weighs about 180 pounds. Balding and round-cheeked, with an "elfin" grin, Leach was described by Eric Sherman as a "rumpled and easygoing" man who "looks as if he should be spinning yarns in an English pub instead of sipping champagne in some of the grandest mansions of the world." "My lifestyle is very down to earth," Leach told Donald H. Singletary. "I'm just here to have a good laugh, eat, sleep."

A gourmet cook, Leach is known among his friends for his chicken and fish dishes, especially one he calls, appropriately enough, "Rich and Famous Chicken." His other hobbies include playing tennis, boating, gardening, and collecting antique games and model animals. Married from 1968 to 1977, Leach is the father of three sons, Steven, Ricky, and Greg. Although he is on the road for all but about twenty days a year, Leach maintains a three-bedroom lakeside home in Connecticut, a house in Los Angeles, and an apartment in Manhattan.

References: Chicago Tribune V p8 S 8 '89 por; Ladies Home J 103:52+ S '86 pors; Parade p19 D 28 '86 por; People 27:46+ F 16 '87 pors; Sat Eve Post 261:30+ My-Je '89 por; USA Weekend p8 Ap 4-6 '86 por; Washington Post D p1+ Ap 18 '85 por; Who's Who in Entertainment, 1989-90

Leahy, Patrick J(oseph)

(lā´ hē)

Mar. 31, 1940- United States Senator from Vermont. Address: 433 Russell Senate Office Bldg., Washington, D.C. 20510

The first (and only) Democrat ever elected to the United States Senate from Vermont, Patrick J. Leahy has, during the course of his fifteen-year Senate tenure, solidified his once fragile base of support and emerged as a major force in several areas of national policy. As a member of the Agriculture, Nutrition, and Forestry Committee and especially as its chairman, since 1987, he has helped to shape the nation's farm policy and defend the food-stamp and other nutrition programs targeted for funding reductions by the administration of President Ronald Reagan. Named to the Select Committee on Intelligence, he sought to impose more careful congressional oversight of the intelligence community, and he strongly opposed the Reagan adminis-

Patrick J. Leahy

tration's covert operations in Central America. Leahy also sits on the Judiciary Committee, and in that role, he helped to defeat the nomination of Robert Bork to the United States Supreme Court, in 1987.

Although Leahy has been criticized at times for betraying his conservative Vermont constituency with a decidedly liberal voting record, he has generally received high marks for sincerity and dedication. "A lot of these guys go Hollywood very fast," Frank Silbey, a former congressional investigator, told John Dillon of the *Rutland* (Vermont) *Daily Herald* (August 3, 1986). "[Leahy] is not on the cocktail circuit. He doesn't take a dirty buck. He's not a perfect senator by any means, but insofar as honesty, decency, and in his fairness to the public and his staff, they don't come much better."

Of Irish and Italian heritage, Patrick Joseph Leahy was born in Montpelier, Vermont on March 31, 1940, the son of Howard F. Leahy, a printer and publisher of a weekly newspaper, and Alba (Zambon) Leahy. Howard Leahy instilled in his son a reverence for freedom of speech and helped to inspire his early interest in government. From the time he was a teenager, Patrick Leahy dreamed of becoming a United States senator. After graduating from St. Michael's High School in Montpelier, in 1957, and St. Michael's College in Winooski, Vermont, in 1961, he enrolled at the Georgetown University Law School in Washington, D.C. He was admitted to the Vermont bar shortly after receiving his law degree, in 1964.

In 1966 Leahy was appointed state's attorney for Chittenden County, which includes Burlington, Vermont's largest city. Over the next eight years, he revamped the office and gained a measure of notoriety by trying all major felony cases personally. From 1971 to 1974 Leahy served as vice-president of the National Association of District Attorneys, and, as head of a national task force of district attorneys investigating the energy crisis of 1973 and 1974, he drew attention for his attacks on the major oil companies.

In 1974 Leahy decided to run for the seat of retiring United States senator George Aiken, a Republican, who was stepping down after thirty-four years in the Senate. Leahy won the Democratic primary handily, but he faced an uphill challenge in the general election against the Republican candidate, Richard W. Mallary, then Vermont's congressman at large. Mallary enjoyed the advantages of statewide recognition and Vermont's tradition of sending Republicans to the Senate—a tradition that had not been broken since the party's founding in 1854. Leahy, however, was able to exploit anti-Republican sentiment engendered by the Watergate scandal. He also cast himself as a worthy successor to the independent spirit of Senator Aiken. A poll taken a week before the election showed Leahy trailing Mallary by 13 percentage points, but with the strong support of organized labor, the Democrat proved victorious on election day, winning 49 percent of the vote to Mallary's 46 percent to become the first Democrat and, at thirty-four, the youngest person ever elected to the Senate from Vermont.

When he ran for reelection in 1980, Leahy was nearly defeated by Stewart Ledbetter, a former state banking and insurance commissioner. Ledbetter, who received financial support from national Republican groups, attempted to persuade Vermonters that Leahy was too liberal for the state, pointing to the senator's support of most of the Carter administration's policies and to his votes to curtail military spending. Leahy responded that he had voted in favor of the six largest military budgets in United States history and, in an appeal to state pride, called attention to the fact that Ledbetter was originally from New York. Leahy's campaign slogan was "Pat Leahy: Of Vermont, For Vermont." A strike at the *Rutland Daily Herald*, the Vermont newspaper that traditionally devotes the most coverage to political campaigns, hurt Ledbetter's efforts to call attention to Leahy's military stance and pro-Carter voting record. On election day, Leahy eked out a razor-thin victory, winning by a margin of less than 2,800 votes.

In 1986 Leahy was widely regarded as the most vulnerable Democratic incumbent in the Senate. Sensing an opportunity to defeat Leahy, the Republicans recruited Richard Snelling, a popular former Vermont governor, to challenge him. Hampered by a late start, however, Snelling failed to mount a serious challenge to Leahy. During his term Snelling had been an outspoken critic of Reagan administration budget cutbacks, and so he seemed somewhat less than sincere in attacking Leahy as a big-spending liberal. For his part, Leahy never missed an opportunity to remind voters that, if the Democrats recaptured the Senate, he would be in line to become chairman of the Agriculture

Committee. On election day, Leahy buried Snelling, 63 percent to 35 percent.

Upon his arrival in the Senate in 1975, Leahy was taken under the wing of Majority Leader Mike Mansfield of Montana, who offered him two pieces of advice that he has tried to heed ever since: always keep your word to a fellow senator, and never second-guess yourself after a vote, as long as you follow your conscience. In his first years in the Senate, Leahy kept a low profile, concentrating on constituent needs and building a reputation as a guardian of the public purse, a strategy designed to appeal to thrifty Vermonters. In 1975 he hired six summer interns and assigned them the task of uncovering unnecessary federal agencies. The interns discovered a two-person Commerce Department agency called the Federal Fire Council, which had been created in 1936 and had the questionable responsibility of protecting federal employees and property from fire. That fall, Leahy introduced legislation to abolish the Federal Fire Council, and he also drafted a bill to establish a select Senate committee to ferret out other unnecessary federal agencies, boards, and commissions.

In response to complaints from his constituents, in February 1977 Leahy came out against a pay increase that boosted congressional salaries from $44,600 to $57,500. He joined other senators in bringing to the floor a motion to kill the pay hike, but the measure was defeated by a vote of fifty-seven to forty-two, and the raises took effect the following month. Moreover, Leahy consistently returned to the treasury a portion of the funds allotted to him for staff expenses. To keep in touch with voters back home, he returned to Vermont an average of two days a week, and he was the first member of Congress to install a toll-free telephone line to his Washington office.

In his fifteen years in the Senate, Leahy has established a markedly liberal voting record, in some years scoring a perfect 100 percent in ratings by the liberal League of Conservation Voters and Americans for Democratic Action and earning a zero from the American Conservative Union. Among other things, he has supported the right to abortion and opposed the death penalty and prayer in public schools. In the 1980s he emerged as an outspoken critic of the Reagan administration's military buildup and its cutbacks in spending for domestic programs. Leahy was especially unnerved by what he regarded as the shallowness of the Reagan government. "This administration," he noted in a private journal, excerpts of which appeared in the *Washingtonian* (April 1988), "is the first I've known without [a] sense of history. Their decisions always seem short-term, conceived for tonight's newscast or next week's poll, rather than for the effect they will have on Americans living in the next century."

Since his appointment to the Senate Agriculture Committee in 1975, Leahy has broadened his agenda from the parochial interests of Vermont dairymen to include the shaping of national farm policy and the promotion of better nutrition. A leading defender of the federal food-stamp program, Leahy formed an alliance in 1981 with Republican senator Robert J. Dole of Kansas, a fellow member of the Agriculture Committee, to block an effort by the committee chairman, Jesse A. Helms of North Carolina, to impose even deeper cuts in the program than those proposed by President Reagan. Leahy believed that acceptance of Reagan's suggested cuts was the only way to prevent the food-stamp program from being abolished altogether. In the face of a similar attack on nutrition programs by the Reagan administration in 1985, Leahy persuaded Dole to remain neutral and forged a bipartisan alliance with Senator Rudy Boschwitz, a Republican from Minnesota, to maintain the level of funding. According to Robert Greenstein, then an administrator in the Agriculture Department's Food and Nutrition Service, as quoted in the *Rutland Daily Herald* article of August 3, 1986, Leahy's "key influence was in preventing Dole from allying with Helms and the administration."

On other agricultural issues, Leahy vehemently opposed the Reagan administration's 1981 request to cancel scheduled increases in dairy prices. In the same year, he led the unsuccessful fight against Reagan's nomination of John B. Crowell Jr. to the post of assistant secretary of agriculture. Leahy accused Crowell of having ties to a timber company, a subsidiary of which had been held liable for price fixing. Two years later the senator supported a bill to pay dairy farmers for reducing production, and he was a principal author of a section of the 1985 farm bill creating a new program of dairy supports designed to reduce costly government purchases of dairy surpluses.

With the Democratic takeover of the Senate in the 1986 elections, Leahy succeeded Helms as chairman of the Agriculture Committee, providing a change not only of ideology but also of style. Leahy was more considerate of other members and more prone to forge a consensus than was Helms. Leahy, moreover, took an interest in a broad range of agricultural commodities, whereas Helms had focused mainly on tobacco. As chairman, Leahy helped to fashion the complex Farm Credit Act of 1987, provide aid to drought-stricken farmers in 1988, and, after years of fruitless wrangling between growers and environmentalists, draw up a compromise bill regulating the use of pesticides, in 1988. He also pressed for increased funding of education, health care, and commercial growth in rural areas. In August 1988 Leahy and fellow Agriculture Committee members Robert Stafford of Vermont and Thomas Daschle of South Dakota made an agricultural-inspection tour of China, during which they visited the region of Tibet to investigate reports of human rights abuses.

As a member of the Select Senate Committee on Intelligence (and as vice-chairman of that panel during the 1985–86 congressional term), Leahy was a strong critic of the Reagan administration's policies in Central America. The senator made an inspection tour of Nicaragua in early 1983 and, upon returning to Washington, implied that the administration's funding of the Contra rebels was illegal.

Leahy received little support for his position from fellow Intelligence Committee members until April 1984, when it was revealed that the Central Intelligence Agency had participated in the mining of Nicaraguan harbors. Later in the year, Congress voted to suspend aid to the rebels. A March 1985 report by the human rights group Americas Watch charging that both the Nicaraguan army and the rebels had committed wide-scale atrocities against civilians served to harden Leahy's opposition to American involvement. The Senate voted to resume funding of the Contras in August 1986; Leahy's amendment to the aid bill, which would have barred the assistance from being channeled through the CIA, was defeated by a vote of fifty-seven to forty-two.

Patrick Leahy is a strong supporter of stricter congressional oversight of the intelligence community. During an exchange with CIA director William J. Casey in November 1985, in the wake of the *Washington Post*'s disclosure that the Reagan administration had approved a secret plan to destabilize the government of Libyan leader Muammar el-Qaddafi, Leahy warned of the dangers of unchecked covert operations. "I hear people yearning to go back to the good old days," he said derisively, as reported in the *Washington Post* (November 16, 1985). "Well, the good old days are the Bay of Pigs and [the plots to overthrow] Salvador Allende and Patrice Lumumba and a lot of other failings." The Qaddafi plan was reportedly devised with the approval of a majority of the Senate and House Committees on Intelligence, but both Leahy and David Durenberger of Minnesota, the chairman of the Senate Intelligence Committee, were said to have been skeptical of the idea, each expressing doubts about how such a plan could be carried out without violating an executive order barring even the indirect involvement of the United States in assassination plots abroad.

While he joined the Reagan administration in condemning the widespread practice of leaking classified information, Leahy argued that the executive branch was as guilty as Congress. He went so far as to support Reagan's proposal that senators and their aides submit to lie-detector tests to determine the source of the leak of the Qaddafi plan to the *Washington Post*, provided that administration officials also agreed to be tested. Ironically, Leahy himself resigned from the Intelligence Committee in January 1987 after leaking a committee document to the press. Until then, he had been scrupulous in avoiding leaks, refusing most requests for interviews on intelligence matters and always speaking on the record in the few interviews he did grant. But in the first month of 1987, he released the Intelligence Committee's preliminary report on the Iran-Contra arms scandal to NBC reporter John Dancy. Leahy said he released the document, which was declassified, in order to prove that it was incomplete.

On other intelligence issues, Leahy has strongly supported the expulsion of Soviet spies from the United States. Believing that many such spies are operating under diplomatic cover, Leahy joined Republican senator William S. Cohen of Maine in proposing an amendment that would have restricted the number of Soviet diplomats in the United States to the number of American diplomats allowed in the Soviet Union. Leahy's efforts in this area have frequently brought him into conflict with the State Department, which, he believes, has been overly protective of Soviet diplomats.

A member of the Senate Judiciary Committee since 1979, Leahy frequently criticized the Reagan administration for failing to appoint more women and minorities to the federal bench and for making adherence to a conservative agenda a more important qualification than judicial competence. He was especially vocal after his appointment in January 1987 as chairman of a special Judiciary Committee panel created to review the qualifications of the administration's judicial appointments. In a speech to a symposium sponsored by the Judicial Selection Project, a liberal research group, on February 12, 1987, Leahy singled out Attorney General Edwin Meese 3d for a "shameful" record of passing over women and minority candidates. He added, "If this present trend continues, the promise of equal justice under the law may appear illusory, not only to members of minority groups who come before the federal courts, but to all of us who know that we still have far to go to overcome the heritage of discrimination in our legal system." In the same speech, however, he also attacked the Senate and his own Judiciary Committee for failing to scrutinize judicial appointments more carefully. "National Pickle Week has been as likely to generate spirited debate as the selection of a federal district or appeal court judge with life tenure," he said scornfully. "The problem is, at least National Pickle Week goes away after seven days. Federal judges go on for ever and ever and ever."

In 1987 Leahy joined the majority in voting against the nomination of Robert Bork to fill the seat of retiring Supreme Court Justice Lewis F. Powell. He was particulary concerned about what he regarded as Bork's "very narrow view of the First Amendment and sharp criticism of decisions on sex discrimination and privacy." When, during his testimony before the Judiciary Committee, Bork appeared to moderate some of the more extreme views expressed in his writings, Leahy dubbed his performance a "confirmation conversion." Although Leahy conceded that Anthony M. Kennedy, whom Reagan nominated following Bork's rejection, was more conservative than he would have liked, he joined the majority in voting for confirmation.

In other Judiciary Committee business, Leahy teamed up with Republican senator Paul Laxalt in formulating a bill to reform the regulatory process of the federal government. The measure passed the Senate unanimously, but it was rejected by the House. Leahy also collaborated with Republican senator Orrin G. Hatch on a bill revising the Freedom of Information Act so as to provide protection against the release of data connected to criminal investigations. That measure failed to reach the Senate floor. In 1990 he joined the majority in voting to confirm the nomination of David H. Souter to the Supreme Court to fill the seat left vacant by the retiring justice William J. Brennan Jr.

Leahy became a member of the Senate Appropriations Committee in 1977, and for the next four years, he headed the subcommittee on the District of Columbia, which is responsible for determining the capital city's budget. Although he disliked the job, believing that the district should be allowed to set its own budget, Leahy thoroughly examined each of the city's spending requests and fought those that he considered to be unwarranted, such as a proposal for a new convention center. As a member of the Appropriations subcommittee that has control of the budget of the Environmental Protection Agency, Leahy sharply criticized the environmental policies of the Reagan administration.

Patrick Leahy is a bespectacled, distinguished-looking man who bears a passing resemblance to former president Dwight D. Eisenhower. His bald head and fringe of closely cropped gray hair make him look older than his years. He has been described as easygoing, pensive, and self-effacing, with a sardonic sense of humor. Popular with the media, he is friendly with reporters, and his staff and constituents call him by his first name. Senator Leahy seeks refuge from the pressures of Washington at his mid-nineteenth-century farmhouse outside Burlington, where he enjoys hiking, skiing, and doing his own household repairs. "I wouldn't be a senator if I couldn't come home," he admitted to Martin Tolchin of the *New York Times* (December 24, 1986). "I find that no matter how tough it gets in Washington, I come back here and get an entirely different perspective. Problems that seem insurmountable in Washington evaporate up here." Leahy married Marcelle Pomerleau, a nurse, on August 25, 1962. They have three children: Kevin, Alicia, and Mark. Leahy serves on the board of trustees of Gallaudet College in Washington, D.C. His religion is Roman Catholic.

References: N Y Times A p12 D 24 '86 por; Almanac of American Politics, 1990; Politics in America (1988); Who's Who in America, 1988–89; Who's Who in American Politics, 1989

Levinson, Barry

Apr. 6, 1942– Filmmaker; screenwriter. Address: Baltimore Pictures, Columbia Plaza, Burbank, Calif. 91505

In an age of action-packed extravaganzas targeted at teenage audiences, Barry Levinson has achieved extraordinary success in making movies about unglamorous individuals enmeshed in unremarkable situations. In virtually all his films—most notably in *Rain Man*, about the relationship between two brothers as they make a cross-country road trip, and in his movies about the male bonding of his youth in Baltimore, *Diner* and *Tin Men*—Levinson has subscribed to a belief that a film, "in the last analysis, . . . [is] still one person talking to another, a series of small moments." Much of his success can be attributed to his close rapport with actors, who treasure the latitude he gives them to explore the humorous and quirky aspects of the characters they portray. "He's like a fisherman who lets the actors run with the line, and somehow he reels in a movie," Dustin Hoffman, who costarred with Tom Cruise in *Rain Man*, has been quoted as saying. Before turning to directing, Levinson was a writer for *The Carol Burnett Show* and a screenwriter of several comedy hits.

Barry Levinson was born on April 6, 1942 in Baltimore, Maryland, the older of the two sons of Irv Levinson and his wife, the former Vi Krichinsky. He was raised in the predominantly Jewish neighborhood of Forest Park, where his parents, grandparents, and other relatives, all emigrants from Eastern Europe, had settled in the early years of the twentieth century. Barry's maternal grandfather, Sam Krichinsky, and his great-uncles became wallpaper hangers; his paternal grandfather owned a barbershop. Endowed with the same enterprising spirit, Irv Levinson established the first appliance warehouse store in Baltimore, and he eventually prospered.

Recalling her sons' youth, Vi Levinson told Joyce Wadler of the *Washington Post* (May 13, 1984) that their home "was constantly filled with boys. Boys in the den and boys on the porch. I'd never know who was sleeping over." The boys to whom she referred were members of Barry's clique, known as "the Ten Boys." His experiences with them dominated his youth, to the extent that Barry, though always popular with girls, used to escort his dates home early in the evening so that he could join his friends at the local diner. Memories from those days eventually formed the basis for his film *Diner*. "These are the connections that are probably the strongest you'll ever have," he told Wadler. "And they'll never be quite the same again."

After graduating from Forest Park High School, Levinson entered a junior college in Baltimore, "only because that's what my generation was supposed to do," he told Stephen Farber in an interview for the *New York Times* (April 18, 1982). For extra money he became a salesman of encyclopedias and of used cars. After he left the junior college, he enrolled at American University in Washington, D.C., where he took courses in broadcast journalism, primarily because they were not too difficult. After dropping in and out of college for several years, in the seventh year he dropped out for good. "I probably had as little ambition as anyone could possibly have," he told Farber. "In my own stupidity I thought that you could just go through life and continue to get an allowance."

While attending American University, Levinson also worked part-time at a local Washington, D.C., television station, where he eventually became an assistant director for news programs, commercials, and the *Ranger Hal Show* for children. Then, one day in the late 1960s, he went to California. "I didn't know what to do with my life," he told Jeanie Kasindorf in an interview for *New York* magazine (May 7, 1984). "So I got into my 1966 Chevy in Baltimore and drove across the country until I got to the beach."

In California his meandering led Levinson fortuitously, as it turned out, to show business. Although he had had no special interest in acting, he one day decided to enroll in an acting class with a friend. Discovering not only that he enjoyed performing but also that he had a talent for writing comedy routines, he soon was performing his own skits at clubs in the area and on local television shows. His routines were so good that they attracted the attention of the producers of *The Tim Conway Show*, who hired him to write for them in the early 1970s. From there, Levinson went on to *The Carol Burnett Show*, where he earned three Emmy awards for his writing.

While with *The Carol Burnett Show*, Levinson worked with the writer Ron Clark, one of whose screenplays the comedian and director Mel Brooks was interested in producing. When Brooks suggested that Clark find a few more writers for the film, Clark immediately suggested Barry Levinson and Rudy De Luca, another writer with whom they worked. Together they began moonlighting for Brooks on *Silent Movie* (1976), a voiceless slapstick comedy that starred Marty Feldman, Dom DeLuise, Sid Caesar, Mel Brooks, and other well-known comedians. When they finished *Silent Movie*, the trio worked for Brooks full-time on *High Anxiety* (1977), a spoof of Alfred Hitchcock thrillers. Because Brooks preferred to work collaboratively, his assistants were soon editing, scoring, and acting, in addition to writing. "I can't think of many other directors who would work like Mel," Levinson remarked to a reporter for the *New York Times* (July 31, 1977).

Mel Brooks influenced Levinson's career in another, ultimately more important way. Levinson often told his colleagues anecdotes about "the Ten Boys" that Brooks found highly entertaining. For years, however, Levinson resisted his mentor's suggestion that he put those stories on film, because, as he explained to Stephen Farber, he "couldn't find a focus for all the anecdotes." Then, one day he said, "it occurred to me what was really going on. I realized how difficult it was for the boys to communicate with the girls. . . . So I decided that all the stories would basically revolve around male-female relationships." Motivated by that insight, Levinson wrote the script for *Diner* in a mere three weeks. Under the terms of his contract with MGM, he shot the film in Baltimore, where the story takes place, and cast relatively unknown actors in the leading roles; in return, he agreed to work within the low budget of $5 million.

Set in 1959, *Diner* (1982) focuses on a group of longtime buddies in their early twenties who feel most at ease when they gather at the local diner and indulge themselves with gravy-smothered french fries, cigarettes, and coffee. Their bull sessions invariably hinge upon sports, music, and—in particular—the women in their lives, whom they sadly, yet innocently, fail to understand in the slightest. Eddie (Steve Guttenberg), for example, is planning to get married, but he threatens to call off the wedding plans if his fiancée fails a quiz he has prepared on football trivia; and Shrevie (Daniel Stern), who is married, constantly berates his wife because she doesn't keep his record collection—the pride of his life—in alphabetical order. The group also includes a ladies' man (Boogie, played by Mickey Rourke) and an irresponsible drunk (Fenwick, portrayed by Kevin Bacon).

Although the film's distributors were at first reluctant to release a movie about "a bunch of guys sitting around talking," as one skeptic was supposed to have said, *Diner* turned out to be the critical sensation of the season. For some critics, like David Denby of *New York* magazine (April 5, 1982), its success stemmed from Levinson's ability to create "'overheard' dialogue, so dead-on accurate and funny that one stares at the screen in wonder." Others, like the redoubtable Pauline Kael, the film critic for the *New Yorker*, were delighted by the film's depth of characterization. In her review of April 5, 1982, Kael wrote, "*Diner* is that rare autobiographical movie that is made by someone who knows how to get the texture right. . . . Levinson doesn't violate his characters by summing them up—he understands that we never fully understand anybody." Janet Maslin expressed the critical consensus in her *New York Times* review of April 2, 1982: "*Diner* isn't lavish or long, but it's the sort of small, honest, entertaining movie that should never go out of style." That year, *Diner* received an Academy Award nomination for best screenplay.

After completing *Diner*, Levinson began to look around for a project dealing with his lifelong passion for baseball, which he eventually found in a screenplay based on Bernard Malamud's novel *The Natural*. Around the same time, he met Robert Redford, who had been impressed by Levinson's direction of *Diner* and who shared his interest in doing *The Natural*. When they failed to acquire the movie rights, Levinson turned to writing two comedies with Valerie Curtin (his wife since 1979), with whom he had written the screenplays for . . . *And Justice for All* (1979) and *Inside Moves* (1980). Together they wrote *Best Friends* (1983), a film loosely based on their marriage and professional relationship, and *Unfaithfully Yours* (1984), a comedy adapted from the 1948 Preston Sturges film of the same title. Then, before Levinson had time to commit himself to another project, Redford acquired a promising script (by Roger Towne) based on *The Natural*, and the movie rights suddenly became available. And shortly after that, financing for the film's $20 million budget was in place.

The central character of *The Natural* (1984) is Roy Hobbs (Robert Redford), a twenty-year-old baseball player whose promising career is destroyed when he is seriously wounded on the day before the Chicago Cubs tryouts. Then, sixteen years later, he makes a stunning comeback when, as the oldest rookie in the major leagues, he leads the fictional New York Knights to victory. Embellishing the film are a number of mythical twists, such as the supernatural power of his hand-carved bat that enables him to hit home runs. Likewise, the mere presence of his childhood sweetheart at a crucial game magically reverses a losing streak. In short, *The Natural* is, as Levinson has defined it, an "adult fairy tale."

Although *The Natural* was a commercial success, earning $50 million at the box office, critical reaction was sharply divided, primarily between those who were alienated by the film's fantastic aspects and those who felt that they contributed to the movie's emotional impact. Gene Siskel, the movie critic of the *Chicago Tribune* (May 11, 1984), called the film "a celebration of the individual" and asserted that its "wildly implausible scenes . . . win over our emotions because, frankly, that's the way we'd like life to be." Conversely, Gary Arnold, writing in the *Washington Post* (May 11, 1984), argued that the film "can be criticized with some justice for skating along the brink of outrageous affectation." Others criticized its "self-consciousness" and "cornball artsiness," and Lawrence O'Toole, writing in *Maclean's* (May 21, 1984), called it "a manipulative piece of fake inspiration."

In spite of *The Natural*'s mixed critical reception, Levinson was now regarded as a bankable director whose special talent was the sensitive depiction of the dilemmas and aspirations of the traditional American male. As such, he seemed an unlikely choice to direct the latest frenetically paced Steven Spielberg movie, *Young Sherlock Holmes* (1985). Explaining his interest in Levinson to Leslie Bennetts of the *New York Times* (December 1, 1985), Spielberg said, "I felt Barry was sort of a frustrated action-adventure director," and after they conferred, he became "convinced that he could do it." As for Levinson, he admitted that the idea of chronicling the early life of the famous sleuth "would have never entered [his] mind," but he decided to take on the project because of the opportunity it would give him to become proficient in the more technically sophisticated aspects of moviemaking.

Unlike any of Holmes's exploits immortalized by Sir Arthur Conan Doyle, the mysterious suicides depicted in *Young Sherlock Holmes* involve a religious cult whose members live in a temple deep beneath the streets of London. One of its members, a mysterious hooded figure, roams the city's streets, shooting distinguished, elderly gentlemen with a poisonous substance that, when it enters the body, induces terrifying hallucinations. In the mind of the victim, such inanimate objects as architectural gargoyles, a serpentine lamp base, and a knight in a stained-glass window are metamorphosed into real creatures that appear to want to kill him, and, overwhelmed by terror, he is driven to commit suicide. As Holmes (portrayed by Nicholas Rowe) sets out to uncover the sinister scheme, the audience gets a glimpse of the detective as a schoolboy and of the genesis of his relationship with his assistant, Dr. Watson (played by Alan Cox).

For most critics, the highlights of *Young Sherlock Holmes* were the performances of Nicholas Rowe and Alan Cox, both of whom, in the opinion of Stanley Kauffmann of the *New Republic* (December 30, 1985), "splendidly predict the famous characters they will become." Otherwise, reviewers dismissed the movie as a moneymaking venture that shamelessly borrowed from the imagery of another Spielberg production, *Indiana Jones and the Temple of Doom* (1984), and one whose script had been gussied up with special effects in order to lure teenage moviegoers. Gene Siskel of the *Chicago Tribune* (December 4, 1985) expressed the opinion of the majority of critics when he lamented that, though Spielberg and Levinson "may have wisely hedged their bets commercially, . . . [they] lost artistically."

Returning to Baltimore for his next project, Levinson brought to the screen his story of the "tin men," the grown-up counterparts of the boys from *Diner*, who make their living by conning innocent homeowners into buying aluminum siding. As a youngster, Levinson had been enchanted by the tin men, who gathered at the local diner just as "the Ten Boys" did. "They were flashy. They were flamboyant. They appeared to us, on the surface, to be fun-loving kinds of guys—a lot of pocket money and off to the race track," he recalled to Samuel G.

Freedman of the *New York Times* (March 15, 1987). Merging his childhood admiration of the salesmen with a more mature recognition of their shortcomings, Levinson scripted and directed *Tin Men* (1987).

Starring Richard Dreyfuss and Danny DeVito as two salesmen from competing firms, *Tin Men* deals with a feud between them during the summer of 1963. By portraying his antiheroes within the context of their struggle to make a buck, which becomes more difficult when the Home Improvement Commission begins to investigate the alleged fraud of several firms, Levinson invites the viewer to empathize with them. For all their shortcomings, their credo, "the hustle and the dream," as Levinson explained to Larry Kart in an interview for the *Chicago Tribune* (March 15, 1987), "is what we're all about."

Like *Diner*, *Tin Men* was warmly received by critics for displaying "the same rich impasto of talk, story, joke, and complaint—an American lyricism," as David Denby noted in his *New York* magazine review of March 9, 1987. Because its "aging tricksters" were "dimmer and more clandestine" and, therefore, much more difficult to like than the boys of *Diner*, Terrence Rafferty was that much more impressed by the film's "balanced sympathy for its characters." Continuing, in his review for the *Nation* (April 4, 1987), Rafferty wrote: "Levinson places his sweaty, compromised Everysalesmen in a context that explains them without letting them off the hook, and that's not easy. . . . This isn't a movie to love, like *Diner*, but it produces, no less than the earlier film, a lot of complicated laughter. It has a true middle-aged wisdom: it knows that both the comedy and the tragedy of American lives are what shoddy stuff we sell *ourselves*, and how much we pay for it."

With four successful movies to his credit, Levinson was quickly becoming one of the most sought-after directors in Hollywood. Studios valued his consistency in completing films on time and under budget, and actors prized the freedom he gave them to interpret their roles. Among those who scouted his talents was Robin Williams, the gifted comedian who, since achieving widespread acclaim for his zany but good-natured alien on the ABC network series *Mork and Mindy*, had failed to attain comparable success in Hollywood, despite his best efforts. Around the same time, Adrian Cronauer, who had been a disc jockey at the Armed Services Radio Network during the Vietnam War, succeeded in selling a comedy based on his experiences to Williams's agent. Although Levinson was skeptical when Williams first approached him with the idea, he gradually changed his mind. "I was being too narrow-minded," he recalled to Mike Downey in an interview for *Gentlemen's Quarterly* (February 1988). "We're not laughing at the war, we're laughing at the real, everyday situations that can crop up in a war."

As revised by Mitch Markowitz, *Good Morning, Vietnam* (1987) trains its sights on Cronauer (Williams), a hip, outspoken, and hilariously funny disc jockey working for the army in Saigon. Instead of providing his listeners with his superiors' approved fare of Lawrence Welk schlock, Percy Faith's wall-to-wall music, censored news, and bland recreational announcements, Cronauer entertains the army ranks with the raucous sounds of the Rolling Stones and of James Brown, as well as impromptu discussions about sex and politics. Adding to the consternation of the top brass are his relationship with a Vietnamese woman and his attempt to teach English to the locals.

A resounding commercial success, *Good Morning, Vietnam* took in about $200 million at the box office and was the year's best-selling videocassette. Although a few critics downgraded the film because of its underdeveloped story line, the majority sided with Julie Salamon, who reviewed it for the *Wall Street Journal* (December 24, 1987). "There isn't much to *Good Morning, Vietnam* except Robin Williams, but that's more than enough," she wrote. "His frantic brilliance changes an otherwise sentimental and uninspired story into an ingenious, biting piece of entertainment." Much of the credit was given to Levinson, who, according to Mike McGrady of *New York Newsday* (December 23, 1987), "understands not only how to use Williams's unique talent but also how to set it off to best advantage against a believable backdrop." McGrady also saluted Levinson as a great comic mind who, at his best, inspires "recognition laughter, laughter that is nudged from us as we respond to reality, to truth, to human nature."

Like *The Natural* and *Good Morning, Vietnam*, Levinson's next film came to him via a somewhat circuitous route. After it passed through the hands of such celebrated directors as Steven Spielberg and Sydney Pollack, Levinson took on *Rain Man* (1988), the story of Charlie Babbitt (Tom Cruise), a slick, fast-talking car salesman who has never been able to develop a rewarding relationship with anyone, and his older brother, Raymond (Dustin Hoffman), an autistic savant who has spent most of his life in an institution in Cincinnati. Charlie discovers that he has an older brother when he learns that his late father has left nearly his entire estate to Raymond. Determined to lay his hands on the inheritance, Charlie kidnaps his brother and, on their cross-country journey to his home in Los Angeles, develops a sincere affection for him that allows him to put another person's needs above his own for the first time in his self-centered life.

Levinson's greatest commercial success to date, *Rain Man* was the top box-office hit of the year, earning an estimated $500 million. It also won the Directors Guild of America Award, the Berlin Film Festival's prestigious Golden Bear Award for best film, and swept the Academy awards, capturing eight Academy Award nominations and four Oscars, including best picture and best director. Despite the film's indisputable success, *Rain Man* failed to arouse the same degree of enthusiasm among reviewers. Like most critics who were annoyed with Charlie's "glib" transformation, J. Hoberman wrote in his review for the *Village Voice*

(December 27, 1988) that "*Rain Man* is a small, sweet, unconvincing road movie that overinflates itself on the gaseous notion of a lovably autistic idiot savant . . . 'curing' his conventionally autistic, that is to say 'normal,' kid brother." Dave Kehr similarly wrote in the *Chicago Tribune* (December 16, 1988) that the film was "yet another buddy picture," a "so-what movie," although he conceded, somewhat more charitably, that it was nevertheless "an honorable effort, touched by a certain lightness and grace."

Avalon (1990), the last panel in Levinson's autobiographical triptych of nostalgic films set in Baltimore, recounts the story of a Russian-Jewish immigrant family over a fifty-year period, beginning in 1914. The first release to bear the name of Baltimore Pictures, the production company that Levinson formed with producer Mark Johnson in 1989, *Avalon* was based on stories told to him by his maternal grandfather, Sam Krichinsky, the family name used in the film. Levinson intended *Avalon*, in part, as social commentary on the dissolution of the contemporary American family. "We're at a crossroads," he explained to Mervyn Rothstein of the *New York Times* (September 30, 1990), "which, in fact, may lead to the complete breakup of the family structure in America. It is drifting and coming apart, and as it deteriorates, it means less and less. It's responsible for less of our behavior. It doesn't monitor us in any way."

The critical reaction to *Avalon* was mixed. Sharing the sentiments of several reviewers, a critic for *Variety* (October 8, 1990) observed: "Beyond the beautiful photography, . . . spotless classic cars, and slavishly detailed sets, the film lacks focus or a real reason for being. . . . Ultimately, Levinson takes a series of cinematic snapshots of the Krichinsky family album without punctuating them with enough dramatic moments to sustain a two-hour-plus film." In a similar vein, David Sterritt of the *Christian Science Monitor* (October 5, 1990) found that although *Avalon* is "not entirely successful at what it sets out to accomplish, it's a carefully made and gorgeous-looking picture. . . . While I like the movie's wandering quality, it occasionally bogs down in its eagerness to be warm and charming." Less equivocal were Julie Salamon of the *Wall Street Journal* (October 26, 1990), who termed *Avalon* a "beautiful, sentimental ode to the past," and Hal Hinson of the *Washington Post* (October 5, 1990), who wrote that the film "is made with a master's confidence. Levinson . . . has never worked with anything like the assurance he shows here."

With his grayish, swept-back hair, thin-rimmed glasses, and casual dress, Barry Levinson has the look of a college professor. He has been described as a "relaxed" and "warm, buoyantly humorous man," reflecting a temperament that certainly contributes to his being, in his words, "the most uncranky writer I know." He is married to Diana Mona, a former teacher whom he met through her daughter, Michelle, who had a small part in *Diner*. (Levinson's marriage to Valerie Curtin ended in divorce in 1982.) Through his marriage to Diana Mona, Levinson has two stepchildren, Patrick and Michelle, and two sons, Sam and Jack. The Levinsons make their home in Bel-Air, California, though they recently purchased a home in Annapolis, Maryland, where they intend to live part of each year in order to spend more time with their relatives.

References: Christian Sci Mon p27 Ja 10 '86 por; N Y Times II p17+ Ap 18 '82; N Y Times Mag p47+ Mr 11 '90 pors; Washington Post H p1+ My 13 '84 por, B p1+ Mr 13 '87 por

---

Ligachev, Yegor (Kuzmich)

(lēg-ā-chof′, ye gôr′)

Nov. 29, 1920– Soviet politician. Address: Central Committee of the Communist Party of the Soviet Union, Staraya Pl. 4, Moscow, USSR

For the first few years after Mikhail Gorbachev became general secretary of the Soviet Union, in 1985, he had the enigmatic figure of Yegor Ligachev at his side. As Gorbachev stepped up his campaign of *glasnost* and *perestroika* in the late 1980s, however, in an effort to reinvigorate the nation's stagnant economy and party leadership, Ligachev distanced himself from his colleague and patron and became the spokesman of the "conservative silent majority," which fears that Gorbachev's reformation of Soviet society will lead to anarchy. A rugged, blunt-spoken Siberian, Ligachev spent eighteen years in the Siberian outpost of Tomsk as that province's party leader before being recruited, along with Gorbachev, into the Communist party's inner circle by the reformist premier Yuri Andropov. After Gorbachev became general secretary, Ligachev began his meteoric rise, assuming membership in the Politburo, the supreme organ of Soviet power, and leadership of the party's strategically important departments of ideology and party personnel, making him the second most important official in the party. Although Ligachev's mounting opposition to Gorbachev's reforms led to his demotion from the post of ideology chief in September 1988, for nearly two years he remained an important force in the Politburo, consistently prevailing in the Byzantine rivalries and intrigues of Kremlin politics. Yet at the 1990 national party congress, the proponents of *perestroika* scored an astounding victory, and Ligachev, after being ousted from the Politburo in perhaps the most profound reorganization of the Soviet power structure, announced his retirement.

An ethnic Russian, Yegor Kuzmich Ligachev was born on November 29, 1920 in Dubinkino, a village in the Novosibirsk region of the western Siberian plain in the Russian Soviet Federated Socialist Republic, the largest of the Soviet Union's fifteen republics. Born just three years after the Russian revolution, Ligachev grew up during the final years of Vladimir Lenin's rule and the rise of his successor, Joseph Stalin. As Stalin consolidated his power following the death of Lenin in 1924, he initiated a program of forced industrialization and collectivization of agricultural land, which, because it failed to promote the production of consumer goods, caused the Soviet people great hardship. Their lot, though, became one of unparalleled suffering when, in 1937, Stalin carried out a sweeping purge of vast numbers of Soviet citizens. In contrast to the highly publicized show trials of prominent opposition leaders in 1935 and 1936, the purge of 1937 secretly wiped out untold numbers of mid-level party leaders, government bureaucrats, and industrial managers throughout the country.

Among those who lost their lives were members of Ligachev's family. Instead of losing confidence in the Communist party, however, Ligachev remained an ardent believer in its ideals, and only with the advent of *glasnost* did he venture to speak publicly of the atrocities of his early life. "I was hardened by the years 1937 and 1949 when our family was subjected to unjustifiable repressions, when I was losing my relatives," he was quoted as saying by the *Washington Post* (June 20, 1989). "All this surely leaves one scarred, but strengthened politically."

Ligachev spent the early 1940s in Moscow as a student at the Ordzhonikidze Institute for Aircraft Construction. After graduating in 1943, he returned to Novosibirsk province, where he worked as an engineer in an aircraft plant for the next four years. Like many young Soviet citizens, in 1944 he joined the Communist party, and he became actively involved in the Young Communist League, or Komsomol, an organization that has traditionally groomed the nation's youth for careers in the party and government. After serving for several years as a district secretary of the Komsomol, in 1948 Ligachev was promoted to the more important position of regional first secretary. Around the same time, he began to take correspondence courses from the Central Committee's Higher Party School, a prestigious and highly selective institution that trains the nation's most promising public servants in party ideology and theory.

By the time Ligachev graduated from the Higher Party School in 1951, he had already entered the labyrinth of the Soviet power structure, having served in local party and government posts since 1949, and in the years that followed he rose steadily toward the upper echelons of Soviet power. In 1955 he was made vice-chairman of the Novosibirsk provincial government, a position of considerable responsibility, and during the next four years he was promoted twice, first to the position of district party committee secretary and in 1959 to the post of regional party committee secretary. Apparently, Ligachev did a creditable job in his Siberian outpost, for in 1961 he was sent to Moscow to serve in the Russian Republic's party apparatus, at first as a deputy chief of the Central Committee's agitation and propaganda department and later as first deputy chief of the department of party bodies for industry. Around the same time, he played an important role in founding Academogorodok, a leading Soviet research facility.

Ligachev's slow but steady rise through the ranks of the party and government leadership was in part aided by the comparatively relaxed political climate during the Khrushchev era. Following the death of Stalin in 1953, his successor, Nikita Khrushchev, initiated a program of de-Stalinization, which, among other things, permitted relatively frank discussion of the horrors committed during Stalin's rule. Implicit in that program was a commitment never to repeat the atrocities of the earlier era. One of the results of "the thaw," as this period was known, was increasing stability within the nation's governing bodies. With the advent of the Brezhnev era, in 1964, the trend continued. The leadership became increasingly entrenched, with new members being added to the Central Committee and Politburo, the most powerful organizations in the party, only on the death of one of their members. According to Mark R. Beissinger, a Harvard University professor, the immobility within the Soviet leadership was the result of Leonid Brezhnev's "trust-in-cadres policy," an informal "social contract" through which the Soviet elite tacitly agreed not to challenge the party line, in return for job security.

When Yegor Ligachev was elected a candidate, or nonvoting, member of the Central Committee of the national Communist party in 1966, he thus became part of a ruling elite that was much the same in composition ten years later, when he was granted full membership in the Central Committee. Given Ligachev's defense of Soviet political history during the Gorbachev revolution of *glasnost*, it is likely that he, like all Soviet bureaucrats who survived politically during the 1960s and 1970s, refrained from debate at meetings, and he gave his expected approval of all policies put forward by the Politburo. Likewise, as a deputy member of the Supreme Soviet, or Soviet parliament, since 1966, Ligachev presumably deferred to the party line.

In addition to his posts in the Central Committee and Supreme Soviet, which required his presence at meetings that were held only a few times a year, Ligachev served as first secretary of the province of Tomsk, an industrial center in western Siberia, from 1965 until 1983. It was there, in that "severe but wonderful land," as Ligachev once fondly referred to it, that he exhibited his considerable talents as a technocrat and administrator. Among his achievements in Tomsk was the increase in economic development that the region underwent during his tenure as party leader. In addition to making the province self-sufficient in food production, Ligachev, in collaboration with a number of other provincial leaders in Siberia, succeeded in persuading the Politburo to speed up the exploration of oil and gas and to develop oil and gas extracting industries in western Siberia.

Ligachev also showed an interest in cultural affairs. According to John Nicholson of the Toronto *Globe and Mail* (February 3, 1990), Ligachev invited a number of writers to visit his region, and he was a strong advocate of the restoration of historical buildings. And as a true believer in the socialist ideal, he worked hard to maintain a high degree of civic order. "He ran a very tight ship, with very little hooliganism in the streets," Nicholson wrote in the *Globe and Mail* article.

While ideological fidelity was a requirement for political survival throughout most of Soviet history, it had become almost an anachronism by the time Mikhail Gorbachev's revolution of *glasnost* and *perestroika* was underway in the late 1980s. Nevertheless, Ligachev, unlike so many others, consistently refused to abandon his deep pride in the achievements made in his country under the banner of socialism. Referring to the Brezhnev era, in 1988 he proclaimed: "In the years of stagnation I lived and worked in Siberia. . . . I am often asked what I did during this time and I answer proudly—I was building socialism. There are millions like me."

On the death of Leonid Brezhnev and the coming to power of his reform-minded successor, Yuri Andropov, in 1982, Yegor Ligachev's political star began to rise once again. During Andropov's tenure as general secretary, which ended with his death in February 1984, he undertook to reinvigorate the party's leadership, most notably by bringing a number of younger party officials into the party's policymaking bodies. According to Archie Brown, in his book *Political Leadership in the Soviet Union* (1989), Ligachev was among Andropov's favorites because he knew him to be "untainted by corruption," and in April 1983 he chose Ligachev to head the Central Committee's department in charge of the selection and appointment of party personnel. Together with Mikhail Gorbachev, who was Andropov's right-hand-man, Ligachev took part in Andropov's sweeping campaign to rid the party leadership of corrupt and incompetent officials. In December 1983 Ligachev became one of the most powerful officials in the Soviet Union when Andropov appointed him to the Secretariat, the executive body of the Central Committee.

Following the death of Yuri Andropov, Konstantin Chernenko, a hard-liner who was known for his close association with Leonid Brezhnev, inherited the general-secretaryship of the party, and, under his leadership, the pace of reform slowed considerably. Although he endorsed many of the measures that had been proposed by Andropov, Chernenko initiated few of his own, and he discouraged Gorbachev and Ligachev from continuing to rid the regional party bureaucracy of corruption. On the other hand, Chernenko did not possess enough influence to elevate his own protégés to positions of power. In this regard he was up against Gorbachev and Ligachev, who, according to Archie Brown, "had no interest in facilitating the promotion of anyone who would strengthen Chernenko's position."

Although few, if any, Western analysts could have predicted the extent of Gorbachev's reformation of Soviet society when he became general secretary in 1985, it was nevertheless clear at the outset that the new leader possessed a radically new vision of the Soviet Union, in terms of both domestic and foreign policy. In order to bring any of his ideas to fruition, however, he required the enthusiastic support of party officials at all levels of the Soviet bureaucracy, and particularly that of the elite. His first task was therefore to bring into positions of power his protégés, foremost among them Ligachev, whom he appointed to the Politburo in April 1985. Ligachev's promotion attested to his close relationship with the new general secretary, especially because he had achieved full membership status in the Politburo without having served as a candidate, or non-voting, member, as was customary.

By 1986 Kremlinologists had concluded that Ligachev had also been made a member of the Defense Council, a subgroup of the Politburo responsible for making the most important military decisions, from the procurement of weapons to strategy. Around the same time, it became clear that Ligachev had also assumed responsibility for party ideology, making him the second most powerful official in the Soviet Union, or the "second secretary" after Gorbachev.

Because the governing elite of the Soviet Union has traditionally placed a premium on the appearance of unity, efforts to determine who among them advocates or opposes a particular policy have often resulted in inferences based on circumstantial evidence. The mystery surrounding Ligachev, as the number-two man in the Kremlin, was especially tantalizing for Western analysts, because within months of Gorbachev's assumption of power it appeared that Ligachev was the head of a conservative faction opposed to the new leader's efforts to reform the Soviet economy. In June 1985, for example, Mikhail Gorbachev delivered a speech in which he indicated his willingness to introduce into the economy such innovative policies as giving more power to industrial managers and providing workers with incentives to be more productive. Ligachev appeared to challenge those views a few days later, when he declared that any changes would take place "within the framework of scientific socialism" without "shifts toward a market economy or private enterprise." Similar statements made by Ligachev throughout the next few years seemed to buttress the view that Ligachev favored less sweeping reforms that those advocated by Gorbachev.

One of the remarkable results of *glasnost* was the greater liberty the Soviet press began to take in exploring new interpretations of Soviet history. Newspapers that had once parroted the official party line began to suggest that not only the Stalinist era but also the Brezhnev era had done great harm to the Soviet people. Editors also led discussions about previously banned literature as such works began to appear in print. The new interpretation of history and the arts was particularly alarming to Ligachev, and he wasted no time in speaking out in blunt terms against what he considered to be the excesses of *glasnost.*

The *New York Times* (March 24, 1987) reported, for example, that Ligachev, in a meeting with a group of journalists in March 1987, delivered an eloquent defense of Soviet history and criticized those who were portraying it "as a series of continuous mistakes and disappointments." While he acknowledged that the Soviet people had experienced "the bitterness of temporary defeats," he lent himself to impassioned praise for "the triumph of the socialist construction." "No one can strike out the incontrovertible fact," he continued, "that it was precisely in the years of Soviet power, and thanks to it, that the country turned into one of the world leaders." In the same month, Ligachev traveled to the city of Saratov to speak with a group of artists, and there he struck a similarly conservative note. "It is essential to expand the rights and powers of creative organizations and to enhance their activities, but state agencies' responsibility for the state of affairs in artistic creativity must not be diluted," he told the group, as quoted in the *New York Times* (June 12, 1987). "The creative milieu sometimes gives priority to the artistic side of a work, but one must not forget the ideological content."

Yet at the same time that Ligachev appeared to be challenging Gorbachev's policies, he was also actively involved in them. Throughout 1986 he worked with Gorbachev to revitalize the local and regional party leadership, carrying out the most thorough housekeeping of the party in decades. Many old and corrupt politicians were forced to resign, including about one-third of the regional party secretaries, nearly one-half of the Central Committee department heads, and the leaders of four republics. Furthermore, Ligachev adopted the spirit of *glasnost* in cultural matters. According to the *Washington Post* (September 29, 1987), he was responsible for the government's decision to release *Repentance*, a film that had been banned because of its allegedly critical appraisal of Stalin's dictatorship.

As Gorbachev's revolution entered its second year and the ruling elite, including Ligachev, began taking advantage of the opportunity to express themselves more freely, Western analysts were still unable to determine Ligachev's true position. Although his criticisms appeared to challenge directly Gorbachev's reforms, he repeatedly declared his support for *perestroika* and clearly assisted Gorbachev in his various programs. The apparent contradiction led Kremlinologists to speculate that Ligachev had taken a conservative position in order to allay the fears of hard-liners.

Speculation that Ligachev had assumed an assigned ideological position ended abruptly in 1988, when he emerged as an ardent opponent of the swift pace of Gorbachev's reforms. Ligachev's role in the "Andreyevna affair" was the first sign that he was seeking to consolidate his position as leader of the nation's conservative forces. In March 1988 Nina Andreyevna, a Lenigrad chemistry teacher, wrote a letter to the editor of *Sovetskaya Rossiya*, the newspaper published by the Russian Republic's Central Committee, in which she defended Stalin and sharply criticized the "supporters of left-liberal socialism who . . . tell us that crimes and mistakes are the only real things in the past of our country, keeping silent about the great achievements of the past and present."

Immediately following the letter's publication, it was rumored that Ligachev had urged the editor to print it and that he had directed his aides to expand the original letter in order to turn it into an authoritative "anti-*perestroika* manifesto." The letter was later reprinted in several local newspapers, reportedly through Ligachev's influence. Further confirming Ligachev's alleged role in the affair was the fact that Gorbachev called a special meeting of the Politburo at which its members agreed to relieve Ligachev of his responsibilities as a supervisor of the Soviet media. That move led to speculation that Ligachev's days were numbered.

Ligachev's position thus appeared precarious on the eve of the Nineteenth Party Conference, the first since 1941, at which Mikhail Gorbachev's ambitious reform program was to be presented for approval by 5,000 party delegates from throughout the nation. But just four weeks before the conference, which was to be held in the last week of June 1988, Ligachev appeared on national television to announce Gorbachev's "theses," or proposals for reform, indicating that he was still firmly in control. His apparent rehabilitation also suggested to some that Gorbachev needed the support of both Ligachev and his conservative following to counter the more formidable threat of Boris Yeltsin, the political maverick who consistently lambasted Gorbachev for what he believed was the slow pace of reform.

One of the most extraordinary events of the Gorbachev era, the party conference laid to rest all speculation of political rivalries, as the once obscure personalities of the Soviet elite "came to life as full-blooded characters in a complex drama," as Bill Keller observed in the *New York Times* (July 3, 1988). One of the highlights of the conference was the battle between Yeltsin, who had earlier called for Ligachev's resignation, and Ligachev, who assailed his opponent as a "destructive force" who had taken the "wrong road." To the consternation of his critics, Ligachev emerged from the conference triumphant, clearly commanding the support of the conservative party delegates, who formed the overwhelming majority.

Emboldened by his success, Ligachev spent the next several months harshly criticizing Gorbachev's policies, even venturing for the first time to condemn his foreign-policy initiatives. But Gorbachev too had been consolidating his power within the party, and on September 30, 1988 he carried out, in the words of George F. Kennan, a leading Sovietologist and a former American ambassador to the Soviet Union, "one of the greatest upheavals in the whole period since the Revolution." No fewer than three Politburo members were ousted, and there was a major reorganization of the leadership structure. Amidst the shakeup, Ligachev was removed from his post of ideology chief and was put in charge of agriculture, a persistently weak sector of the Soviet economy.

Despite Ligachev's fall from grace, for nearly two years he remained a powerful figure in the Soviet Union and became known as a "political Houdini" who, like Gorbachev, consistently prevailed in the often bitter, behind-the-scenes infighting so characteristic of Soviet politics. According to his supporters, the legitimacy of his position was confirmed by what they believed to be the destructive forces unleashed by *perestroika*, as evidenced by the escalation of nationalistic unrest in the nation's non-Russian republics, the toppling of Communist regimes throughout Eastern Europe in 1989, and the country's chronic economic stagnation. His popularity was confirmed in March 1989, when he was elected a member of the Soviet parliament in the first free elections held in the Soviet Union in decades.

At the national party congress in July 1990, Ligachev still appeared invincible. Clearly commanding the support of a majority of the nearly 5,000 delegates at the beginning of the two-week-long congress, he once again confounded those who had long been predicting his imminent political demise. But on the last day of the congress, the forces of reform gained the upper hand. Voted out of the Politburo and replaced by allies of Gorbachev on July 13, 1990, Yegor Ligachev announced his retirement from the upper reaches of Soviet power.

Yegor Ligachev is a "husky man with a shock of unruly white hair and a reputation for blunt talk," according to Philip Taubman of the *New York Times* (June 12, 1987). He is well dressed and articulate and has a flair for earthy and effective oratory. Ligachev enjoys listening to classical music and reading, and he claims to have read Aleksandr Solzhenitsyn's gruesome account of Joseph Stalin's labor camps, the *Gulag Archipelago*. His wife, Zinaida, is a retired teacher of foreign languages, and their son, Alexander, is a university professor of physics and mathematics. Ligachev has been awarded two Orders of Lenin, two Orders of the Red Banner of Labor, and the Order of the October Revolution.

References: Christian Sci Mon p1 My 27 '87 por; N Y Times A p15 Je 12 '87 por, A p1+ Jl 3 '88 pors; Toronto Globe and Mail D p3 F 3 '90 por; International Who's Who, 1990–91; International Year Book and Statesmen's Who's Who, 1989; Parks, Michelle, and Moore, John L., eds. The Soviet Union (1986)

Longo, Robert

1953– Artist. Address: c/o Metro Pictures, 150 Greene St., New York, N.Y. 10012

A prominent member of the younger generation of American artists who have successfully combined entrepreneurial skill with a commitment to popular culture, Robert Longo, in the opinion of many, was "the artist of the 1980s—The Decade the Art World Went Showbiz," to quote Peter Plagens of *Newsweek*. Early in Longo's career he came under the influence of minimalism, but in the late 1970s he abandoned its simplicity and impersonality and began to experiment with performance art, new-wave music, drawing, and avant-garde film. Those experiments gave rise to his "Men in the Cities" series, the enormous charcoal-and-graphite drawings depicting supercharged urban dramas that created a sensation among critics in the early 1980s. In the years that followed, Longo's art became increasingly theatrical in both content and form, leading one critic to remark that he seemed to be "waiting to be reborn as Steven Spielberg." Despite the reservations of a growing number of critics, Longo was not without his admirers, and by the mid-1980s he had become one of the most financially successful artists of his generation.

But when Longo's obsession with popular culture reached a climax in 1986 with the creation of *Zombies*, a "monster" that, in the words of one critic, was "a cross between Godzilla, the rabid beast in *Alien*, and the slime monsters from 1,000 comic books," demand for the artist's work dropped. Although he is still arguably one of the most important artists of his generation, many suspect that his time has passed. "For many of us," Roberta Smith wrote in the *New York Times* (October 2, 1989), "he may be the 1980s artist whose work we most love to hate, but it is impossible to imagine the decade without him."

Robert Longo was born in 1953 in Brooklyn, New York to Samuel Longo, an accountant, and Nell Longo, an administrative assistant, both of whom were Italian immigrants. In 1954 his father moved the family to Plainview, Long Island, a solidly middle-class and predominantly Jewish suburb of New York City, where Robert grew up with his sister and brother, who were considerably older than he. Longo performed poorly in school because he suffered from dyslexia, a condition that was undiagnosed until he reached his senior year in high school. His poor marks, coupled with a streak of rebelliousness that led to temper tantrums, often got him into trouble with his teachers and parents.

To escape the difficulties of his youth, which he has remembered as a "nightmare," Longo submerged himself in the pop media of television, movies, and comic books, and the mass-media images that he absorbed soon became the subject of his drawings. He became especially interested in drawing cowboys, soldiers, pilots, and other "hero types" that would find expression in much of his mature work. Partly because his family did not encourage his interest in art, by the time he was in high school he was "major[ing] in sports and girls," as he has put it. Discovering that "the violence of football . . . counterbalanced [his] inner tensions," Longo wanted to become a professional football player.

The frustrations of Longo's early life also led to his joining the growing ranks of America's alienated youth in the late 1960s. An incident that further radicalized him was the shooting of four college students during a protest against American involvement in the Vietnam War at Kent State University in 1970, for one of the victims was a former high school classmate. "Things changed after that," he once said. On graduating from high school later that year, Longo, by then a self-styled "cool hippie," "ran away from home and ended up in Texas," because he "wanted to be near where *Easy Rider* was filmed," as he explained to Michael Small in an interview for *People* magazine (November 10, 1986).

On his arrival in Texas, Longo moved in with his brother and joined a band, in which he played the guitar, saxophone, and drums. He eventually decided to study music at North Texas State University at Denton, but his inadequate reading skills proved to be an insurmountable handicap, and within a year he dropped out of school and returned to New York City. After moving in with his sister, he "got [his] act together" for a time by working during the day and taking art classes at Nassau County Community College at night, but he soon grew restless and dropped out of school for a second time. A third attempt at obtaining a degree was also unsuccessful. Although he had managed to persuade a foundation to give him a fellowship to study painting restoration at the Accademia di Belle Arti in Florence, Italy, he quickly became bored with the work. The trip was nonetheless fruitful, since his exposure to the great European masters in the museums of Florence inspired him to become an artist. "I don't want to *save* art," he told Michael Small. "I want to *make* it."

Galvanized by that "shock of recognition," on his return to the United States in the fall of 1973, Longo enrolled at the State University of New York at Buffalo, where he became determined to overcome his reading problem. "My heroes were those artists in the generation ahead of me, ranging from Vito Acconci to Sol LeWitt, from Eva Hesse to Robert Smithson. They were not only making art, but writing about it; they were artist-critics," he explained to Grace Glueck in an interview for the *New York Times* (March 10, 1985). "All of a sudden I understood that you had to be smart to be an artist. So I began to read bits and pieces. Minimalism became really important to me."

Although he had finally found his niche, Longo considered the school's curriculum "lousy," primarily because it did not offer a major in drawing, the area in which he most wanted to concentrate. Far more valuable to him was his involvement, along with Cindy Sherman, another artist whose career took off in the 1980s, in helping to found Hallwalls, an exhibition space located in an old ice factory in Buffalo that has since become one of the best-known alternative spaces in the world. Capitalizing on his emerging organizational and promotional skills, Longo managed to persuade many top artists, including Sol LeWitt, Robert Irwin, Jonathan Borofsky, and Richard Serra, to speak at Hallwalls exhibitions. "We really hustled," Longo recalled to Grace Glueck for the *New York Times* interview. "We'd think up exhibitions, hang shows, and learned that end of it. Running an alternative space gave us a real education."

During college and following his graduation from the State University of New York at Buffalo in 1975, Longo's earlier interest in minimalism faded as he became increasingly involved in filmmaking at the university's media center and in staging his own multimedia performances, reflecting his growing affinity with all types of media. After moving to New York City in 1977, he continued to pursue his diverse interests, even though minimalism, with its emphasis on simple forms and an impersonal style, was still a major influence among his contemporaries. While driving a taxi and doing construction work to make ends meet, he was helping to stage multimedia performances at the Kitchen; hanging out at punk and new-wave clubs in downtown Manhattan; submerging himself in the work of the avant-garde filmmakers Francis Ford Coppola, Rainer Werner Fassbinder, and Jean-Luc Godard; and doing sketches of cowboys, soldiers, and other male figures. "The art world in the late 1970s was dying," he explained to Paul Gardner in an interview for *ARTnews* (May 1985). "How many more Richard Serras can you see? The only thing in the galleries that interested me was the work of Borofsky. So, instead of hitting the galleries like a duty, . . . I went to the clubs and old-movie houses. . . . I knew I had to find *my* form."

In terms of Longo's art, the impulse to "find [*his*] form" translated into a determination to take his work in film, music, drawing, and sculpture and "put it all together, to make it be something," as he once put it. The result was the creation of a number of wall reliefs, multimedia performances, metal castings, and drawings whose images were derived from film stills. *Seven Seals for Missouri Breaks* (1976), a cast-aluminum wall relief, for example, depicts a series of riders on horseback, the image of which was inspired by an episode in Arthur Penn's 1976 film *Missouri Breaks*. *The American Soldier* (1977), generally regarded as one of the best works of the period, is a painted aluminum casting of a man whose torso is arched forward, with his head tilting backwards and his left hand resting on the small of his back, a pose that suggests that he has been shot in the back. Appropriated from a film still from Fassbinder's *The American Soldier* (1977), the image fascinated Longo, and he subsequently staged a multimedia performance, *Sound Distance of a Good Man* (1978), that employed a "nonmotion" motion picture of the figure as a backdrop to actors performing onstage. Longo created dozens of other works during this period that were similarly inspired by films that had captured his imagination.

Longo's fascination with film lay in its ability to affect the viewer emotionally, and by the late 1970s he had acquired a strong desire to inform his art with the drama of cinema. That desire also inspired him to abandon sculptural relief and performance—forms of expression that were popular at the time—for drawing, because, according to Longo, "drawing seemed very radical." Resolving "to be radical as hell—to make big drawings, to compete with painting and movies," Longo went on to create scores of life-sized charcoal-and-graphite drawings of men, and eventually of women—always appearing singly against a blank background—who were frozen in contorted poses similar to that of the figure featured in *The American Soldier*. Collectively, the black-and-white drawings were known as the "Men in the Cities" series.

Unlike his earlier work, the figures appearing in the "Men in the Cities" drawings were not appropriated from film stills but taken from photographs Longo made of his friends. Assuming the role of "director," he threw tennis balls, stones, and other objects at his subjects, and as they twisted and turned, he snapped away with his camera, trying to capture on film their most dramatic poses. Later, he projected the images onto a screen and, with the help of numerous assistants, traced their figures onto white paper with charcoal and graphite. Ignoring his subjects' original attire, he clothed his figures in the stylized "uniform" of the young urban professional: a thin tie and a black, narrow-lapelled suit for men and a black cocktail dress for women.

In 1981, three years after Longo began his "Men in the Cities," six nine-foot drawings from the series were exhibited at Metro Pictures, a newly established commercial gallery in downtown Manhattan devoted to showing "new" art. His first solo show, "Men in the Cities," was a huge success, both critically and commercially, conferring celebrity status on him virtually overnight. Captivated by the contorted figures frozen in anguished poses, critics attributed the drawings' allure to the viewer's inability to discern the cause of the figures' movements. As Carter Ratcliff wrote in the *Saturday Review* (February 1981), "With his narrow tie and lapels, he might be dancing at a rock club where the styles of the 1950s are enjoying a sardonic revival. Or, the viewer realizes, the man may have been shot—the contortion of a dance step becomes the spasm of a mortal wound." For Longo, however, the drawings' ability to seduce lay in their having captured perfectly the high-impact moment of a figure writhing in the throes of death. "The best dance is the way people die in the movies," he has often said.

Despite the fascination of most critics with the ambiguity of the figures' poses—are they dancing or dying? they asked—in the Metro show Longo for the first time suggested a cause for their anguish by placing them unambiguously within an urban context. Flanking the monolithic drawings were aluminum reliefs of forbidding skyscrapers that, according to one critic, exuded a "haunting anonymity." As Grace Glueck observed in her 1985 *New York Times* profile of Longo, the drawings thus became "powerful expressions of urban angst." But Longo was more precise, arguing that the individuals caused their own suffering. In his view, they were "just doomed souls. They were the people who built the buildings that would eventually fall on them."

Reportedly tired of the persistent "dance-or-death debate" among critics, Longo decided to end the series in 1981 with *National Trust*, two drawings of a man and a woman who were lying unmistakably on the floor. But Longo was also interested in exploring new ideas and materials. "The whole idea is not to get stuck [with a tired-out product] like Atari," he said, according to *Newsweek* (October 15, 1984). Deciding to work on an even grander scale, he turned to painting, sculptural relief, and sculpture and began to experiment with combining those media in individual works.

In the opinion of many critics, the most successful work in Longo's early transitional phase was *Corporate Wars: Walls of Influence* (1982), a monolithic aluminum relief measuring 9´ x 26´ x 4´ that depicts eighteen well-dressed urban professionals engaged in furious fistfighting. Flanking the relief on each side are identical plastic dimensional projections of skyscrapers that "jut up and out like props for an expressionist film," as one critic put it, so that they appear to be about to crash down on the viewer. As in his previous work, Longo appears to have been interested in capturing the viewer's attention by depicting moments of high drama as well as in providing the viewer with a commentary on a particular aspect of urban life. In *Corporate Wars: Walls of Influence*, Longo was apparently trying to convey his ambivalent feelings concerning the struggle for success in corporate America, since it was inspired by his frequent trips to the hectic trading floor of the New York Stock Exchange when he first moved to New York City. "Everyone [at the stock exchange] seemed to be mad, everyone was fighting everyone else," he recalled to Paul Gardner. "I felt like this really small guy surrounded by the strange, creepy monumentality of finance and buildings, and it reminded me of how insecure I am, how insecure we probably all are."

In his subsequent work, Longo continued to combine sculpture, painting, and drawing and such dissimilar materials as stone, metals, plastic, and glass to increasingly theatrical effect. A representative example of the "combines," as the works of that period are known, is *Tongue to the Heart* (1984), a four-paneled piece that is dominated by a relief (hammered lead over wood) depicting a vaulted hall reminiscent of the architecture of Albert Speer, the chief architect of the Third Reich. The left "panel" features a plastic sculpture of a male figure sitting on a ledge protruding from the plane of the work who is holding his head in despair; on the right, a pair of red eyes peer through a mask, gazing upward. Beneath the three panels is a painting of storm waves, in shades of yellow. In 1983 Longo employed the same technique of combining various media in *Ornamental Love*, a three-paneled work that juxtaposes a charcoal-on-paper drawing of a couple kissing with a bronze relief of a bouquet of flowers (on the right) and (on the left) an aluminum relief of a collapsed highway. He explained the significance of the work to Paul Gardner: "If you read the painting from the left, the highway is destructive. If you read from the right, the guy's kiss is so strong it has caused the highway to collapse."

Despite the vogue for such works among collectors and a number of critics, many lamented Longo's unabashed determination to compete with popular culture, especially with motion pictures. Commenting on that phenomenon in her *Village Voice* (March 1, 1983) review of an exhibition at Metro Pictures, Roberta Smith expressed her ambivalence about the entire show, which she described as "a monumental public spectacle which couldn't be further removed from the personal interaction which traditionally takes place between artist and art object." She added, "One can imagine Longo . . . heading his own motion picture studio. Walking into the [exhibition] . . . space is already a bit like walking into a movie set—into Hollywood's idea of art." A number of critics shared a similar concern that Longo's art, while ostensibly criticizing the evils of modern society, had in fact itself taken on the slickness and materiality characteristic of corporate art. "What is problematical about Longo's art," wrote Michael Brenson, one of his admirers, in the *New York Times* (May 4, 1989), "is its defiant rejection of a culture in which everything that is strong about the work is, nevertheless, profoundly rooted." Roberta Smith also criticized Longo's predilection for images of power and violence, remarking that he "aligns himself often unequivocally with the haves, with the institutional monolith of power."

Yet Longo was not without his supporters. Countering the criticisms of Roberta Smith and others, Howard N. Fox, the curator of the Los Angeles County Museum of Art, wrote in his detailed analysis of Longo's work, *In Civil War* (1989): "Longo's critics are aggravated by the work's hyperactivity and left unsatisfied by its apparent disorder. But they seem to miss the fact that their own desire for resolution and for keeping the work under control is exactly what Longo's art exposes and manipulates. Longo shows us that all of us, himself included, desire an informing order." Buttressing the critical acclaim was the growing demand for his art among collectors, who by 1986 were paying up to $200,000 for a single work. In addition, the Tate Gallery in London and the Museum of Modern Art in New York City were among a number of prestigious institutions that added examples of his work to their collections.

Yet his financial success also caused debate among some critics, especially because Longo often attributed it to his superior skills as a promoter. "I'm a good salesman, and I transfer my enthusiasm about my work to other people," he was quoted as saying in *Newsweek* (October 15, 1984). "I convince them that I'm going to be an artist forever and an important one." He further annoyed his critics by expounding an attitude toward success that seemed inconsistent with the messages that he claimed his art communicated. "When I reach six figures, I'll have the accountant bring it to my home in nickels. I want to count it all and have everyone else count it, just to make sure it's all there," he told Grace Glueck in the interview for the *New York Times* profile.

Adding to the controversy was the increasingly dwelt-upon fact that Longo hired a task force of assistants so that he could produce his works more quickly to meet the demand. In addressing that concern, Longo has insisted that he has always been in control of the most important aspect of a work's creation. "The design of the piece is the most critical. I'm pretty precise as to how the piece is going to be, from the doodle," he said, according to the *New York Times* (May 30, 1986). In addition, he has constantly pointed out that he has never been completely removed from the physical production of his art. "If I don't touch my works, they slip out of my hands," he explained to Michael Small during the *People* magazine interview. "I'm like the guy who puts a number in your underwear so you know there's quality control."

The debate on the merits of Longo's work reached a feverish pitch in 1986, when his most controversial piece, *All You Zombies (Truth Before God)*, was exhibited at a one-man show at Metro Pictures. Dubbed "the monster" by the artist, *Zombies* is a nine-foot-tall helmeted figure constructed from exhaust pipes, coins, and a magnum revolver, among other materials, that revolves on a pedestal in front of a painted opera-house auditorium. The work caused indignation among some critics and elicited praise from others. Among those who extolled it was Donald Kuspit of *Artforum* (February 1987), who wrote: "In its macabre universality, this figure summarizes our horrific, vulgar century. . . . It is a truly stunning creation in an art-entertainment world almost stun-gunned to death." But a majority condemned *All You Zombies*, with one critic calling it a "hideous patinated figure" and another contending that "the rude beast is the fabulous scion of pop clichés from all over."

The creation of *Zombies* coincided with a period of personal upheaval in Longo's life. In the first half of the 1980s, he had become increasingly dependent on drugs and involved in the fast-paced, downtown "art club scene." Although the death of his father, in 1984, affected him deeply, it was not until 1986 that he "started to clean up." "I started to play basketball; nightlife started to slow down a bit," he said of that period, as quoted in the *Chicago Tribune* (March 4, 1990). "I started to become somewhat reflective. There were poisons that along with the success had come into [my life]. And, you know, you can get addicted to them. You start getting upset you're not in a magazine that week. Or somebody is selling more art than you are. . . . You can drive yourself crazy. . . . The monster was a way of working out all my personal problems of being a man. . . . After [the monster], I took a break, making videos and a short film. Then I said: 'No more of these things.' And when I went back to wall pieces, the abstract work was an attempt to purge."

Indeed, when Longo reemerged a year and a half later with a new collection of works, each of them was informed with what Roberta Smith termed "mannered minimalism." *Dumb Running (The Theory of the Brake)* (1988), for example, consists of four rows of gold cylinders that appear to hover, unsupported, next to the wall. But as in his previous work, Longo was interested in providing the viewer with a particular way of looking at life. With the cylinders spinning at high speed, thus posing a physical threat to anyone venturing to touch them, *Dumb Running* is, according to Longo, "like the voodoo of greed, wanting you to stick in your hands so it can take them away."

Despite his having found a new direction, Longo has not succeeded in reclaiming the popularity he enjoyed during the first half of the decade. Although the Los Angeles County Museum of Art sponsored a retrospective of his work in 1989 (which traveled to Chicago and Hartford, Connecticut in 1990), enthusiastic reviews were not forthcoming. Clearly disappointed, Longo said, as quoted in the *Chicago Tribune* article, "It was pretty painful. And the worst thing, the worst thing, which it's difficult even to want to reveal, is that it can really scare you from making work." On a somewhat brighter note, he added, "As the spotlight moves, the thing is, I'm still onstage. . . . So I think what's become very clear to me, for all intents and purposes, is that I'm here for the long term."

Robert Longo is a short, stocky man who sometimes wears his longish, dark brown hair in a ponytail. He has been described by some interviewers as being ambitious, cocky, and clever. For relaxation he often plays basketball with a group of filmmakers, writers, and other artists at a nearby playground. He lives with his longtime companion, the artist Gretchen Bender, in lower Manhattan.

References: ARTnews 84:56+ My '85 pors; N Y Times C p1+ Mr 10 '85; Sat R 11:44+ N-D '85 pors; Fox, Howard N. In Civil War (1989)

Major, John

Mar. 29, 1943- Chancellor of the Exchequer of Great Britain. Address: b. 11 Downing St., London SW1, England; h. "The Views," George St., Huntingdon, Cambridgeshire, England

John Major's rapid rise to political stardom in Great Britain seemed to belie the old adage that "nice guys finish last," to quote Sheila Rule of the *New York Times* (October 27, 1989). Major, who was appointed on October 26, 1989 to succeed Nigel Lawson as chancellor of the Exchequer, has managed to project an image as a caring, pragmatic Conservative politician while trying to cope with one of the worst economic crises in Great Britain's postwar history. First elected to Parliament as a member for Huntingdon in 1979, the year Margaret Thatcher came to power, Major learned the ropes in various low-level government posts. He received his first significant appointment in 1987, when he became chief secretary to the Treasury and second in command to the chancellor of the Exchequer, Nigel Lawson. In those posts he dem-

John Major

onstrated an ability to take a firm stand on economic matters without alienating others. It was that faculty that most impressed Prime Minister Thatcher.

Hoping to slough off her economic troubles and improve her dismal popularity ratings, Thatcher reshuffled her cabinet in July 1989 and made the relatively unknown and inexperienced John Major her foreign secretary in what the *Guardian* (July 30, 1989) termed the "most spectacular cabinet promotion of the decade." Then, barely three months later, Thatcher moved Major back to Treasury, this time as chancellor of the Exchequer, after a bitter policy conflict between Lawson and her personal economic adviser, Sir Alan Walters, led to the unexpected resignations of both men. Major's rapid-fire promotion to two of the three top jobs in the British government has propelled him to the top of the list of prime-ministerial candidates. But before he can hope to succeed the increasingly isolated and unpopular Thatcher, Major must run the gauntlet of the British economy, which is in a quagmire because of high inflation, punishing interest rates, and low productivity.

The scion of a decidedly colorful family, John Major was born in the borough of Merton in London, England on March 29, 1943 to Thomas Major and Gwendolyn (Coates) Major. Thomas Major, who was sixty-six when his son was born, had a checkered career that included stints as the manager of a vaudeville company and as a circus tightrope walker and acrobat. Growing up in a two-room flat in Brixton amid the vicissitudes of family life, Major had a lonely childhood. Educated at Cheam Common Primary School and Rutlish Grammar School, he left school when he was sixteen to help support his family. He first worked as a trainee in an accountancy firm and then went into construction work because it offered more money. He soon left that job and was unemployed for ten months. At the age of eighteen, Major returned to the white-collar world, working first at the old District Bank and then at Standard Chartered, where he honed his accountancy skills. During the late 1960s he was posted to Nigeria, an experience that left him with a profound hatred of racism. He eventually decided to go into politics because, as he told one interviewer in 1989, he "wanted to be inside the goldfish bowl rather than the outside, longingly looking in."

Major's first two efforts to win election as the Conservative MP for St. Pancras North (Camden) in February and October 1974 failed, but he was returned from Huntingdon in the 1979 general election. Although it took some time for the upper-class members of the Conservative party to accept him, Major proved popular among his constituents, and he eventually sat comfortably "on the biggest Tory majority in the country," according to a writer for the *Economist* (November 11, 1988). In Parliament, Major was taken under the wing of the chief whip, John Wakeham, who eased his way to the privileged sector of the front benches. Serving as assistant whip from 1983 to 1984, he learned what the Tory back bench wanted from its leadership. After spending some time in the Home Office, in 1986 he became a junior minister and a parliamentary private secretary in the Department of Health and Social Security, where he proved to be a compassionate official especially concerned with the problems of the elderly.

In 1987 Major climbed another rung up the party ladder when he entered the cabinet as chief secretary to the Treasury and number two to the chancellor of the Exchequer, Nigel Lawson. Faced with a difficult task in a time of financial reverses, he had to moderate the prodigal spending of ministers superior to him in rank. He played his challenging political hand artfully, fighting off the ministers' demands while managing to appear concerned about social issues. He justified his curbs on public spending in an interview for the *New York Times* (October 27, 1989), saying, "People must understand that if they have jam today, they may not be able to afford butter tomorrow."

Impressed by Major's performance, Prime Minister Thatcher showed a personal interest in advancing his career. But no one, least of all Major, was prepared for her decision in July 1989 to promote her protégé to foreign secretary, one of the three most important cabinet posts and a job for which he had no previous experience. For some time, the minister who held that post, the well-respected Sir Geoffrey Howe, had been trying to moderate the prime minister's outspoken views on South Africa, Hong Kong, and the European economic and monetary union. Some uncharitable observers speculated that she "promoted" Howe to deputy prime minister, a largely ceremonial post, because she wished to conduct foreign policy herself. Major got the assignment as "a thank-you, as a rising star, and as future prime-minister material," the investment banker Malcolm Roberts told Sheila Rule. In one fell swoop, Major had "leapfrogged his rivals to become the latest heir apparent of the post-Thatcher generation," Michael White observed in the *Guardian* (July 30, 1989). But many analysts, including White, wondered if the young and relatively inexperienced Major could handle the difficult job.

The new foreign secretary confronted an immediate crisis over the issue of repatriating Vietnamese boat people from Hong Kong, where many had fled in their search for economic betterment. The British government has favored a policy of persuading the nonpolitical refugees to return to Vietnam, a policy that its American allies have fiercely resisted. On a trip to the United States in September 1989, Major met with Vice-President Dan Quayle and Secretary of State James A. Baker 3d to discuss the conflict. Later that month he gave a speech to the United Nations General Assembly, in which he stressed Great Britain's continued support for the "phased, orderly, and monitored return and reintegration in safety and dignity of all those who are not genuine refugees." In the same speech, he announced some important changes in Great Britain's policies toward Hong Kong citizens who sought to immigrate to Commonwealth countries before Britain relinquished control of the island to the People's Republic of China, in 1997. After the Beijing regime's brutal crackdown on prodemocracy demonstrators in the summer of 1989, the number of Hong Kong residents desperately seeking to leave grew dramatically. Major outlined a new plan to make emigration from Hong Kong easier if the Chinese government were to crack down on basic freedoms. Breaking with Margaret Thatcher's former position, he said the government intended to give Hong Kong a bill of rights and to speed the transformation of the legislature from an appointed body to an elected one.

Major barely had time to make his mark on foreign policy before another cabinet shuffle, in October 1989, brought him back to Treasury, this time as chancellor of the Exchequer. That unexpected move was prompted by the most serious political crisis of Thatcher's decade-long tenure as prime minister, the ostensible cause of which was a policy dispute between the chancellor, Nigel Lawson, and her personal economic adviser, Sir Alan Walters, over Great Britain's entry into the European Monetary System. Earlier in the year Prime Minister Thatcher had reluctantly agreed to a compromise that would permit Britain's eventual entry into the EMS, an arrangement to keep exchange rates steady among the major European currencies. But she made no secret of her reservations about the plan, which she feared would rob the nation of its economic autonomy.

Publicly, the British government was committed to the EMS, and personally, Nigel Lawson firmly supported the idea of European integration. The tension between his office and Number Ten Downing Street smoldered for some time and then caught fire after Alan Walters wrote an article for the spring 1989 issue of the *American Economist*, in which he contended that the EMS was a "half-baked" idea. Furious, Lawson demanded that Walters resign as the prime minister's personal economic adviser; when Thatcher showed no inclination to ask him to do so, Lawson himself resigned. Walters soon after offered his resignation as well. (Some observers speculated that Major refused to take the post unless Walters left.) Underneath the policy debate was a festering resentment at Prime Minister Thatcher's "increasingly solitary style of rule, in which senior cabinet ministers serve more as props than equals," according to Glenn Frankel of the *Washington Post* (October 27, 1989). In Sheila Rule's view, the Lawson affair reinforced the image of Thatcher as "arrogant and autocratic, publicly humiliating her ministers and driving them out of the government if they stand up to her."

The disquieting circumstances of Lawson's resignation made John Major's entry into the post extremely difficult. Margaret Thatcher's critics portrayed him as an "empty vassal" who was chosen because he was reluctant to oppose her. William Keegan, writing in the London *Observer* (November 19, 1989), compared the prime minister's appointment of inexperienced junior ministers such as John Major to top cabinet posts to "a modern version of throwing Christians to the lions." But Major's colleagues disagreed with that assessment of his abilities. One of them said: "Anyone who thinks that he is Mrs.Thatcher's poodle is making a gross underestimation of both the prime minister and Major."

Major had to prove his mettle quickly—no easy task given the monumental economic problems that he faced. The gravest challenge he had to contend with was the inflation rate, which stood at 7.6 percent when he took office and showed no signs of slowing. In an attempt to halt inflation and strengthen the shaky pound, Lawson had raised interest rates drastically, from 7 percent to 15 percent over the preceding sixteen months, causing considerable distress to small businessmen and homeowners with variable-rate mortgages, with little apparent success. Meanwhile, the gross domestic product remained flat, and imports far exceeded exports, increasing the balance-of-payments deficit.

In formulating his own policy initiatives, Major steered clear of criticizing his predecessor's handling of the economy and emphasized continuity rather than change. "Inflation is our first priority," he declared, and he stated his willingness to raise interest rates even further to protect the falling sterling rate. Major's initial strategy was to continue "squeezing" the economy with high interest rates in order to bring inflation down, reduce the balance of payments, and stabilize the pound while fighting off inflationary wage hikes and cutting government expenditures to obviate the need for higher taxes. That policy promised short-term distress in the form of increased unemployment, steep consumer interest payments, and a halt on public investment in areas such as transportation and education, but, like a good Thatcherite, Major believed that distasteful medicine was necessary to restore the nation's economic health. As the chancellor said in one of his first speeches, "If it isn't hurting, it isn't working."

In his first budget, which he unveiled in late March 1990, Major took the middle (some said weak) ground of a "neutral" budget that did not raise taxes significantly. He also showed no inclination to protect the unstable pound by jacking up already painfully high interest rates. Major was gambling that inflation would slow and the economy improve before the next general election, which was expected to come in 1992. His remarkable know-how in handling a difficult economic and political situation seemed to reflect Derek Ingram's earlier assessment of Major's potential for the *Guardian* (August 6, 1989): "If minefields lie ahead, he looks the right sort of political acrobat to walk through them."

In the spring of 1990, however, there were few signs that Major's medicine was working. Economists were forecasting a rise in the inflation rate from 7.6 percent to 9 percent by the summer; the balance-of-payments deficit was growing; the value of the pound had dropped by 4 percent in March alone; and a sense of panic was beginning to grow. As William Keegan put it in an editorial in the *Observer* (March 18, 1990), "It is hurting, but it isn't working." Meanwhile, the Labour party enjoyed a 15 percent lead in popularity over the Conservatives. Economists disagreed over the strategy that Major should adopt to bail out the economy. Some advocated a budget that would not index income tax rates to inflation, a move that amounted to a tax hike. Others argued that squeezing the economy any harder might throw the pound into a tailspin and lead to a recession.

Faced with a difficult set of choices, Major took what William Keegan of the *Observer* described as "the lesser of two undesirable options" and presented the House of Commons with an essentially neutral budget. He did not take the unpopular route of refusing to index the basic tax category to inflation, but he did so for the highest tax bracket, which brought in an additional £400 million in revenue. While he levied a tax on company cars, he offered a tax break for workplace nurseries. The dominant theme in Major's budget was the need to restore a "culture of thrift." Since 1980 British savings had dropped from 14 percent to 5 percent of disposable income—an important cause of inflation. To reverse that trend, Major created a new tax-exempt savings account, or TESSA, and raised the annual limit on personal equity plans, or PEPS, another more sophisticated savings shelter. Major also lifted the tax ceiling for England's 20,000 small businesses and cut the duty on football pools to create a fund for safety improvements at playing grounds.

Perhaps more important than the content of Major's budget message was his style of delivery. With three million Britons watching him on live television, the chancellor presented his "saver's budget" with "skill, courtesy, and charm," according to William Keegan, writing in the *Observer* (March 25, 1990). During the traditional period of questioning that followed, he bantered good-naturedly with Neil Kinnock, the Labour party leader, in striking contrast to the acrid, arrogant tone of the prime minister's exchanges in Parliament.

Delighted with Major's masterly political performance, Tories praised their "kinder, gentler chancellor" on the day following his television presentation. Comparing him to Michael Heseltine, Thatcher's chief rival and former cabinet minister, one right-winger declared, "Sell Heseltines, buy Majors." William Keegan commented that Major's "confident, self-possessed performance" had "bolstered the prime minister's own position just when she needed it most." But members of Britain's financial community were less enthusiastic about Major's cautious budget, which left the impression that his generosity was designed to attract voters. They felt that for all his tough talk, he had accomplished very little with his first budget. After the budget was announced, projections for the inflation rate topped 10 percent, largely because of the additions of the unpopular poll tax and the higher rates charged by newly privatized utility companies. Retail sales and the gross domestic product both dropped sharply in March, reviving fears of a recession.

Major continued to hope that he might be able to provide a "sunshine" budget in the spring of 1991, just in time for the general election. Meanwhile, he positioned himself well to succeed the increasingly unpopular Thatcher. He differed sufficiently from her on policy issues to seem independent, and he projected a warmer, more conciliatory image. The chancellor spoke to the "fears and hopes of middle Britain" in a way Thatcher never had, and he was seen to have the potential to heal the divisions in Great Britain if he were to become prime minister.

In the meantime, Major had to face another difficult problem: how to prod a reluctant Margaret Thatcher into moving ahead on Great Britain's entry into the European Economic Community. Like Lawson, Major is a committed Europeanist, and he pledged his support for the nation's participation in the European Monetary System. In May 1990 he proposed a new scheme to nudge Great Britain toward monetary union with the rest of Europe. Rather than create a central bank, as Jacques Delors, the president of the European Commission, proposed, Major favored the creation of a European Monetary Fund to distribute a new currency, the hard ECU, or European Currency Unit, which would be guaranteed not to devalue against Europe's strongest currencies in the exchange-rate mechanism of the EMS. His proposal allowed him to offer Thatcher a graceful compromise on her opposition to the Delors plan, while deflecting Labour's criticism of Tory isolationism.

John Major has won high marks from Britons for his calm and effective leadership style. Sheila Rule of the *New York Times* once described him as a "man of mild but firm manner." He is not only more efficient and less ideological than his predecessor, Nigel Lawson, but also has a populist touch that enables him to seem like an "ordinary bloke" who understands the plight of the average voter. The tall, thin, and bespectacled Major is an avid cricketeer, operagoer, and reader. His wife, the former Norma Christina Elizabeth Johnson, whom he married in 1970, has written a biography of Joan Sutherland, the opera diva. The couple have a teenage son and daughter. Despite the pressures of high office, Major manages to spend considerable time with his family.

References: London Observer p28 O 29 '89 por; N Y Times A p6 O 27 '89; International Who's Who, 1990-91; Who's Who, 1990

Mansouri, Lotfi

June 15, 1929- Opera director. Address: c/o San Francisco Opera Association, War Memorial Opera House, 301 Van Ness Ave., San Francisco, Calif. 94102

The new general director of the San Francisco Opera Company is the Iranian-born, American-educated Lotfi Mansouri, who succeeded Terence A. McEwen in 1988, following twelve successful years as the head of the Canadian Opera Company, in Toronto. Mansouri, who had directed forty productions for the San Francisco company on a guest basis, dating back to 1963, and who had brought his Toronto company to international recognition, immediately set about reinvigorating the San Francisco Opera, which had struggled throughout the early and middle 1980s to maintain its status as America's second-ranking opera ensemble in the face of declining critical favor and a budget deficit that forced the cancellation of its spring and summer seasons. Armed with what he called "a thousand new ideas," Mansouri reorganized the company's operating structure in order to stave off future financial woes, reestablished the summer season in 1989, and declared his intention to spread the San Francisco Opera's season over the entire year, an arrangement that will allow the company to broaden its repertoire and increase its access to the best singers, conductors, and directors in the opera world today.

Lotfollah Mansouri was born on June 15, 1929 in Teheran, Iran, the son of Hassan Mansouri, a Muslim lawyer, and his Christian wife, Mehri (Jalili) Mansouri. Both parents came from aristocratic families. Mansouri's first name, which means "kindness of God" in Farsi, or modern Persian, was bestowed on him because of his unusual birth experience. Pronounced dead at birth, he was thrown into a bucket of ice, but an alert nurse noticed him moving and revived him, saving his life.

During his childhood, Mansouri developed an affinity for American popular music after he began listening to radio broadcasts emanating from a United States Army base located near Teheran. His interest in American popular culture intensified when he visited the military base for a showing of the 1943 film *This Is the Army*, featuring a score by Irving Berlin. Mansouri's father vetoed his request to take piano lessons, and, after graduating from high school in 1948, Lotfi was destined for the medical school of the University of Edinburgh, in keeping with a family tradition that its male children must become lawyers, engineers, or doctors. "The fact that I had not the slightest inclination toward medicine didn't count," Mansouri recalled to Stephanie von Buchau of *Opera News* magazine (September 1989). Nonetheless, Mansouri acceded to his father's wish that he study medicine, provided that he be allowed to attend the University of California at Los Angeles (UCLA), so that he could be near Hollywood. His father, much to his surprise, agreed.

Leaving his homeland was not a trauma for Mansouri, who told Stephanie von Buchau: "I never had an emotional affinity for Iran, even when I was young. I felt like a changeling, and my preferred lifestyle—music, theatre, acting, singing—just wasn't compatible with life there." Since Mansouri's student visa stipulated that he had to carry a full load of classes in order to remain in the United States, he attended UCLA for nine years, accumulating over 240 credits, and continued to take courses even after obtaining his B.A. degree in psychology in 1953. He also held a variety of part-time jobs during his college years, working as a tour guide, a grocery clerk, a bartender, a gardener, and an apartment cleaner. As a freshman at UCLA, Mansouri attended his first complete opera performance, Puccini's *Madame Butterfly*, at the Hollywood Bowl, and the experience changed his life. "I cried from beginning to end," he told Stephanie von Buchau. "I thought it was the most incredible art form ever conceived, and it sealed my fate." He began to take voice lessons, having discovered that he had a pleasing tenor voice, and enrolled in the UCLA opera workshop, where one of his classmates was the future television and movie star Carol Burnett. Mansouri and Burnett subsequently toured California as a comic singing duo. When the touring San Francisco Opera Company visited Los Angeles, Mansouri got work as an extra, making his company debut as a soldier in Verdi's *Otello*.

Lotfi Mansouri's physical resemblance to the late Italian tenor Enrico Caruso led to his being cast as the singer in the 1956 television film *The Day I Met Caruso*. In 1957 he began a three-year tenure as an associate professor in the UCLA music department. He directed his first full-length opera, Mozart's *Cosí fan tutte*, at Los Angeles City College in 1959 and, in the same year, received a voice scholarship to Santa Barbara's Music Academy of the West, where he studied under the great soprano Lotte Lehmann and acted as assistant to Herbert Graf, the noted opera stage director. After Graf was appointed artistic director of the Zurich Opera, he offered Mansouri the position of resident stage director, but at about the same time, Rudolf Bing, the managing director of the Metropolitan Opera in New York City, offered Mansouri the house director's position with that company. Although the salary for the New York post was significantly higher, Mansouri decided to join the Zurich company because Graf promised him that he could stage three productions of his own each year. Mansouri assumed his new position in 1960, which was, coincidentally, the same year in which he became an American citizen.

During his first year with the Zurich Opera, Mansouri staged Verdi's *La traviata*, Donizetti's *Don Pasquale*, Saint-Saëns's *Samson and Delilah*, and the first European production of Gian Carlo Menotti's *Amahl and the Night Visitors*. In 1966 he left the Zurich Opera to become the chief stage director of the Geneva (Switzerland) Opera Company, a position that he held until 1976. Throughout his years with the Zurich and Geneva operas, Mansouri served as guest director for a number of other companies, including those in Austria, Germany, the Netherlands, Italy, and the United States. He also directed both the Metropolitan and New York City opera companies in New York City. Renewing his association with the San Francisco Opera, Mansouri directed six productions for that company in 1963, including Bellini's *La sonnambula*, Boito's *Mefistofele*, and Wagner's *Die Walküre*. He directed six more operas for the San Francisco company in 1964, including Verdi's *Il trovatore*. Reviewing a performance of that opera for the *New York Herald Tribune* (October 26, 1964), Alan Rich applauded Mansouri's direction. "[He] has worked completely free of the massive and ponderous structures on the stage that usually bog down performances of this opera," Rich wrote. "He has employed, instead, a few extremely simple pieces: a small raised platform in the center of the stage, a couple of thin, stylized pillars, a small statue in some of the scenes, and very little else." From 1971 to 1975 Lotfi Mansouri served as guest director for the Teheran Opera in his native Iran, while the shah was still in power.

In 1975 Lotfi Mansouri was named general director of the Toronto-based Canadian Opera Company, replacing the retiring Herman Geiger-Torel, who had guided that company through the first twenty-five years of its existence. Mansouri's new position carried with it a coappointment as the opera adviser to Canada's National Arts Center, in Ottawa. In the twelve years that he led the Canadian Opera Company, Mansouri brought it to international recognition, increased its budget from $2 million to $16 million, and presented thirty new productions, twelve of them Canadian premieres, including Alban Berg's *Wozzeck* and *Lulu*, Benjamin Britten's *Death in Venice*, Wagner's *Die Meistersinger*, and Ambroise Thomas's *Hamlet*, which featured Joan Sutherland's lone stage performance as Ophélie. In addition, Mansouri, in 1983, became the first opera director to project translations onto a screen above the stage—a technique that is now used by companies throughout the world, much to the distress of conservative critics. On the business side, Mansouri cut the size of the Canadian Opera Company's board in half and insisted that the remaining members pull their weight or risk not being renominated to another three-year term. He also added several new staff members (most of them Americans), who established a full-time management organization to blueprint the company's activities well into the 1990s.

Although Mansouri officially became the general director of the Canadian Opera Company on July 1, 1976, he did not take on full artistic responsibility until the fall 1977 season, when he set the tone for his tenure with the company by scheduling four operas, three of which (Verdi's *Don Carlos*, Donizetti's *The Daughter of the Regiment*, and Berg's *Wozzeck*) had never been peformed by the Canadian Opera Company, and one of which (Mozart's *The Magic Flute*) had not been staged since 1952. He also adopted a new *stagione* schedule, under which the four operas, rather than alternating on successive nights, were performed one at a time, with one opera closing before the next one began. Because the operas were performed only on every other night, the length of the season grew from four weeks to six and a half weeks, but the number of performances remained the same. The new system also left the theatre dark several nights a week. In defending his move, Mansouri insisted that it would reduce staging costs and improve artistic standards.

In another significant innovation, the new director replaced several Toronto-based soloists who had played prominent roles in the Geiger-Torel era with better-known singers, among them Tatiana Troyanos and Paul Plishka of the Metropolitan Opera and Norma Burrowes, from the Royal Opera in London. Declaring, "We need to have some super-special guests; the Toronto public has a right to hear some of the best possible," Mansouri also announced his intention to bring such celebrated singers as Beverly Sills, Luciano Pavarotti, and Placido Domingo to Toronto.

Then, in perhaps his most daring move, Mansouri proclaimed that the Canadian Opera Company, which previously had had only a fall season, would, in 1978, add a spring season, highlighting young Canadian singers. "I feel that Toronto is ready to expand," Mansouri explained during an interview with Josh Moskau of the Toronto *Globe and Mail* (September 6, 1975). "Here is a city of two and a half million people and they have this season of a few weeks. . . . I have lived in Geneva, a city of only 300,000 people, and their season stretches to ten months." For its first spring season, the Canadian Opera Company presented Mozart's *The Marriage of Figaro*, Verdi's *La traviata*, and Rossini's *The Barber of Seville*.

For his first production as head of the Canadian Opera Company, Mansouri elected to stage the original French version of Verdi's *Don Carlos*, only the second time in the twentieth century that a North American company had performed that opera in French (the first time was the Boston Opera's production in 1973). The initial performance, on September 14, 1977, was given a glowing review by John Kraglund, the music critic of the Toronto *Globe and Mail* (September 16, 1977). "Perhaps it was not as grand as the Paris original of 1867," Kraglund conceded, "for the COC version omitted the ballet. But it was sufficiently grand to delight the capacity audience in several tensely dramatic and gloriously musical passages. Visually, too, it was an outstanding production. . . . Much of this could be attributed to the direction of Lotfi Mansouri. . . . The most welcome aspect of his guidance was the absence of most of the irritating movement which many directors insert because they seem incapable of imagining that actors are sometimes as dramatic at rest as in frenzied motion."

Since by 1988 Lotfi Mansouri had directed forty productions for the San Francisco Opera, it was not surprising when, on March 13, 1988, he announced that he had accepted the general directorship of the San Francisco company, succeeding Terence McEwen, who had resigned a month earlier because of poor health. In addition to his longstanding relationship with the San Francisco Opera and his affection for the city of San Francisco, which he regards as his American home, Mansouri's decision to accept the position could be attributed to his unhappiness with the Canadian Opera's home building, the O'Keefe Centre, a structure that he has called an "awful, all-purpose theatre." "The pit was inadequate," he told Martin Bernheimer of the *Los Angeles Times* (December 4, 1988). "I couldn't get first-rate conductors to work there. We had to reinforce the sound—you know, amplify." After the Ontario provincial government refused to commit itself to a new $230 million building in Toronto that would house both the Canadian Opera Company and the National Ballet of Canada, Mansouri announced that he had accepted the San Francisco offer.

Generally regarded as the second most prestigious opera company in the United States, ranking only behind the Metropolitan, and as one of the top five companies in the world, the San Francisco Opera achieved international prominence during the twenty-eight years (1953–81) that it was led by the late Kurt Herbert Adler. But the company's reputation declined somewhat during McEwen's tenure, for the budget deficit that he inherited from Adler forced him to cancel the spring and summer seasons. As he had done after taking over in Toronto, Lotfi Mansouri immediately reorganized the company's operating structure, creating two new budgetary positions—director of operations and director of finance—in the hope of averting future fiscal deficits. He also hired a public-relations director, the company's first such functionary since 1986, and declared his intention to raise money for the construction of a new building to house the company's administrative offices and a smaller theatre that would host experimental works and training classes. The new director staged his first production as head of the San Francisco Opera, Meyerbeer's *L'africaine*, in September 1988.

In an interview with Timothy Pfaff for the 1989 edition of *San Francisco Opera* magazine, Mansouri commented that "opera is a year-round phenomenon in many of the world's famous opera cities and centers. San Francisco is just such a place, so I don't see why we should have to be a part-time endeavor." Thus, in the summer of 1989, Mansouri reestablished the San Francisco Opera's summer season, with a shared production of Philip Glass's *Satyagraha* and Handel's *Giustino* in Herbst Theatre. The company was scheduled to stage Wagner's *Ring* cycle in June 1990 and, in the summer of 1991, to present a Mozart festival, in commemoration of the bicentennial of the composer's death. Mansouri hopes to have a year-round season in place by 1993–94.

In 1987 Lotfi Mansouri directed the New York City Opera's first German-language version of Mozart's *The Magic Flute*, which was taped for broadcast on PBS. Mansouri has supervised the opera sequences for two films: *Yes, Giorgio* (1982), which starred Luciano Pavarotti, and *Moonstruck* (1987), for which he built a special *La bohème* set in a theatre near Toronto. The director's autobiography, *Lotfi Mansouri: An Operatic Life*, cowritten with Aviva Layton, was published in 1982.

An outgoing, gregarious man with a ready smile, Lotfi Mansouri is, according to Pamela Young of *Maclean's* (March 21, 1988), "a genial anomaly in the notoriously temperamental world of opera." "He's a true joy to work with," the Canadian contralto Maureen Forrester told Young. "He draws the best out of people by making each person feel important." Mansouri is naturally bald and wears large, horn-rimmed glasses. "He looks and talks like a high-revving version of Kojak trying to sound like Peter Lorre conspiring with Sydney Greenstreet over the Maltese falcon," wrote Josh Moskau in his Toronto *Globe and Mail* profile of Mansouri. "The accent is somewhere between Hollywood neo-establishment and Budapest's best English-language elocutionist." Mansouri met his wife, the former Marjorie Anne Thompson, in 1952, when both were students at UCLA. They were married on September 18, 1954 and are the parents of a daughter, Shireen, a medical student at an East Coast university.

References: N Y Times III p17 Ap 4 '88 pors; Opera N 40:34 D 11 '76 por, 54:24+ S '89 pors; Toronto Globe and Mail p29 S 6 '75 pors; Who's Who in America, 1988–89

Bob Thomas Sports Photo

Maradona, Diego

Oct. 30, 1960- Argentinian soccer player. Address: c/o Naples Football Club, Naples, Italy

The most famous, the most highly paid, and the most controversial soccer player in the world is Diego Maradona, an Argentinian who, like other top international soccer stars, plays both for his country's national team in major tournaments, such as the World Cup, and for a team in a professional league—in his case, Naples of the Italian League. Although he stands only five feet, five inches tall and weighs just 150 pounds, Maradona has the compensatory assets of heavy shoulders, a thick chest, and massive thighs. "Speedy, compact, and strong, with great dribbling skills, he controls play, forcing the game to swirl around him" George Vecsey wrote in his *New York Times Magazine* (May 27, 1990) profile of Maradona. "Roaming more than half the field, he is a constant threat with or without the ball, capable of escaping 'box' defenses, racing past defenders, muscling his way into position near the goal mouth. . . . His shots, mostly left-footed, are brutal." A midfielder, Maradona signed his first professional contract when he was just fifteen and, at sixteen, became the youngest player ever to make Argentina's national team. Three years later he signed a six-year, $12 million contract—at that time the most lucrative agreement in sports history—with Barcelona of the Spanish League. Maradona led Argentina to the finals of the World Cup in both 1986 and 1990, each time against West Germany. His team took the crown in 1986 but was dethroned four years later.

While Maradona's skills on the soccer field are beyond dispute, his proficiency in the art of interpersonal relations, especially with members of the media, is quite another matter. In his profile of Maradona for *Sports Illustrated* (May 14, 1990), Rick Telander described the Argentinian as "a petty little slug of a man," an assessment that has been endorsed by countless other sportswriters around the world, who have used such adjectives as "petulant," "stubborn," "boorish," "vulgar," "indiscreet," "spoiled," and "unrepentant" to describe him. "Diego Maradona . . . is the best soccer player in the world, but he is also among the worst at dealing with the world," Telander commented. "For some veteran observers, Maradona is a symbol of all that has gone wrong with the sport of soccer. He is aloof and mercenary, whereas most great former players were supposedly kind, grateful, and dedicated beyond the limits of monetary reward. . . . At times he appears to have no allegiance to anything except his paychecks." In his own defense, Maradona said, as quoted by Ron Arias and Logan Bentley of *People* magazine (June 18, 1990), "I have made enemies, but it doesn't matter. They can say what they want about me. . . . Remember, it's the players who bring 90,000 people to the stadium. I am Maradona, who makes goals, who makes mistakes. I can take it all, I have shoulders big enough to fight with everybody."

The oldest of eight children, Diego Armando Maradona was born on October 30, 1960 in Lanus, a suburb of Buenos Aires, Argentina, and raised in Villa Fiorito, a shantytown on its outskirts. His father, Diego, was a factory worker; his mother, Dalma Franco, a housewife. Although his family, of Spanish descent, ranked at the bottom of the Argentinian social order, Maradona never recalls going hungry as a child. "There was always something on the table," he told Clive Gammon of *Sports Illustrated* (June 9, 1980). At the age of three, Maradona was given a soccer ball by his father, and he began sleeping with it at night and kicking it all day. When he was nine, he was spotted by Francisco Cornejo, the coach of the famous Argentine childrens' soccer team, Los Cebollitos (the Little Onions), who recruited him to play for the club. A year later, River Plate, another celebrated youth team, offered Los Cebollitos nine million pesos for Maradona's services; Cornejo rejected the offer, and his star player remained with Los Cebollitos for the next five years, making an arduous two-hour bus trip from Villa Fiorito to Paternal for every practice and game.

Assigned jersey number ten, the number worn by the great Brazilian soccer star Pelé and traditionally given to the leading scorer on a team, Maradona led Los Cebollitos to 140 straight victories. Several years earlier, when he was ten years old, Maradona had put on a never-to-be-forgotten spectacle during halftime of a pro game in Buenos Aires. Rick Telander described the event: "He walked onto the field and proceeded to juggle his soccer ball for the entire intermission—keeping it in the air by bouncing it off his feet, knees, chest, ankles, head, and shoulders as if it were a balloon and his body a spring breeze. When the two teams returned to the field to resume play, the crowd began chanting to the wonder boy, 'Stay! Stay!'"

At fourteen, Maradona quit school to play soccer full-time. At fifteen, he signed his first professional contract, with Argentinos Juniors, a Buenos Aires team, for about $400 a month, and he played his first pro game on his sixteenth birthday. In 1977 he became the youngest player ever to make Argentina's national team. "At the age of fifteen, he already had first-class technique," Cesar Luis Menotti, then the coach of the national team, told Alan Riding of the *New York Times* (June 29, 1986). "He came from a poor background and he somehow transferred to soccer the inventiveness that a street kid uses to survive." Nevertheless, in 1978 Menotti dropped Maradona from the Argentine national squad that would go on to win the World Cup. Although he was the last player cut, the snub left the seventeen-year-old Maradona bitter, since the World Cup finals that year were held in Buenos Aires. The youngster was so distraught that he refused to speak to Menotti for six months. The coach's decision was based on Maradona's inexperience and vulnerability. "I told him that he would be great, very great," Menotti told Clive Gammon. "But he could not bear the blow. He cried like a child." Despite his disappointment, Maradona eventually came to realize that Menotti's decision had been the correct one. "The manager was right," Maradona conceded, as quoted by George Vecsey. "I was too young and inexperienced to cope with the pressures of the World Cup."

During the summer of 1979, Maradona led Argentina to victory in the Junior World Cup tournament, and at year's end he was voted South American Player of the Year. When, in the following year, Maradona led the Argentine national team on a tour of Europe, his performance drew accolades at every stop. Five days after a game at Wembley Stadium in London, the London *Sunday Times* (May 18, 1980) devoted an entire page in the main section of the paper to Maradona. "About once in twenty years, a footballer of genius emerges," the article began. "The last was Pelé, the great Brazilian player. Now there is another—Diego Maradona of Argentina." The Boca Juniors of the Argentine professional league went on to buy Maradona's contract, and they captured the 1980–81 national championship.

On May 3, 1980 Maradona made international headlines when he signed a six-year, $12 million contract with Barcelona of the Spanish League. The pact called for Maradona to receive $2.9 million immediately and an additional $4 million in 1983. In the interim, he would receive $2,000 a month for expenses, plus $2,000 each time Barcelona won a home game and $4,000 when it captured a game on the road. If the club took the Spanish championship, Maradona would receive a bonus of $200,000. Maradona also received a new Mercedes, a suite of offices, and a house. Because Spain was then beset by massive economic problems, the prodigality of the contract granted to Maradona aroused the ire of the Spanish parliament, which ordered a government inquiry and introduced legislation to bar such transactions in the future. Reaction in Argentina was also largely negative, with the Argentine Football Association announcing that Maradona would not be permitted to join his new club until after the 1982 World Cup competition.

Ironically, the finals of the 1982 World Cup were held in Spain. In its first match, in Barcelona, Argentina was upset by Belgium, 1-0. Argentina next faced Italy. Aware that they had to stop Maradona in order to have any chance of defeating the defending champions, the Italians assigned Claudio Gentile, a roughhouse player, to "mark," or guard, the star. Italy defeated Argentina, as Gentile held Maradona in check, although he often resorted to unsportsmanlike tactics. "In all my career, I have never suffered a marking like that of Gentile," Maradona later said, as quoted in George Vecsey's article in the *New York Times Magazine*. "In the whole game, he tried to steal the ball one or two times, but the rest of the time he dedicated himself to kicking me." Argentina was eliminated from the tournament in its next match, in Barcelona, against Brazil. Still angry about Gentile's unsavory tactics, Maradona took out his frustrations by delivering a vicious foul on a Brazilian player and was ejected from the game. Brazil won, 3-1. Maradona's subpar performance in the city he would soon represent made him the object of ridicule by the local media, one newspaper going so far as to call him "Mini Doña," or "Little Lady."

During his two seasons in Barcelona, Maradona scored twenty-two goals in thirty-six games, and his team won the Spanish title in his first year. In other respects, the two years were unhappy ones for Maradona. He was plagued by hepatitis throughout his stay in Spain and, during his second year, he became involved in an on-the-field brawl during a game attended by King Juan Carlos. In addition, his brash barrio ways clashed with Barcelona's standards of gentility. "Whenever he went out, to the restaurant or the airport, there would be three or four cars, going around in circles, making noise," Emilio Pérez de Rozas, the Barcelona sports editor for *El país*, the influential national Spanish newspaper, told George Vecsey.

Maradona was also the victim of bad financial advice during his time in Barcelona, and by the time he was sold to Naples of the Italian League in 1984 (for $10.8 million), he was broke, though he had earned some $3 million in Spain. After signing a nine-year, $23 million contract with Naples, Maradona quickly won over the soccer fans in his new city by greeting them in Italian during a welcoming ceremony at the San Paolo Stadium on July 5, 1984, which was attended by 85,000 spectators. The Italian League is one of the most demanding in the world, and its highly paid foreign players are expected to play well or else incur the wrath of the rabid Italian fans. In Maradona's first two years in Naples, the team jumped in the standings from twelfth to eighth to third. Attendance also rose, at first by about 20,000 a game. Although Corrado Ferlaino, the owner and president of the Naples club, was grateful for the increased gate receipts, he was somewhat less taken by Maradona's decision, in 1985, to leave the team to play a series of exhibition games with the Argentine national team. But he returned to Naples after Ferlaino threatened to suspend him.

Diego Maradona's scintillating performance in the 1986 World Cup established him as the best soccer player in the world. The most valuable player of the tournament, he scored five goals in six games, as Argentina recaptured the World Cup it had lost to Italy four years earlier. In his country's opening-round game, against South Korea, Maradona was knocked down ten times but set up all three goals in a 3-1 victory. Before Argentina's next game, against Italy, Maradona publicly announced that he had "prayed to God" that he would score, in order to gain a measure of revenge for the humiliation the Italians had put him through in 1982.

Italy took a 1-0 lead in the first period on a penalty kick by Allessandro Altobelli. Maradona, ironically, was guarded by Salvatore Bagni, a teammate and friend of his on the Naples team of the Italian League. Thirty-three minutes into the game, Maradona eluded Bagni and fired a left-footed shot past goaltender Giovanni Galli into the right corner of the net to tie the game. The match ended in a 1-1 deadlock. Argentina next defeated Uruguay, 1-0, to advance to the quarterfinals against England, which it took, 2-1, with Maradona scoring both of his team's goals. (The first goal was a highly controversial one, since it appeared that Maradona may have knocked the ball into the net with his fist, which is a violation of the rules.) In its semifinal match against Belgium, Argentina posted a 2-0 triumph, Maradona again scoring both goals. He tallied the first score six minutes into the second period, after taking a pass from teammate Hector Enrique, and scored again just twelve minutes later, this time unassisted.

Played on June 29, 1986 at Azteca Stadium in Mexico City, the World Cup final paired Argentina against West Germany. Although Maradona did not score in the game, his presence forced the West Germans to overdefend against him, leaving his teammates with open shots. Late in the first half, Argentina took a 1-0 lead on a free kick by José Luis Brown, which was awarded after West Germany's Lothar Matthaeus fouled Maradona. With ten minutes gone in the second half, Argentina scored again, as Maradona hit Hector Enrique with a pass, and Enrique slid the ball to Jorge Valdano, who scored from the left side, making it 2-0. But with seventeen minutes to go in the game, West Germany scored, to make it 2-1, and, just seven minutes later, the Germans scored again to knot the score at two apiece, setting up a dramatic finish that was described by Clive Gammon of *Sports Illustrated* (July 7, 1986): "Just when Argentina's World Cup seemed to be slipping away Sunday because West Germany had been able to hold Maradona goalless, he eluded Karlheinz Foerster, his second-half shadower, picked up a loose ball, and, with a precision that borders on the supernatural, stabbed a pass through a line of four German defenders to [Jorge] Burruchaga, on a dead run and barely breaking pace, for the score. . . . In a few moments the World Cup would be Argentina's for the second time in eight years." Maradona was named the tournament's most valuable player, and, in the words of Phil Hersh of the *Chicago Tribune* (May 29, 1990), his performance made him "the world's best-known—and most controversial—active athlete."

A year after leading Argentina to the world championship, Maradona took Naples to its first Italian League title since the club's inception in 1926. In 1989 he led Naples to its first European title. Maradona also became involved in several off-the-field controversies in 1989. In May he irritated Corrado Ferlaino when he missed a team flight because of a backache. A month later, in Pisa, he removed himself from a game after only seventeen minutes of play because of another injury, causing fans to boo him and to pelt his wife and manager with various objects. Declaring "enough is enough," Maradona asked to be traded to another team, but though Marseilles of the French League offered him $15 million, Ferlaino said, "We won't sell Maradona for anything in the world." Maradona then made his unhappiness clear by returning to Naples from Argentina too late for the training period preceding the 1989–90 season. The lack of training apparently had little effect on him, however, since he led Naples to its second Italian League championship in four years.

In December 1989 Maradona found himself in the eye of another storm of controversy, when he publicly asserted that the drawing to determine the groupings for the 1990 World Cup tournament was rigged to put Argentina in the toughest grouping and Italy in the easiest and that the drawing was done "just for the fun of the television audience." His accusation drew a sharp response from Joseph Blatter, the general secretary of the International Federation of Football Associations, the governing body of world soccer, who declared that the Argentine star had committed "a very grave offense" and threatened to bar him from the World Cup. Blatter went on to say that Maradona's remarks indicated "idiocy beyond belief. I do not know what to think. Either he is stupid or he is bad." But *Corriere della sera*, Milan's major newspaper, supported Maradona, editorializing that "it has long been known that World Cup draws are skillfully predetermined, but nobody ever protested. Now that Maradona . . . said it openly, it's too easy to attack him." The soccer star eventually apologized for the statement, but he refused to withdraw it. "If I must apologize for my remarks, I will apologize. But I am not going to recant anything," he said.

Diego Maradona entered the 1990 World Cup tournament in Italy with a painful ingrown toenail, an ankle injury, and assorted other aches and pains. Fouled repeatedly throughout Argentina's seven games, Maradona did not score a single goal (except on a penalty shootout), although his team advanced all the way to the final, where it lost to West Germany. The Argentines got off to an inauspicious start in their first-round game against Cameroon, which pulled off one of the greatest upsets in World Cup history by defeating the defending champions, 1-0. Argentina then tied Rumania and beat the Soviet Union, 2-0, as Maradona made an outstanding corner kick to set up one Argentine goal and, in a controversial play, stuck out his right arm to prevent a Soviet shot from going into an open Argentine net. The infraction was not called, a decision that outraged the Soviets. Advancing to the second round, Argentina bested Brazil, 1-0, in a game in which the Brazilians dominated. The contest was scoreless with only ten minutes to play when Maradona made a razzle-dazzle move to set up teammate Claudio Caniggia for what proved to be the winning goal. Six days later the Argentines downed Yugoslavia in a quarterfinal match, 3-2, as Maradona, showing the effects of his ankle injury, missed a key penalty kick.

In the semifinal round, Argentina faced Italy. The Italians took a 1-0 lead in the seventeenth minute, but their play then turned conservative, and the Argentines tied the score on a header by Caniggia that was set up by a pass from Maradona. The game was still knotted at one after ninety minutes of regulation play; neither team scored during the thirty-minute overtime period, meaning that the match would be decided by which team made the most of five penalty kicks. Argentina made four successful penalty kicks, the last by Maradona, to Italy's three, to win the match, 5-4. Argentina again faced West Germany in the World Cup final, held at Olympic Stadium in Rome on July 8, 1990, but this time the Germans controlled the match from the outset, taking sixteen shots on goal to just one for Argentina and winning the game, 1-0, on a penalty kick by Andreas Brehme in the eighty-fourth minute. Tightly marked by West Germany's Guido Buchwald, Maradona had few scoring opportunities and rarely even touched the ball.

On November 7, 1989 Diego Maradona married Claudia Villafane, his longtime companion and the mother of their two daughters, Dalma and Giannina. The wedding, which cost upward of $1 million, was held at Luna Park Arena in downtown Buenos Aires, where 1,200 guests listened to an eighty-piece tango orchestra. Among Maradona's worldly possessions are a $1 million seaside villa on the Mediterranean, apartments in Naples and Buenos Aires, a forty-two-foot cabin cruiser, and a fleet of nine cars. Several years ago he bought his parents a comfortable surburban home. Maradona's contract with Naples is scheduled to expire in 1993, and he has discussed returning to Argentina at that time to complete his career with the Boca Juniors. He has also said that he would like to live in the United States someday, preferably in Florida, because of the relative anonymity he would enjoy there.

References: Chicago Tribune C p1+ My 29 '90 pors; London Observer p40 Je 29 '86 por; People 33:107+ Je 18 '90 pors; Sports Illus 52:36+ Je 9 '80 pors; Village Voice p150+ Jl 3 '90 por; Washington Post D p1+ Jl 7 '90 pors; International Who's Who, 1990–91

Photo Copyright 1990 Timothy Greenfield-Sanders

Marden, Brice

Oct. 15, 1938– Artist. Address: b. c/o Mary Boone Gallery, 417 W. Broadway, New York, N.Y. 10012; 276 Bowery, New York, N.Y. 10012; h. 6 St. Luke's Place, New York, N.Y. 10014

An oft-repeated quip maintains that there is "much to see but little to talk about" in Brice Marden's still and austere paintings, a remark that could be interpreted to agree with the artist's own dictum that "if you can describe a painting fully, then it really isn't very good." Certainly, the complexities of a Marden painting do not reveal themselves quickly. ("Art is not fast" is another of his obiter dicta.) Marden's monochrome canvases, almost invariably rectangular, have for three decades constituted what the critic Roberta Smith defines as "an ongoing investigation of the nature of perception." The interplay of color and shape has been his chief concern, the way color is seen and how it affects or is affected by the shapes to which it is applied. The course of his aesthetic investigation has been slow and deliberate, a series of mostly slight changes of approach marking stages in the artist's development.

Marden's paintings have also been discussed by the critics in terms of their relation both to abstract expressionist color-field painting and to minimalist art. Because of their seeming spareness of means and their simplicity (the only "events" in these works are color and texture), they are perhaps most frequently, though inexactly, allied with the latter. But Marden has qualified the reductive literalness of minimalism, for, while the minimalists see works of art as objects, he has used colors to evoke subjective responses and thus to suggest content. He is very clear about that, declaring: "Formalism has never interested me; I don't think paintings are just objects."

Brice Marden was born in Bronxville, a suburb of New York City, on October 15, 1938, the son of Nicholas Brice Marden, a banker, and Kathryn (Fox) Marden. He was raised in Briarcliff Manor, another town in Westchester County. Art was not much talked of in their home, so that Marden's desire to become an artist matured only gradually. Marden spent the academic year 1957–58 at Florida Southern College in Lakeland and then transferred to Boston University's School of Fine and Applied Arts, which granted him his B.F.A. degree in 1961. He continued his education at Yale University's School of Art and Architecture, where he studied with Esteban Vicente and Alex Katz and obtained an M.F.A. degree in 1963. As an undergraduate, Marden had begun painting primarily in black and white, as a result (so the story goes) of being so confused by a Boston University course in Josef Albers's color theories that he emerged traumatized. At Yale, color came back into his work, in the subdued tones of his favorite Spanish painters, Velázquez, Goya, and, especially, Zurbarán, and of Manet; at the same time he abandoned his gestural abstract expressionist style. Instead, he divided the painting surface into rectangular areas of color applied in so controlled a manner that the oil paint merely defined the surface, leaving no marks on it. Touch had replaced gesture, as Roberta Smith pointed out in her detailed analysis of Marden's stylistic development in *Arts* magazine (May–June 1973).

Moving to New York City in the summer of 1963, Marden came under the influence of Jasper Johns, whose paintings he had an opportunity to study closely while working as a guard at the Jewish Museum between 1963 and 1964. (Later, in 1966, he worked as an assistant in Robert Rauschenberg's New York studio.) He devoted the summer of 1964, which he spent in Paris, to a series of charcoal-and-graphite drawings in which the bisectioning of the picture surface developed into an overall grid pattern. On his return to New York in the fall, Marden, inspired by Johns's use of the grid, tried to apply that structure to a painting on which he was working, covering one half of the canvas with that device. Discovering that he preferred the other, nonsegmented side of the canvas, he painted out the grid and was left with his first work in monochrome. Shortly after that, between 1964 and 1966, in an effort to tone down the shiny quality of the oil color surface and increase its tactility, Marden began to work with encaustic, a medium that had become the hallmark of Johns's painting. According to a number of critics, Marden's indebtedness to Johns is clear.

The encaustic process involves a mix of melted beeswax and oil paint, brushed on while still hot, then smoothed over with a palette knife; if the painter is not satisfied with the result, the paint is scraped off, melted again, and reapplied. The painting is thus built up layer upon layer to achieve a dense matte surface that both absorbs and reflects light, a thick, taut skin that masks the canvas but emphasizes its two-dimensionality, since the wax does not permeate it. "Color and surface," Marden has explained, "must work together." In some of those early one-panel monochromes, such as the khaki green *Nebraska* (1966), he would pencil off an inch-wide strip at the bottom, below which he would not apply his brush but instead allow drips of paint from above to accumulate, thus forming a record of the hues and process he had employed. The so-called frieze of drips, which he did not use after 1967, is another of his borrowings from Jasper Johns. "Paintings are physical. So is the act of creating them," Marden has commented, explaining his preoccupation with materials and methods. He has also acknowledged, "I usually spend a day or two mixing a color that I feel I can start with." With respect to his drawings, he has been known to take up to three years on some of them or even longer, as in *Five-Year Drawing* (1967–72), a large horizontal shape divided into three vertical sections of blacks of different intensities.

The one-panel, one-color format remained typical of Marden's work from 1965 to 1968, except for a few two-canvas paintings, in which the canvases were exactly the same size and color and hung an inch or so apart, a format that can be traced to Johns. Up to the 1970s Marden continued to work with muted and grayed, rather than strong or unmixed, colors, so as not to work against the canvas shape, which was primary. Those highly idiosyncratic hues, "from the odd section of the color wheel," in the words of the critic Thomas Hess, are almost impossible to describe, even for the artist himself, who once referred to one of his mixtures as a "dark black green seen slightly after a foggy dusk." Or, as the poet and art critic John Ashbery has put it: "To call Marden's grays grays at all is like calling *Remembrance of Things Past* a novel." With his "Back" series (1968), seven panels each exactly 69˝ x 45˝, Marden for the first time allowed himself to use different colors, including a flesh tint, for the same canvas shape. The paintings have an additional significance, for their height is precisely that of the artist's second wife, who, being at that point temporarily estranged from him, literally had "turned her back" on him.

By the end of 1968, Brice Marden was painting two- and three-panel works joined vertically, done in an expanded range of hues *and* different shapes. That development made necessary balancing of color with color, shape with shape, and color with shape. For example, in *Pumpkin Plum* (1970), two panels of slightly dissimilar orange balance the central panel of slate-gray blue. In 1970 Marden began to arrange his panels in a horizontal format that evoked associations with landscape painting. Into *Untitled* (1971–72), for example, with its color panels of dark gray-blue, ocher, and dark gray, Thomas Hess, writing in *New York* magazine (November 11, 1974), read suggestions of, respectively, a far horizon (the top panel), sea and beach (below), and a stretch of pasture land (the bottom panel).

One of his best-known works, *Grove Group* is considered to be a turning point in Marden's career. Its five component paintings, begun in 1973, are of the same overall dimensions (six feet by nine feet), and each is made up of one to three panels of different sizes, in different arrangements. They are united in color, which, however, varies in hue within each of the five paintings: gray greens inspired by an olive grove seen on the island of Hydra, where the painter and his family have spent most of their summers since 1973.

Even before *Grove Group*, however, Marden had begun to introduce the primaries (red, yellow, and blue) into his palette, as in *Star (for Patti Smith)*, on which he worked between 1972 and 1974. In connection with that three-panel painting, Marden reflected at some length about his attempt to "make a portrait, not a picture, of a person, . . . to embody a spirit." Throughout his career similarly eloquent and quotable comments on his theory and practice have served as glosses to his paintings, elucidating their "silence and self-contained resistance," as Linda Shearer, a curator at the Solomon R. Guggenheim Museum, has characterized them.

Marden's statement about *Star*, published in connection with the 1973 Biennial exhibition at the Whitney Museum of American Art, goes on to disclose that in such works he proceeded from one panel to another: "I will paint on one until I arrive at a color that holds that plane. I move to another panel and paint until something is holding that plane that also interestingly relates to the other panels. I work the third, searching for a color value that pulls the planes together into a plane that has aesthetic meaning." The size of each panel in this instance is the height and width of the subject, a young New York writer, songwriter, singer, and close friend of Marden's, and the colors are hers also: blue-black (hair), a pale gray (flesh), "and a third 'spirit diviner' color to keep the work open, playful, and nondidactic," a buttery yellow that has to do with Patti Smith's quality of "flash."

One of Marden's most admired works is his "Annunciation" series, variously dated between 1978 and 1980, a grouping of five large polyptychs, each made up of vertical rectangular panels in different dimensions and arrangements. Each polyptych bears a title derived from a fifteenth-century Latin religious text that formulated the Virgin Mary's reactions to the Annunciation, and each is painted in strong, clear colors, in addition to black and white, that set up a rhythmic sequence that constitutes a visual equivalent of Mary's disquiet at hearing the angel's voice. Thus, *Conturbatio* consists of a narrow yellow panel flanked by two deep blue ones and a red panel; *Humilitatio* is in teal, light blue, and black. (The other panels are *Cogitatio*, *Interrogatio*, and *Meditatio*.) The series has been called by Maurice Poirier, writing in *ARTnews* (January 1985), one of the most moving of twentieth-century religious art works. And the critic John Russell, writing in the *New York Times* (November 12, 1982), declared it to be "one of the richest, clearest, and most fulfilled of our century's grand designs. It is a misfortune for us all that it was not bought for an American museum and is now widely dispersed."

In the mid-1970s Marden had started to vary the number and width of his color panels, juxtaposing less compatible colors and joining the canvases in more complex mixtures of vertical and horizontal alignments, so that different rhythms, spaces, and meanings resulted. One of the works to which that new approach led is the watershed painting *Thira* (1979–80). So named from the Greek word for "door," it evokes a Greek temple. The colors of the eighteen constituent panels connote earth, sea, and sky and the polychrome columns they enframe. The viewer looks either into a dark interior space or out into an ancient, legendary landscape. "A major object of contemplation" was John Ashbery's summation of the work and its effect. As Marden himself has commented, he sought with *Thira* "the still point of balance where land and myth, sky and sea, form and space come together." The arrangement of the panels in the wall-sized (eight feet by fifteen feet) group carries out the architectonic theme: horizontals poised over verticals to suggest post and lintel structure or, as some critics believe, the tau cross. Marden himself admits that he "thought about the imagery of the Crucifixion" while painting *Thira*. From 1980 to 1987 the tau cross–door frame image remained a basic structural motif in his work.

In the late 1970s, in an effort to achieve an even tougher, more matte surface, Marden had begun to substitute Turpineol for wax as a binder. Representing his first work done without the wax medium, *Frieze II* (1982) is related to a project he began some years earlier—design proposals for stained-glass windows for the cathedral in Basel, Switzerland involving colors symbolizing the four elements: red, for fire; blue, for water; green, for earth; and yellow, for air. Marden waited nine years for the commission, but it never came.

A dramatic change in Marden's style came in 1985–86, when, instead of evoking essences or archetypes as in his earlier work, he began to explore mutability and dematerialization by drawing in paint, somewhat reverting to a kind of abstract expressionism both gestural and geometric. Restlessness now replaced the former stillness at the core of his work. In paintings such as *Blue Horizontal* (1987), the movement of the artist's hand is apparent in webs of calligraphic markings, lines that rise and fall and wrap around one another, over monochrome fields: "transparencies floating and twisting within transparency," according to the *Flash Art* critic John Yau; a kind of skewed, organic version of the minimalist grid, according to Roberta Smith. The colors, while still muted, were now applied solely with a brush in thin washes of oil. Although the *Wall Street Journal* (March 25, 1987) reviewer Jack Flam was unimpressed by those new works, shown in a 1987 spring exhibition at the Mary Boone Gallery in New York City, he approved of Marden's "willingness to break out of the small corner in which he was comfortable for so long." In the opinion of the *New York Times* (April 15, 1988) critic Michael Brenson, those paintings "are about freedom. They are important."

Marden's graphic work constitutes an important corollary to the paintings. Many of his drawings, for example, are direct studies for works on canvas, as in the five studies for *Grove Group*, or reveal ideas that he later fully developed in paint. In the early drawings (1962–63), geometrical configurations divided into windowlike quadrants, the many erasures of the charcoal lines make physical gesture visible. Marden occasionally sanded the paper surface of such drawings or covered them with a film of wax or a dusting of graphite. Although he later turned to pen and ink, the grid has remained a constant motif throughout his drawings. His "Homage to Art" collages of the mid-1970s are grid-structured combinations of rows of Marden's own drawings, done in graphite and wax or pen and ink, with rows of postcard reproductions of paintings meaningful to him: a Zurbarán *Crucifixion*, Mondrian's *Broadway Boogie Woogie*, and figures of women by Cranach and Goya.

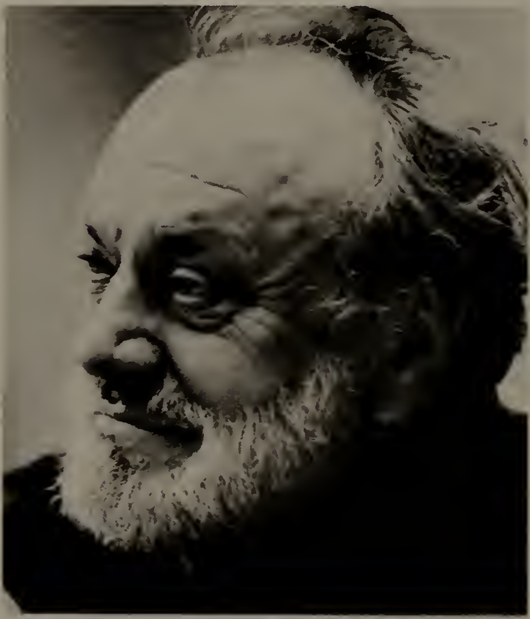
A cahier of seventy drawings titled *Suicide Notes* (1972–73) and ambiguously inscribed "I don't know what my mind means!?" was published in conjunction with the 1974–75 retrospective exhibitions of Marden's drawings that were held at the Contemporary Arts Museum in Houston; the Bykert Gallery in New York; the Fort Worth Art Museum; and the Minneapolis Institute of Arts. Rectangular shapes, rendered with scratchy, nervous pen-and-ink lines within clearly delineated edgings, those drawings range from tiny images to full-page size. Sometime in the early 1970s, as his color was freeing up, Marden took to using twigs of ailanthus to draw with. Difficult to control, the twigs produce gnarled, jagged lines and splotches of ink. As late as the 1980s the "Masking Drawings," in mixed media on paper, retain elements of his earlier style. Splatters and blottings of color inflect the overall black-and-white Mondrian-like grid configurations, through the interstices of which one looks into open space.

Marden has also produced a considerable body of etchings as an adjunct to his work in drawing and painting, because he likes etching's "physicality and immediacy." Of particular interest are his twenty-five "Etchings to Rexroth" (1986), a series of abstract images composed of lines that thicken, thin, stop, cross, and curve, which were described by Michael Kimmelman of the *New York Times* (October 6, 1989) as "no less elegant and evocative than the artist's paintings." They were published in New York by Peter Blum in 1987, in an edition of poems by the eighth-century Chinese master Tu Fu, in a translation by Kenneth Rexroth.

From 1969 to 1974 Marden served as an instructor at the School of Visual Arts in New York, and prominent younger artists such as Julian Schnabel and Elizabeth Murray have acknowledged his influence on their work. Given his ability to articulate his thoughts on art, Marden seems an ideal choice as one of the participants in Poets and Painters, a symposium scheduled to be held at the Ninety-second Street Y Poetry Center in New York in December 1990. Marden has been exhibiting since his student days, when he took part in his first group show (of drawings) at the Lyman Allen Museum in New London, Connecticut, in 1960. He had his first solo exhibition, in 1964, at the Wilcox Gallery of Swarthmore College, in Pennsylvania. He was only thirty-six when he was accorded a retrospective at the Guggenheim Museum in 1975. Besides compiling an impressive list of almost annual solo exhibitions, half of them in European galleries, Marden has also been represented in group shows throughout the United States, Europe, and Australia, including, for example, "A Romantic Minimalism" at the Institute of Contemporary Art in Philadelphia in 1967; "Modular Painting" at the Albright-Knox Gallery in Buffalo, New York in 1970; "The Structure of Color" at the Whitney Museum of American Art in New York City in 1971; the 1972 Kassel Documenta; and "The Spiritual in Art: Abstract Painting 1890–1985," shown at the Museum of Contemporary Art in Los Angeles, the Museum of Contemporary Art in Chicago, and the Gemeentemuseum, in the Hague, in 1986–87. Marden's works are in the permanent collections of the Museum of Modern Art and the Whitney Museum in New York City; the Walker Art Center in Minneapolis; the San Francisco Museum of Modern Art; the National Gallery of Canada in Ottawa; the Beaubourg Museum in Paris; and the Stedelijk Museum in Amsterdam.

Tall and trim, Brice Marden is a person of magnetic good looks. His dark eyes and wide mouth with full lower lip convey brooding intensity and pent-up animation. His dark hair, once shoulder-length, is now trimmed more conventionally, revealing a high forehead. His marriage in 1960 to Pauline Baez, with whom he had a son, Nicholas, ended in divorce in 1964. He was married in 1968 to Helen Harrington. They have two daughters, Maya Mirabelle Zahara and Melia Io Bricia, to whom the artist has dedicated small books of drawings. With his family he divides the year between an enormous loft studio in lower Manhattan and their home, with its open-air, whitewashed studio, on Hydra.

References: ARTnews 71:26+ Mr '72, 84:52+ Ja '85 pors; Contemporary Artists (1983); Shearer, Linda. Brice Marden (1975); Who's Who in America, 1988–89; Who's Who in American Art, 1989–90



Masur, Kurt

(mā zo͞or´)

July 18, 1927– German conductor. Address: c/o Columbia Artists Management, Inc., 165 W. 57th St., New York, N.Y. 10019; c/o Gewandhaus-orchester, Karl-Marx Platz 8, 0-7010 Leipzig, Federal Republic of Germany

From the beginning of his twenty-year tenure as music director of the Gewandhaus Orchestra of Leipzig in his native Germany to his appointment in April 1990 as music director of the New York Philharmonic starting with the 1992–93 season, Kurt Masur has won the admiration of players and listeners alike for his exacting musicianship and his clearly defined musical ideas. A self-taught pianist, he learned his craft in Germany as an orchestral coach, répétiteur, and conductor in several regional opera houses before becoming, in 1960, the music director of the Komische Oper. Since assuming his post with the Gewandhaus in 1970, he has been recognized mainly for his thoughtful, earnest (some would say workmanlike) readings of the mainstream Romantic literature, but his working repertoire of some 250 symphonic scores from the mid-eighteenth century to the present includes many contemporary works, among them pieces by Krzysztof Penderecki and Leonard Bernstein as well as commissions from a number of his countrymen. An apolitical man by nature, Masur nevertheless played a vital role in the rebirth of democracy in East Germany in 1989, and he is widely regarded as one of the cultural leaders most responsible for the comparatively peaceful downfall of that country's Communist regime.

Kurt Masur was born on July 18, 1927 in the city of Brieg, in the former Prussian province of Lower Silesia, now Brzeg, Poland. With the encouragement of his father, an engineer, and his musically minded mother, he began teaching himself to play the piano when he was seven years old, and music quickly became one of his private, personal joys. He eventually learned to play jazz as well as the standard classical repertoire. As Masur later explained to Marc Fisher in an interview for the *Washington Post* (January 3, 1990), playing the instrument was like having "a conversation" with himself. "I was not brilliant," he told Fisher. "I loved only music. Really, for me, there was nothing else I could do." At some point during his adolescence, Masur also learned to play the cello.

Even as he trained to be an electrician in the early years of World War II, Masur maintained a strong interest in the possibility of a musical career. In 1942 he enrolled at the National Music School in Breslau as an advanced student in piano and cello. Four years later he moved on to the Leipzig Conservatory, where he studied piano, composition, and conducting. To maintain a semblance of a full musical life in the immediate postwar period in East Germany, Masur regularly tuned in Western radio broadcasts. "I heard Bruno Walter's first performance after the Second World War with Mozart's G-minor Symphony . . . ," he recalled in an interview with James Badal for the magazine *Fanfare* (November 2, 1984). "And this was one of the deepest impressions I ever received. And so I started to try and find out what kind of person he was. Really, he led me on my way even though I could never meet him." Masur was also a faithful listener to the American armed forces radio network, which transmitted the open rehearsals of the Boston Symphony Orchestra under Charles Munch. "This was very inspiring for me," he told Badal, "because they played a lot of pieces we could never hear in the Nazi time."

Although he entered the Leipzig Conservatory intending to concentrate on composition, Masur soon abandoned his original goal. "I gave up composition when I realized that everything I conducted was influencing my compositions," he explained to John Rockwell of the *New York Times* (July 18, 1982). Masur decided to focus instead on conducting. After graduating from the conservatory in 1948, he obtained his first professional appointment, as orchestra coach of the National Theatre of Halle, in Saxony. Among the musicians he met during his three years in Halle was the fellow conductor Klaus Tennstedt, who was then the orchestra's concertmaster. The two became close friends and spent a great deal of time together listening to recordings and trying to catch up with the contemporary compositions that had been banned by the Nazi government.

In 1951 Masur was appointed first conductor of the Erfurt City Theatre, and from 1953 to 1955 he served as first conductor of the Leipzig City Theatre. His seven years of work in Germany's regional opera houses served Masur well, allowing him to develop his technique and strengthen his command of the Romantic repertoire. With this solid preparation behind him, in 1955 he accepted his first major orchestral appointment, as conductor of the Dresden Philharmonic. Masur remained with the Dresden orchestra until 1958, when he was named general music director of the Mecklenburg State Theatre in Schwerin.

During the early years of his career, Masur often found himself faced with a challenge unique to his generation of conductors in Germany. "Young German conductors after the war were insecure," he explained to John Rockwell in the *New York Times* interview. "It was difficult to find the right tone. I remember conducting Brahms's *German Requiem* in Warsaw and feeling the tension. I had to explain why Brahms had written a *German* requiem, and that it wasn't aggressively nationalistic. Music is a means for world brotherhood, but we Germans had lost not only our morale, but our capacity to live life poetically, beautifully."

After two years in Mecklenburg, Masur was chosen by Walter Felsenstein, the director of the Komische Oper in what was then East Berlin, to serve as the company's new music director. The post gave Masur both national and international visibility, but his future career was perhaps more affected by his close association with Felsenstein, who sharpened the conductor's approach to all aspects of musical performance. Masur came away from his four-year tenure at the Komische Oper with an overriding sense of music as drama and a marked preference for, in his words, "expressive music, work I can draw humanistic ideas from." Moreover, the Komische Oper's international tours provided Masur with his first opportunities to work outside Germany and led to many guest-conducting invitations throughout Europe in the years that followed.

Masur resigned his post with the Komische Oper in 1964 to devote himself to the symphonic repertoire. Three years later he returned to the Dresden Philharmonic to become the orchestra's chief conductor. It was during this period in the early and mid-1960s that Masur, of necessity, cultivated the image of a government loyalist, advancement within the highly regimented society of the German Democratic Republic being impossible to achieve in any other way. His relationship to the Communist government led by Erich Honecker became a source of quiet controversy that came out into the open only with the collapse of that government some twenty years later.

In his portrait of the conductor for the *Washington Post*, Marc Fisher illustrated the precariousness of Masur's position as an artist in a totalitarian state, citing as an example the violinist Jacob Wirtz's recollection of a rehearsal at the Komische Oper on the day after the Honecker government constructed the Berlin wall, in 1961. "Masur came in and we were all shocked—he was wearing a Communist party pin on his lapel," Wirtz recalled to Fisher. "Then he told us that those of us who lived in the West of the city—and we were probably almost half the orchestra—that we must either move east or leave the orchestra." In an interview for the same article, Masur denied ever wearing a party pin and contradicted other details of Wirtz's account, telling Fisher: "We got permission to keep the West Berlin musicians in our orchestra. But then they found that half of the orchestra had one lifestyle, with cars and big apartments, and the other had another lifestyle. This makes problems, so eventually some had to leave."

Masur's blossoming as a guest conductor eventually became a source of friction between him and the Honecker government. "I did have one period, a time when I had to go my own way and not just perform for high-level state officials," Masur told Marc Fisher. "I was not allowed to go out of the country—this was in the mid-1960s—and it was very hard. I got an offer to conduct in Venice and I accepted, knowing they wouldn't let me go. I went to the culture minister, and of course permission was denied. I told him, 'I will go. I will try to get over the border and if something happens to me, you will know it is your fault. . . .' I got my visa and, from that moment on, my life was changed and I had no more problems leaving the country." Despite his refusal to join the Communist party, Masur became a "favorite" of the Honecker government, to use Marc Fisher's word, and over the next two decades the conductor used his privileged position to benefit the Gewandhaus Orchestra and to assist other East German artists. He has publicly acknowledged having asked Honecker for help on two occasions: to build the orchestra's new concert hall and to reverse the decision banning East German performers from appearing in the United States following the deployment of American missiles in West Germany in 1983.

In 1970 Masur was named artistic director of the Gewandhaus Orchestra of Leipzig, the most esteemed musical ensemble in East Germany and the oldest orchestra in Europe, with roots going back to 1743. The successor to such legendary figures as Felix Mendelssohn, Karl Reinecke, Arthur Nikisch, Wilhelm Furtwängler, and Bruno Walter, Masur approached his new position with the orchestra's illustrious history in mind. "Leipzig, because of its industrial surroundings, is not the most beautiful of cities," he explained to Allan Kozinn of the *New York Times* (October 21, 1984). "But the center of the original city is so full of musical and cultural tradition. There's the house where Schumann lived, the house where Goethe studied, the restored conservatory that Mendelssohn started, and of course the Thomaskirche, where Bach worked and where the Bach cantatas are still sung. . . . During the nineteenth century, when Leipzig was a center of musical life, every important European composer visited the orchestra; and in many cases we still have the scores and marked parts from those times."

When Masur assumed the directorship of the Gewandhaus Orchestra, which takes its name from its original home, the local cloth-merchants' hall, he inherited one of the largest and busiest musical institutions in Europe, with a membership of 200 musicians who, in addition to playing in the orchestra proper, also perform at the Leipzig opera house, at the Thomaskirche, or in one of some two dozen chamber music ensembles. Setting out to restore the Gewandhaus Orchestra to the worldwide prominence it had enjoyed before World War II, Masur expanded its roster of musicians, encouraged its players to participate in its many subsidiary chamber groups, and arranged a resumption of its international tours.

Kurt Masur made history when, in 1974, the Gewandhaus Orchestra became the first East German symphonic ensemble ever to appear in the United States. The orchestra's American concert schedule included appearances at Carnegie Hall in New York City on October 15 and 16, in a program of Reger, Mahler, and Bruckner. "It took no time at all for the Leipzig Gewandhaus to establish its credentials," Harold C. Schonberg wrote in his review for the *New York Times* (October 17, 1974). "It is a top-notch orchestra . . . with a silky string section. Solo playing was of top international caliber, and the ensemble was perfection." Schonberg was especially taken with Masur's interpretation of Bruckner's Seventh Symphony: "It had coherence, shape, and lovely texture. And he made the music sound graceful and lithe." For Harris Goldsmith, who reviewed the concerts for *Musical America* (March 1975), "best of all about this visit was the discovery of a superb musician and conductor in the person of Kurt Masur. His beat is marvelously fluent and clear—a textbook example—but there is nothing in the least bookish or academic about his honest, life-giving approach to music making."

In addition to his groundbreaking tour of the United States with his own Gewandhaus Orchestra, 1974 marked Masur's first appearance with an American ensemble, as a guest conductor of the Cleveland Orchestra. Over the next fifteen years, Masur balanced his continued commitment to the Gewandhaus with an increasing number of guest engagements abroad, most notably in the United States, where he appeared with the Philadelphia Orchestra and the Boston, San Francisco, and Chicago symphonies. In February 1977 Masur made his conducting debut with the Dallas Symphony, in a program of Mendelssohn's *Italian* Symphony, Hindemith's Concert Music for Strings and Brass, and Brahms's Symphony no. 1. Shortly thereafter, he was given a four-year contract as the orchestra's principal guest conductor. Masur has also appeared regularly with the Berlin, Leningrad, Royal, and Vienna philharmonics, the Dresden Staatskapelle, l'Orchestre de Paris, l'Orchestre de la Suisse Romande, and the Philharmonia Orchestra.

Masur made his debut as guest conductor with the New York Philharmonic on June 16, 1981, in an all-German program of Wagner's Overture to *Die Meistersinger von Nürnberg* and the "Magic Fire Music" from *Die Walküre* and Richard Strauss's *Don Juan* and *Till Eulenspiegel's Merry Pranks* that was presented as part of the orchestra's Romantic Era series. Under Masur's direction, the Philharmonic played with "uncommon precision and fullness of tone," according to the *New York Times* music critic Donal Henahan. Masur "is obviously a musician and leader with the talent and authority to impress his basic ideas on an orchestra in a short time," Henahan observed in his review of June 17, 1981. "What he would be able to achieve with more time would be interesting to hear." Over the next eight seasons, Masur led the New York Philharmonic in twenty-two performances, most recently in a two-week engagement in February and March 1989, during which he conducted the orchestra in works by Mozart, Beethoven, Brahms, Richard Strauss, and Prokofiev.

As Masur's international reputation grew during the 1980s, so, too, did his engagements as a guest conductor. In 1982 he appeared for the first time at the most prestigious of the summer music festivals in the United States—the Boston Symphony's Berkshire Music Festival at Tanglewood, the Chicago Symphony's Ravinia Festival, and the Cleveland Orchestra's Blossom Festival. Masur proved to be extremely popular with both audiences and critics, and his appearances at Ravinia and Tanglewood became eagerly anticipated annual events. In 1984, in addition to conducting the Boston Symphony Orchestra in five concerts at Tanglewood, he served as an instructor at the Berkshire Music Center. At Ravinia the following year, he led the Chicago Symphony in the complete cycle of Brahms symphonies, drawing special praise from John von Rhein, the *Chicago Tribune*'s music critic, for his "inspired fusion of Brahmsian styles." Robert C. Marsh, von Rhein's counterpart at the *Chicago Sun-Times*, was most impressed by the conductor's "springlike" reading of Brahms's Fourth Symphony, notable for its "flexible tempos" and "broad singing phrases." "The sweep of the score was almost impossible to resist," Marsh observed in his review of August 5, 1985. "It was like riding the crest of a wave."

Despite an increasing number of guest engagements, Masur continued to spend six or seven months a year in Leipzig with the Gewandhaus Orchestra, and he headed the orchestra's several cross-country tours of the United States in the 1980s. The 1984 tour was highlighted by performances at Carnegie Hall of Beethoven's nine symphonies in chronological order; the 1989 visit by performances of nineteenth-century works that had been premiered by the orchestra, including Mendelssohn's *Scottish* Symphony and Bruckner's Symphony no. 7, and the complete cycle of Beethoven piano concertos, with André Watts as the soloist.

Masur and the Gewandhaus Orchestra also recorded extensively for the Angel/EMI, Deutsche Grammophon, and Philips labels. The most celebrated and ambitious—and in some respects the most controversial—of Masur's early recordings is his complete Beethoven symphonic cycle, which was released by Philips in September 1975. "As one would expect from a thoughtful and dedicated musician, Masur is finely consistent," a record reviewer for *Gramophone* (September 1975) observed. "There is no skimping of detail, and there are relatively few mannerisms likely to irritate. Yet only rarely do I find in the Masur performances the sort of compulsion which turns a perfectly finished run-through into a great performance." Although Masur's discography is heavily weighted toward late classical and Romantic composers, most notably Beethoven (whose nine symphonies he has twice recorded), Liszt, Mendelssohn, Schumann, Brahms, and Bruckner, he has also recorded, among other works, Handel's *Armida abbandonata*, Gershwin's *Rhapsody in Blue*, and Prokofiev's piano concertos, with Michel Béroff.

As public opposition to Honecker's government mounted in 1989, Masur suddenly discovered that his position as music director of the Gewandhaus Orchestra carried with it both moral and political authority. Asked to intervene in behalf of street musicians who had been arrested for performing without a government license, he invited the street musicians, the security police, and Communist party leaders to a public dialogue at the Gewandhaus concert hall. During the ensuing discussion, Masur managed to convince the authorities that, given the gravity of the other problems facing the government, a ban on street music was both immoderate and unwise. The settlement of this relatively minor dispute established Masur as a potentially sympathetic ear for dissent. Two months later, after the police cracked down hard on antigovernment demonstrators attending what had been a peaceful, church-sponsored rally in Leipzig, Masur told a West German television reporter that he was "ashamed." Masur's remarks were broadcast on October 2; the following day the Gewandhaus Orchestra released a statement protesting the government's use of force.

On October 9, 1989, as thousands of antigovernment protesters filled the streets of Leipzig, Masur watched the police set up water cannons on Karl-Marx Platz, which the Gewandhaus concert hall overlooks. Alarmed, he called a meeting in his apartment of Communist party leaders, clergymen, theologians, and a political cabaret artist and persuaded them to issue a joint appeal for nonviolence. Masur himself read the appeal over a public-address system. As a result, the crowd remained calm, and the local police commander, in direct defiance of his orders from the Honecker government, told his troops to pull back. Shortly thereafter, party leaders and representatives of the opposition gathered at the concert hall for a series of discussions under Masur's informal chairmanship that eventually led to the fall of the Honecker government. For his part in the bloodless revolution, Masur found his name bandied about as a possible candidate for mayor of Leipzig or even prime minister. Denying any political ambitions, he told Marc Fisher, "I am a politician against my will. I have the most wonderful profession a person can have. I'm not cut out to be a politician. I only tried to stop something bad."

Freed from any further political responsibility by the successful conclusion of East Germany's first free elections, in March 1990, Masur accepted an offer to succeed Zubin Mehta as music director of the New York Philharmonic. His appointment, which was announced to the press on April 11, 1990, ended an exhaustive, nineteen-month search by a blue-ribbon committee that included, for the first time, six Philharmonic players. (The full orchestra, when asked in January 1990 to rank twelve candidates for the post, had awarded the German conductor first place.) Masur's five-year contract requires that he conduct a minimum of fourteen weeks of subscription concerts each season and gives him overall artistic responsibility for tours, educational activities, recording, free parks concerts, and other projects. Between Mehta's departure at the close of the 1990–91 season and Masur's assumption of responsibilities in the fall of 1992, Masur will hold the title of music director designate and will share conducting duties with Sir Colin Davis. He intends to continue as music director of the Gewandhaus Orchestra at least through its 250th anniversary season, in 1993–94, after which he has hinted that he may step aside in favor of a younger man.

After meeting with the notoriously fractious musicians of the New York Philharmonic for the first time as music director designate, Masur told reporters at a press conference in the lobby of Avery Fisher Hall, the orchestra's home, that he wanted to re-create in New York the sense of family that he shares with the Gewandhaus musicians and their audience. To that end, he suggested forging closer ties with the Juilliard School by increasing the number of orchestra members who teach there, creating a children's chorus to attract a wider audience ("One child brings in a mother, a father, a brother, a grandfather . . . "), modifying rehearsal time to provide more time for difficult works, and encouraging players to establish their own chamber groups. "We agreed today to first start trusting each other," he said, as quoted in *New York Newsday* (April 25, 1990), "because in the arts, a lie is heard."

Kurt Masur has been described by John Rockwell as "a big bear of a man, tall and broad and bearded." With his full beard, mane of gray hair, and furrowed brow, he bears a striking resemblance to Johannes Brahms, as more than one interviewer has noted. An imposing figure at the podium, he conducts without a baton, the result of an injury to his hand suffered in an auto accident in 1972. Offstage, the conductor dresses casually, and he has a predilection for western-style string ties. For relaxation, he plays the clavichord. "The sound is so small and so nice," he explained to James Badal in the interview for *Fanfare*, "and I have to listen very carefully so I can hear." Masur lives in Leipzig with his wife, the Japanese soprano Tomoko Sakurai, and their twelve-year-old son. He has four other children from two earlier marriages. A professor at the Leipzig Academy of Music, Masur holds honorary degrees from Leipzig University and the University of Michigan. He was made an honorary member of the Gewandhaus Orchestra by its musicians in 1981.

References: Gramophone 61:418 O '84; N Y Times II p17+ Jl 18 '82 por, A p1+ Ap 12 '90 por, II p21+ My 6 '90 por; Playbill 8:30+ O '84 por; Time 135:100 Ap 23 '90; Washington Post B p1+ Ja 3 '90; International Who's Who, 1990–91; New Grove Dictionary of Music and Musicians (1980)

Mazowiecki, Tadeusz

(mä-zō-vyet´ skē, tā-dā´ o͞osh)

Apr. 18, 1927– Prime minister of Poland.
Address: Urząd Rady Ministrów, Al.
Ujazdowskie 1/3, 00-583 Warsaw, Poland

On August 24, 1989 the Solidarity activist Tadeusz Mazowiecki was elected prime minister of Poland, becoming the first non-Communist to head an Eastern-bloc nation since the late 1940s. The prominent Roman Catholic lawyer turned journalist was asked to form a coalition government by the president of the Polish Communist party, General Wojciech Jaruzelski, who only eight years earlier had smashed the Solidarity movement that Mazowiecki had helped to found. The longtime editor of *Więź*, a leading Catholic monthly, Mazowiecki worked in the Catholic political opposition during the 1950s and served as an opposition member of the parliament from 1961 to 1972. In August 1980 he played a key role in uniting Catholic intellectuals with striking Gdánsk shipyard workers to form the Solidarity movement. During Solidarity's hectic first year, he served as an adviser to Lech Wałęsa, the charismatic leader of that movement, and edited the influential weekly *Tygodnik Solidarność*. When Jaruzelski declared martial law in December 1981, Mazowiecki was among the leaders who were interned for over a year.

The Communist regime won the battle, but it lost the war against Solidarity. The Polish economy deteriorated rapidly during the 1980s, causing prices to rise, shop shelves to empty, and a new wave of labor unrest to sweep the country, in 1988. Unable to rule effectively, the Communist government invited opposition leaders, among them Mazowiecki, to hold "round-table talks" that eventually led to the relegalization of Solidarity and the first quasi-free elections in over four decades. After Solidarity swept the parliamentary elections of June 1989, the new Communist prime minister, Czeslaw Kiszczak, found himself unable to form a government, and General Jaruzelski asked Solidarity to step in. Turning down the chance to serve as prime minister himself, Lech Wałęsa gave a list of three candidates to the general, who chose the least-known, Mazowiecki, to be prime minister, an appointment that underscored the "influential role of the church in Poland's political affairs," according to John Tagliabue of the *New York Times* (August 19, 1989). Both the pope, John Paul II, and the Soviet premier, Mikhail Gorbachev, approved the choice.

Yet the magnitude of the economic and political problems inherited by the new Solidarity regime has muted the jubilation over the historic turn of events. Mazowiecki has inherited from the Communists a foreign debt of over $39 billion, an annual inflation rate of, as of the fall of 1989, about 10, 000 percent, scores of inefficient industrial concerns, and an entrenched Communist bureaucracy. Although he has had more political experience that most Solidarity activists, the new prime minister knows relatively little about economics and is not well known outside Solidarity and Roman Catholic circles. But Mazowiecki insists that Poland's future is not hopeless as long as the Polish people have the wisdom to tap their own rich spiritual resources. "The most difficult task will be to make people think that [life] can be better, even though it cannot be better immediately," he said soon after he was designated prime minister.

Tadeusz Mazowiecki was born on April 18, 1927 in the city of Plock, in central Poland. As a reporter for *Newsweek* (August 28, 1989) observed, he "came of age amid political turmoil." His brother died in a Nazi concentration camp during World War II. After taking a law degree at Warsaw University, Mazowiecki became a journalist, and in 1953 he began editing the *Wroclawski tygodnik katolicki*, a Catholic weekly published in Wroclaw, in the southwestern part of Poland, but he was eventually fired because of his opposition to the Communist regime. He was also expelled from the progressive Catholic organization PAX in 1955, after it had been taken over by Stalinists. Mazowiecki countered in 1956 by helping to found the Warsaw Club, an organization of Catholic intellectuals. In 1958 he started a new Catholic monthly, *Więź*, meaning "link," which he edited until 1981. He chose for the journal's masthead the figure of Don Quixote tilting at windmills, an apt symbol of the Catholic opposition's role in Communist Poland.

In 1961 Mazowiecki's quixotic mission took him to the Polish parliament, where he sat as a Catholic opposition member until 1972. He played a key role in drawing up an opposition statement on the uprising in March 1968 in Prague, Czechoslovakia, and he tried unsuccessfully to get the parliament to investigate the police massacre of striking shipyard workers in Gdańsk in December 1971. Those activities led him to be barred from reelection in 1972.

In the 1970s Mazowiecki devoted his energies to building alliances between the intelligentsia of the Left and the fledgling Polish labor movement. He helped, for example, to organize the Committee for the Defense of Workers (KOR), which supported workers being harassed by the Communist party for their labor activism, and in 1977 he and his group helped to sustain the hunger strikers at St. Martin's Church in Warsaw. Mazowiecki also helped to found underground universities that encouraged opposition to the Communist regime. Small wonder that one insider described him in those years as "the epitome of the Warsaw Catholic intellectual."

In 1980 a wave of labor unrest swept through Poland, culminating in the closing of the Gdańsk port by radical shipyard workers, who demanded better pay and more bargaining rights. Mazowiecki and his friend Bronislaw Geremek, an historian specializing in the medieval period, went to Gdańsk to present a petition of support signed by sixty-four leading Polish intellectuals. The head of the striking workers, Lech Wałęsa, thanked them and then added, "But what we need is not petitions. What we need are experts, people like you, to talk to the government on our behalf." Both men stayed on in Gdańsk to advise Wałęsa, with Mazowiecki serving as chairman of the commission of experts on the interfactory strike committee. It was Mazowiecki who wrote the historic agreement that ended the strike and established the Solidarity trade-union movement in August 1980.

Early in 1981, acting on the advice of Stefan Cardinal Wyszyński, Wałęsa made Mazowiecki editor of the new Solidarity weekly, *Tygodnik Solidarność*. Frightened by Solidarity's growing influence, the Communist regime declared martial law on December 13, 1981. As tanks rolled through the streets of Warsaw, Mazowiecki was arrested along with the rest of the Solidarity leadership. After his release from prison on December 24, 1982, Mazowiecki remained one of Wałęsa's closest advisers. Over the next few years, the two men worked to keep the opposition alive, working covertly through factories, churches, and the underground press. As the Polish economy worsened, the Communist regime's ability to govern effectively gradually eroded. Industrial and agricultural productivity fell, the foreign debt soared to $39 billion—the fourth-highest in the world—and inflation skyrocketed.

As shop shelves emptied and prices rose, the national mood became desperate. As R. W. Apple Jr. of the *New York Times* (August 20, 1989) put it, the "sullen resistance of ordinary Poles . . . sapped the Communists' ability to rule." Once again, the nation's workers started to strike. In April and May of 1988, Wałęsa and Mazowiecki coordinated a strike in the Gdańsk shipyard, which at first won no concessions, but a second, bigger strike in August finally brought the Communists to the bargaining table. Mazowiecki played a critical role in the negotiations that followed. Appointed a mediator by the Polish primate, Jozef Cardinal Glemp, he arranged the series of "round-table talks" between the Communist and Solidarity leaders that led, in April 1989, to relegalization of the Solidarity union and plans for quasi-free parliamentary elections.

In the June elections, Solidarity dealt the Communists "a crushing defeat," according to the *New York Times* (August 19, 1989), taking all but one of the seats it was allowed to contest. With their two junior coalition partners, the Communists still had a majority of 299 seats in the 460-member lower house, but, sensing that Solidarity's moment had arrived, the Peasant and Democratic parties began to waver. General Jaruzelski barely won election as president, and a few days later he met with Wałęsa, who proposed that Solidarity form a new government. Jaruzelski countered by offering to include Solidarity in a Communist-led coalition, which Wałęsa rejected, leading the general to ask the new prime minister, Czeslaw Kiszczak, to form a government. After several weeks of effort, he failed to put together a cabinet and finally resigned. Meanwhile, on August 1, new government regulations caused food prices to skyrocket, and the people's patience appeared to be at an end. Because both the Communists and Solidarity feared a major social upheaval if the government did not act fast, Jaruzelski asked Wałęsa to present him with a list of three possible candidates, from which he would select a Solidarity prime minister.

Mazowiecki kept a low profile during all the turmoil. Not yet convinced that Solidarity was ready to make the transition from being a trade union to a political party, he disapproved of the way Solidarity candidates were chosen for the June elections and declined to run himself. He confined his energies to editing *Tygodnik Solidarność*, which had resumed publishing, only to discover that his paper was being overshadowed by the new Solidarity daily, *Gazeta wyborcza*, edited by Adam Michnik. Within Solidarity, the secular Social Democratic wing headed by Michnik and Geremek seemed to have edged out the more conservative Christian Democratic wing identified with Mazowiecki. "Tadeusz became almost invisible, by his own choice," said a fellow Solidarity activist, who was quoted in the *Christian Science Monitor* (August 22, 1989).

Amid a litany of complaints that Solidarity was being taken over by a "lay left-wing cabal," Lech Wałęsa included Mazowiecki's name on his list of acceptable prime ministers. Passing over two men who were better known and more charismatic, General Jaruzelski announced on August 18, 1989 that the prominent Catholic journalist was his choice. American diplomats reported that the Vatican played an important role in the selection and conjectured that "Mazowiecki's unbroken close ties with the church will assure him a broader and perhaps more durable power base than the other two men could count on anytime in the near future," according to *New York Newsday* (August 19, 1989). In addition to receiving the imprimatur of the pope's blessing, the appointment was sanctioned by the Soviet premier, Mikhail Gorbachev.

No one was more surprised than Mazowiecki by the announcement that he would be asked to form the first Solidarity government. Relatively obscure outside Catholic and Solidarity circles, he seemed overwhelmed by the sudden glare of attention. In an interview given soon after the announcement, he said, "I am afraid of many things, and if I were only afraid, I would be a total pessimist. But somebody has to try it." He withdrew soon after to spend time alone at a school for the blind outside Warsaw, a place he uses as a spiritual retreat, to gather strength for the job ahead. On August 24, 1989, Mazowiecki won formal election as prime minister of Poland with 378 votes for, 4 against, and 41 abstentions. About two-thirds of the Communist delegates voted to approve him. The new prime minister shook hands with the Communist leadership, embraced his Solidarity colleagues, and then went to telephone his friend Pope John Paul II and his comrade in arms Lech Wałęsa.

While handing over the prime minister's post to Solidarity, the Communists retained considerable power under the coalition arrangement. As president of the Communist party, Jaruzelski retained overall power over the government, and he insisted that his party control the cabinet ministries for defense, police, and secret service. Mazowiecki also had to pledge his party's willingness to keep Poland in the Warsaw Pact. Still, the peaceful transfer of power to a non-Communist head heralded "no less than the breakup of the postwar order in Eastern Europe," in the opinion of R. W. Apple Jr. of the *New York Times* (August 20, 1989).

On his first full day in office, Mazowiecki faced a serious crisis, as thousands of rail workers in Łódź, Poland's second-largest city, went on strike for more pay. Wałęsa made a dramatic public appeal to the strikers, asking for a moratorium on labor protest in order to give the new prime minister time to act against the nation's problems. "Tadeusz Mazowiecki's is an extremely difficult mission, and he has many enemies among those who do not like the political breakthrough we have achieved," Wałęsa explained, and the strikes subsided.

The new prime minister's next challenge was to form a cabinet, a difficult process of negotiation that took several weeks. Disregarding the radicals in Solidarity who wanted the Communists to have no role in the new government, Mazowiecki struck a conciliatory note with a promise that he would conduct no "witch hunts" against the old regime. After weeks of intense discussion, he announced his cabinet choices in early September. Solidarity received eleven portfolios, the Communists and the Peasant party, four each, and the Democrats, three. During a lengthy speech to the Polish parliament after the cabinet confirmations, Mazowiecki suffered a dizzy spell and had to leave the chamber. Given a quick medical examination, he was pronounced fit but exhausted; after taking a walk in the fresh air, he returned to finish the speech, joking, "I have reached the same state as the Polish economy. But I have recovered, and I hope the economy will recover too." His levity seemed out of place when the staggering scale of economic and political problems he faced is taken into consideration. In the words of John Tagliabue of the *New York Times* (August 25, 1989), "the departing Communist regime leaves Poland's economy in shambles, yet [it] retains a strangle grip on the army and the police, the principal tools of social control, and over the national television and radio, the principal instruments of propaganda."

As the head of a divided government with a bankrupt treasury, Mazowiecki was faced with devising a plan to combat a skyrocketing inflation rate and pay off the nation's huge foreign debt, and with dismantling a complex, unwieldy, and inefficient state bureaucracy that has long stifled the productivity of Poland's otherwise healthy agricultural sector. Moreover, many poorly run, overstaffed factories and mines that have been draining off huge state subsidies would have to be closed down, a politically dangerous move that promised to pit him against the labor unions, whose support had brought him to power.

In one of his first moves to deal with the ever-worsening economy, Mazowiecki asked the IMF and the Paris Club (a group of Western nations whose banks hold about two-thirds of Poland's foreign debt) to reschedule interest payments in order to give him time to restructure the economy. But in return for their leniency and for additional, much-needed loans, the Mazowiecki government had to agree to drastic economic reforms that were certain to cause great hardship for the Polish people.

At the close of a cabinet meeting that went on through the night of December 22 and into the early morning hours of December 23, the Polish government decided to plunge "cold turkey" into free-market capitalism, in return for $700 million in standby credit from the IMF. The stringent measures that the Poles agreed to included freezing wages, slashing subsidies to businesses, and abandoning the artificial pricing system that had long kept the prices of consumer goods well below their true market value. In the short term, the plan was certain to send prices soaring and to lead to the loss of tens of thousands of jobs. "But we are determined to go forward," the prime minister said at the conclusion of the cabinet meeting. "Resigning from this program would make the next starting point even more difficult."

As expected, within a month of the plan's implementation food and energy prices had risen more than 100 percent, but there were also a few hopeful signs. Not only were store shelves starting to fill up with goods, but the prices of such consumer items as refrigerators had leveled off, and by March prices for some items had actually begun to fall. At first, the public had, in a remarkable display of solidarity, rallied behind the government, but as the months passed there were increasing signs of discontent. "The lines are practically gone and more goods have appeared, but who can afford them?" a Polish sociologist asked, according to the *World Monitor* (October 1990). "The 30 percent decline in real income reflects a startling decay in the quality of life."

The general malaise pervading Poland was perhaps most acute among the farmers, whose production was slowly falling, and industrial workers, many of whom staged wildcat strikes in protest of the low wages and soaring inflation. The discontent in turn set the stage for a showdown between the Solidarity-led government, most particularly Mazowiecki, and Lech Wałęsa, who emerged as the spokesman for the common laborer who had no stomach for making the sacrifices the government now demanded. But that split within Solidarity, most visibly exemplified by the increasingly bitter rivalry between Wałęsa and Mazowiecki, reflected nothing less than the demise of Communism and the emergence of a truly democratic order in post-Communist Poland. In elections scheduled for November 25, 1990, Mazowiecki and Wałęsa will run against one another for the post of president, vacated earlier in the year by General Jaruzelski.

Most analysts have contended that without the infusion of direct Western aid, the government's plan to rescue the Polish economy stands little chance of succeeding. Hoping to acquire such assistance, Mazowiecki has made several trips to the United States, and in March he met with President Bush to conclude the first United States economic agreement with an Eastern European country. In return for increased American investment in Poland, the Mazowiecki government agreed to ease restrictions gradually on American businesses operating in Poland. Mazowiecki's long-term goal is to introduce capitalism into Poland by privatizing the 90 percent of its industrial sector that is now state-owned and to remove state restrictions on private agriculture, which accounts for 75 percent of all farms. He wants to open a bond and stock market and hopes to persuade his people to invest an estimated $3 billion to $5 billion in hard currency that is now hidden in mattresses and cupboards.

The prime minister brings to his herculean tasks "a low-key lawyer's manner and an unvarnished reputation for honesty and integrity," to quote a reporter for the *Christian Science Monitor* (September 11, 1989). A fellow Solidarity activist has called Mazowiecki "an experienced politician, perhaps our best," though, like all Solidarity leaders, he has no economic experience. Some critics feel he lacks the charisma needed to motivate the Polish people to make the sacrifices necessary for economic recovery. "I hope he will grow in the post," another Solidarity activist has said.

On the international front, Mazowiecki has tried to forge ties with both East and West. Soon after he took office, he made a trip to Italy to solicit support for his new government, breaking precedent by choosing Rome, not Moscow, as the site for his first state visit. At the Vatican, the prime minister met with his old friend John Paul II to discuss the future of their common homeland; he also met with Italian government officials to seek more aid. Back in Warsaw, he conferred with Soviet foreign minister Eduard Shevardnadze to discuss diplomatic and economic issues of mutual concern. The Polish prime minister also became the spokesman of an increasingly anxious population in the beginning of 1990, when the notion of German reunification emerged as a reality. Polish fears centered on the absence of a Polish-German treaty recognizing the inviolability of Poland's western border, which contains within it territory that, before 1945, had been part of Germany. In June both sides reached a compromise, when the East and West German parliaments formally recognized Poland's western border, and Poland dropped its demand that a treaty be concluded before reunification.

A tall, gaunt man with large, sad eyes, Tadeusz Mazowiecki has an air of melancholy that is leavened by dry humor, leading him to be compared both to Abraham Lincoln and to the so-called worrying Christ of Poland's wayside shrines. He works long hours, leading to public worries about his health, since he has suffered from heart problems and from asthma in the past. When asked if the prime minister had any hobbies, an aide replied, "Poles have no time for hobbies, but if he has anything like a hobby, it must be politics." Mazowiecki is sustained by his profound religious conviction. "I am a believer, and I believe that Providence cares for us," he said in an interview published in *Newsweek* (August 28, 1989). Mazowiecki's wife, by whom he had three sons, died of cancer in 1970. The red Peugeot that he drives is the gift of a French labor union. The author of several books, including *Crossroads and Values*, *A Return to the Simplest of Questions*, and *Internment*, Mazowiecki is a member of PEN and a winner of the Andrzej Strug Award.

References: N Y Times A p1+ Ag 19 '89 por, A p1+ Ag 25 '89 por; Newsweek 114:18+ Ag 28 '89 por; Time 134:16+ Ag 28 '89 por; International Who's Who, 1990-91; Who's Who in Poland, 1981

McGovern, Maureen

July 27, 1949- Singer; actress. Address: c/o Richard Grant & Associates, 250 W. 57th St., Suite 2411, New York, N.Y. 10107; William Morris Agency, Inc., 1350 Ave. of the Americas, New York, N.Y. 10019

Maureen McGovern may remain known to one segment of the moviegoing public as the "disaster singer," since her first recording, "The Morning After," was featured as the theme of the 1972 film *The Poseidon Adventure*, but she has since achieved wider recognition on Broadway, where she costarred in Joseph Papp's revival of *The Pirates of Penzance*, among other productions, as well as on New York's nightclub scene, where she has won a cult following and virtually unanimous critical praise. As "one of the most technically proficient singers in all of pop," in the opinion of Stephen Holden of the *New York Times*, Maureen McGovern defies easy categorization in terms both of her singing style and of her career. She can belt out Broadway show-stoppers like Ethel Merman, sing smoky torch songs like Helen Morgan, and perform operetta in a clear, bell-like soprano like Julie Andrews. By refusing to be trapped in one genre, she has moved with ease from her original status as a Top Forty middle-of-the-road vocalist to that of Broadway star and accomplished interpreter of light jazz.

Maureen Therese McGovern was born on July 27, 1949 to James Terrence McGovern and Mary Rita (Welsh) McGovern in Youngstown, Ohio. Her parents have said that Maureen began singing as soon as she was able to mouth her first words, and, as she recalled to Richard Schwartz in an interview for the *Westside TV Shopper* (July 3-9, 1982), she would "wake up in the middle of the night and sing whatever [she] had heard on the radio that day." She counts among her girlhood idols Barbra Streisand, whose albums she would accompany with her own voice and whom she credits as her unofficial vocal coach, since it was through her recordings, according to Richard Schwartz, that McGovern learned "how to shape a musical line, how to sing with power and control, and how to breathe." In high school she began singing folk songs in public, and she had her first professional engagement at Eddie's Stag Bar, on the campus of Kent State University, in Kent, Ohio.

After graduating from high school in 1967, Maureen McGovern worked as a typist for a carting company and for an oral surgeon, among others, while performing at night. The "singing secretary," as she dubbed herself, soon acquired a manager and, in a move that she was to regret later, signed a contract that gave him up to 40 percent of her earnings. She then embarked upon what was to become a six-year tour of the "lounge circuit," performing Top Forty hits with a rock trio at Holiday Inns, Marriots, and Ramada Inns all over the Midwest. Her first big break came when someone from Twentieth-Century Records happened to hear a tape of one of her live performances and signed her to a contract. In 1972 the company sent her prerecorded tracks of "The Morning After," written by Al Kasha and Joel Hirschhorn, and she overdubbed the vocal in a tiny studio in Cleveland, Ohio. "I was quite lucky," she recalled to Allan Wallach in an interview for *New York Newsday* (November 22, 1981). "It was the first time I was ever in a recording studio, and it was the first song that they . . . sent me."

As the theme song of the hugely successful archetypal "disaster movie" *The Poseidon Adventure*, "The Morning After" won an Academy Award for best song and, by the summer of 1973, had sold a million records, but Maureen McGovern's career did not take off along with the song.

She explained to Allan Wallach: "I had the number-one record in the country and I was working at the Marriot Inn in Pittsburgh, the Trolley Bar Lounge." Handicapped by inept management and by her own lack of experience, she continued performing on the suburban lounge circuit throughout the early 1970s, recording her vocals on the pretaped music tracks that Twentieth-Century Records would send her. She eventually made three albums—*The Morning After* (1973), *Nice to Be Around* (1974), and *Academy Award Performance* (1975)—for Twentieth-Century before the company dropped her, in 1975. It was also during that period that McGovern earned her reputation as the "disaster queen," by recording Kasha and Hirschhorn's "We May Never Love Like This Again," the Oscar-winning theme for *The Towering Inferno*, in which she played a cameo role, and "Wherever Love Takes Me," the Oscar-nominated theme song of the British film *Gold* (1974), about an accident in a South African mine.

From 1975 to 1978, a period that Maureen McGovern has described as her "lean years," she was without a record label. Reduced to taking on a succession of temporary secretarial jobs under the name "Glenda Schwartz," she grabbed any singing offers that came her way, sometimes for engagements as far away as the Philippines, France, and the Far East. In 1978 she signed with CBS Records, and in 1979 she moved to Warner-Curb Records, where she recorded "Different Worlds," the theme song for the television series *Angie*, and John Williams's "Can You Read My Mind," for the movie *Superman*, which reached the number-one spot on *Billboard*'s chart. Also in 1979, she released the album *Maureen McGovern*, which included those two hits. A favorably impressed critic for *Stereo Review* (January 1980) characterized her voice as "big, spacious, and buoyantly musical" and praised her "cheerful, worldly wise, and heartily confidential" style of delivery.

Maureen McGovern made an appearance, fittingly enough, in the disaster-spoof *Airplane!* (1980), portraying Sister Angelina, a singing nun who, in her own words, "had to slap a hysterical passenger and choke a Hare Krishna in the airport." An absurdist, Mel Brooks–style send-up of the 1957 B-movie *Zero Hour!*, in which the entire flight crew of an airplane is stricken with a disabling case of food-poisoning, *Airplane!* featured, among others, Peter Graves as a sexually aberrant pilot and Ethel Merman as a soldier who has delusions that he is Ethel Merman. A frenetic series of in-jokes and sight gags (a physician at the Mayo Clinic is shown sitting in an office whose bookshelves are lined with mayonnaise, for example), *Airplane!* received favorable, albeit qualified, notices. Typical of the critical reaction to *Airplane!* was Lynn Van Matre's review for the *Chicago Tribune* (July 4, 1980), in which she conceded that, despite being "cheerfully dumb" and "relentlessly silly," *Airplane!* managed "to be funny and occasionally hilarious, with a gloriously goofy, galloping appeal."

Discouraged by the vagaries of the recording business, in which, as she has remarked, "you're only as good as your last two minutes, forty-seven seconds," in 1981 Maureen McGovern turned her sights to the musical theatre, appearing as Maria Von Trapp in the Pittsburgh Civic Light Opera Company's production of *The Sound of Music*. Before she left for Pittsburgh, however, she had auditioned in Los Angeles for Joseph Papp's revival of the Gilbert and Sullivan operetta *The Pirates of Penzance*, which had moved to the Uris Theatre on Broadway after a preliminary run in Central Park's Delacorte Theatre, in New York City, in 1979. She described the tryout to Allan Wallach during the *New York Newsday* interview: "I don't audition well and I was terrified of the audition. I did 'Poor Wandering One' and 'Go Ye Heroes' from the show, and there were hugs and kisses and applause, and I thought, 'My God, this is not a typical Broadway audition. It's like a Doris Day movie or something!'" Having passed the tryout with flying colors, McGovern went to New York to sing for Joseph Papp, and she was signed immediately.

The Pirates of Penzance, with a replacement cast and a new home—the Minskoff Theatre, on Broadway—reopened on June 2, 1981 to generally laudatory reviews. Maureen McGovern, who, beginning on September 8, 1981, played the role of the ingénue, Mabel, opposite Robbie Benson, as Frederic, the pirate-apprentice "slave of duty," received unanimous praise from the critics, some of whom declared that she outclassed Linda Ronstadt and Karla De Vito, her predecessors in the role. In his review of the production for the New York *Daily News* (September 30, 1981), Douglas Watt remarked: "It is Maureen McGovern's limpidly sung Mabel that takes the cake. . . . She brings to the heroine a secure soprano, pure throughout its range and expressively employed." Frank Rich of the *New York Times* (September 30, 1981) was impressed by what he termed her "knockout voice" and her newly revealed acting talents. In Rich's opinion, Maureen McGovern was "a real find for the musical theatre" and "a winning comedian." Even more of a revelation to theatregoers was her four-octave, coloratura range. "I didn't even know I was a coloratura until I came into *Pirates* . . . ," she admitted to Stephen Holden in a profile for the *New York Times* (February 24, 1984). "And I didn't study formally until I went into *Pirates* and worked with Marge Rivingston, the vocal coach who came with the contract."

In July 1982 Maureen McGovern took a two-week break from *The Pirates of Penzance* to appear in the Pittsburgh Light Opera's production of *South Pacific*. At about that time, she began moonlighting in nightclubs in New York City, performing an eclectic mix of jazz, light opera, and Broadway show tunes with the bassist Jay Leonhart, the pianist Mike Renzi, and the reed player Doug Norwine. In a review of one of her performances at Les Mouches, on Manhattan's West Side, Rex Reed, writing in the New York *Daily News* (February 24, 1982), reached for superlatives in describing McGovern's versatility: "Her incredible range is awesome. . . . She can croon like Streisand, yet never waft uncertainly from the center of a note. She can swing with the best of the hard-core jazz vocalists, yet never lose the melodic line. Or she can sell a commercial pop song without ever sounding like any of the sound-alike voices that drone incessantly from car radios." Not all reviewers, however, were as enthusiastic as Rex Reed about McGovern's act. Curt Davis, who evaluated her performance for the *New York Post* (February 26, 1982), likened her singing to an "exercise." Although he conceded that she has a "beautiful, clear four-octave voice," he complained that she was "all showcase and no show." "No series of songs gives us insight into her," he asserted, "and she gives us no fresh insight into the songs."

Returning to Broadway on December 6, 1982, Maureen McGovern replaced Karen Akers in the role of Luisa Contini in the Tony Award-winning play *Nine*, at the Forty-Sixth Street Theatre. A musical adaptation of Federico Fellini's semiautobiographical film 8, *Nine* featured Raúl Julia (and, later, Bert Convy) as Guido Contini, a director who, having reached an impasse in his career, is haunted by visions from his past and by the many (mostly scantily clad) women with whom he has been involved over the course of his life. Directed by Tommy Tune and featuring songs by Maury Yeston, the play received mostly negative reviews. In the *New York Times* (May 23, 1982), Walter Kerr cited *Nine*'s lack of substance as its main drawback, envisioning the play's genesis as follows: "Fellini wanted very much to make a motion picture but could not for the life of him come up with an idea for a motion picture. He therefore made a motion picture about a film director who could not come up with an idea for a motion picture. . . . A group of people in New York would very much like to do a new musical but are, unfortunately, without an idea. Where do they turn? . . . To the man who didn't have an idea in the first place. . . . Could they please borrow the rights to his idealess film about a man who made an idealess film so that they could turn it into an idealess musical?"

In early 1984 Maureen McGovern performed in a twelve-city tour of *Guys and Dolls*, with Tony Roberts, and then appeared in a revival of *I Do, I Do* for six weeks in Houston, Texas. *Brownstone*, a play that opened Off-Broadway at the Hudson Guild Theatre on May 23, 1984, featured her as one of the tenants of a New York City apartment building. With music by Peter Larson and Josh Rubins, the "domestic operetta," in the words of Aileen Jacobson, who reviewed it for *New York Newsday* (June 8, 1984), dealt with the lives of the brownstone's occupants over the course of one year. Performed almost entirely in song, the book of the play earned lukewarm notices, with most of the kudos going to its score and talented cast. Maureen McGovern, who played a married teacher who wants to have a child, was singled out for praise by Jacobson, who stated: "Mostly, [the creators of the show] leave it to the cast to amplify the characters, which McGovern does particularly well as the frustrated wife." *Brownstone* won the Richard Rodgers Production Award, given by the American Academy and Institute of Arts and Letters, for the best new American musical of that year.

While appearing in both *Nine* and *Brownstone*, Maureen McGovern found the time to continue moonlighting as a nightclub chanteuse. In April 1983 she held forth at Freddy's Supper Club, singing her trademark blend of jazz, light opera, and Broadway standards. Richard M. Sudhalter, who reviewed one of her shows for the *New York Post* (April 8, 1983), wrote, "She couples a splendid instrument with a faultless ear, commanding close to four octaves with no lapse of pitch or control." Although he acknowledged that she is an "awesome performer," Sudhalter nonetheless criticized what he felt to be her overpolished style, remarking that she projected what he termed "a glossy exterior" at the expense of emotional nuance. Among the numbers she performed were an unaccompanied version of Jerome Kern and Oscar Hammerstein's "Last Time I Saw Paris"; Rodgers and Hart's "Why Can't I"; "The Music and the Mirror," from *A Chorus Line*; and the Gershwins' "Strike up the Band," during which she sang the piccolo solo from "Stars and Stripes Forever"—a "goosebump-raising" achievement, in the opinion of Jerry Parker, who reviewed one of her shows at the same venue for *New York Newsday* (October 26, 1983).

Over the next few years, McGovern concentrated on recording albums, while continuing to perform at such New York nightclubs as Freddy's and Michael's Pub and making guest appearances with the St. Paul Chamber Orchestra, the Boston Pops, the Los Angeles Philharmonic, and the Washington National Symphony, among other orchestras. In 1987 she released the album *Another Woman in Love*, on which she was accompanied on piano by her longtime colleague Mike Renzi. Among the songs on the LP were "I Like You, You're Nice," "Why Can't I," "Some Other Time," and "I Could Have Been a Sailor." Peter Travers, in an enthusiastic review of the recording for *People* magazine (March 18, 1987), called McGovern "one of the underrated treasures of popular music." "For those starved for ballads . . . sung with ravishing style and purity," he continued, "this may be just the album you've been longing to hear." Early in that year, she appeared at Freddy's, performing a diverse range of songs chosen to showcase her multifaceted technical prowess. In the words of Stuart Troup, who reviewed the show for *New York Newsday* (February 12, 1987), McGovern "infused 'All the Things You Are' with both fragility and strength, gliding up to a distinctive upper-register finale. . . . The highlight, perhaps, was her tribute to the Gershwins. Beginning with a vocal parallel to the wailing, opening clarinet glissando from 'Rhapsody in Blue,' she moved to 'Summertime,' full of broad warmth in her bottom notes. 'Strike up the Band' turned to a highly syncopated excursion through 'Fascinatin' Rhythm.'"

In 1988 Maureen McGovern released *State of the Heart*, an album that featured several contemporary love songs written by Jeff Harris and Judy Barron. Also in that year, she performed in Hawaii, Florida, and Minnesota, before singing the national anthem at the third game of the World Series, in Oakland, California. Later in the year, she appeared with Jeff Harris in a month-long engagement at Michael's Pub, performing a characteristically Gershwin-dominated program. James Brady, who profiled McGovern for *Parade* magazine (January 22, 1989), described one of her shows: "Every table was filled. Then Maureen came on. . . . The five black-tied musicians took their place, she told a joke, then she began to sing, and nothing else mattered. She started with 'How Long Has This Been Going On?' and 'The Man I Love and then paused. 'I have so many favorite Gershwin songs,' she said, 'we might be here all night.' Everyone cheered at that, and Maureen broke into a rousing 'Strike up the Band' and then, in a change of pace, 'Of Thee I Sing,' turning it into a love song, sweet and low." In a review entitled "McGovern's Three Voices in One" of the same engagement for the *New York Times* (October 26, 1988), Stephen Holden compared McGovern's "serene virtuosity" to that of the veteran jazz singer Mel Tormé, noting that she is "a classicist first and an interpreter second." "Everything she does," he observed, "is precisely measured in terms of tone, pitch, phrasing, and dynamics. . . . If the performance lacked a certain spontaneity, the evening was one of perfectly tailored pop."

On May 1, 1989 Maureen McGovern made her solo debut at Carnegie Hall, performing with a group led by the pianist Jeff Harris. Among the songs she interpreted in the first half of the act were Al Jarreau's "Spain" and Sergio Mendes's "Song of No Regrets"; she devoted the second part of her show to the Gershwin songs featured on her most recent album, *Naughty Baby*. Although the reviewer for *Variety* (May 24–30, 1989) conceded that McGovern's "strong vocal showmanship . . . often dazzled," he lamented that "pathos, romance, and longing were sacrificed for tonal purity and technical proficiency." Stephen Holden, in his review of the same show for the *New York Times* (May 3, 1989), concurred with that opinion, reprising his previous evaluation of the singer, whose "methodical shaping of phrases and notes," in his words, " . . . preclude[d] expressive spontaneity."

In November 1989 Maureen McGovern was scheduled to play the role of Polly Peachum in the much-publicized and much-anticipated revival of Bertolt Brecht and Kurt Weill's *Threepenny Opera*. Directed by John Dexter and starring the British pop star Sting as the cunning roué Macheath ("Mack the Knife"), the new production, retitled *3 Penny Opera*, opened on Broadway at the Lunt-Fontanne Theatre on November 5, 1989 and was promptly condemned by the critics. Because of a vocal-cord injury, however, Maureen McGovern was replaced by her understudy, Nancy Ringham, and did not join the cast until November 14. Despite the drubbing accorded the production by the critics, *3 Penny Opera* ran for nearly two months, largely on the strength of its advance ticket sales of more than $4 million.

Maureen McGovern has been associated with a number of altruistic causes, most of them related to children. In 1981 she coproduced (with Judy Barron), composed songs for, and sang on *I Want to Learn to Fly*, a children's album that she made "to counteract Saturday-morning television, which turns children into passive observers rather than active participants." The album included a booklet with suggested activities and ideas for drawings and stories. She has been involved in the UNICEF Committee on World Hunger, Save the Children, and Northern Lights, an organization that cares for children afflicted with AIDS. She is currently the vice-president of the Muscular Dystrophy Association's board of directors, and she often performs in hospitals and nursing homes.

Maureen McGovern was once married for about five years to a drummer with whom she toured when playing the motel-lounge circuit. Invariably described by interviewers as warm and cheerful, the red-haired singer moved from Los Angeles to New York City in 1981. She collects bells and art books, and her West Side apartment is filled with the antique furniture that she searches out in her spare time. Recognized as an accomplished interpreter of George Gershwin's music, she has been involved in several projects devoted to that composer, including the PBS-BBC special *A Man and His Music* and recordings of *Of Thee I Sing* and *Let 'Em Eat Cake*, both released on the CBS Masterworks label. Maureen McGovern was the recipient of a Canadian Gold Leaf Award in 1973, an Australian Gold Award in 1975, and the Grand Prize at the Tokyo Music Festival, in 1975, for her performance of "Even Better Than I Know Myself," written for her by Paul Williams.

References: N Y Newsday II p3+ N 22 '81 pors; N Y Times C p1+ F 24 '84 pors; Parade p18 Ja 22 '89 por; Who's Who in America, 1988–89

McLaughlin, Audrey

(mə-glok′ lin)

Nov. 7, 1936– Canadian political leader. Address: Office of the Leader of the New Democratic Party, Rm. 531-C, Centre Block, House of Commons, Ottawa, Ontario K1A OA6, Canada

While women have long been part of the political process in North America, none had achieved the distinction of leading a national political party until Audrey McLaughlin, the Yukon member of Parliament, was elected leader of Canada's New Democratic party on December 2, 1989. Her enormous success in a number of diverse and admittedly unconventional lines of work was perhaps one reason

Audrey McLaughlin

why she appealed to a majority of delegates at the leadership convention. Just out of high school, she became the co-owner of a mink farm in rural Ontario as well as a wife, a mother, and a college student. When she was in her twenties, she taught English in western Africa, and after her return to Canada she pursued successful careers as a social worker and as the owner of a consulting firm. In 1987 she won her first bid for political office, becoming the first New Democrat to represent the traditionally conservative Yukon Territory in the federal Parliament.

Although many observers have predicted that under her leadership the New Democratic party, which has never enjoyed a broad base of support in Canada, will continue to be outpolled by the more mainstream Progressive Conservative and Liberal parties, Audrey McLaughlin has maintained the same high level of confidence that helped her to succeed in all of her endeavors. "If I've learned anything in life, it's that things can change very quickly. Lots of people said I'd never be elected an MP, I'd never be elected leader," she told Roy MacSkimming in an interview for *Chatelaine* (March 1990). "I want to change Canada. That's why I want to be prime minister."

Audrey McLaughlin was born Audrey Brown on November 7, 1936 in Dutton, a farming community in southwestern Ontario, Canada, the only child of W. M. Brown and Margaret Brown. Not long after Audrey's birth, Margaret Brown was treated for breast cancer, an ordeal that plunged the family into a period of emotional and economic turmoil. Audrey was sent to live with her father's relatives until her mother recovered from her two operations, and, after the family was reunited, they spent the next ten years paying off the medical bills. At some point the Browns moved to the town of Essex, not far from the booming industrial city of Windsor, which is located on the tip of Ontario's prosperous southwestern peninsula and is part of metropolitan Detroit, Michigan. There, W. M. Brown obtained a job as a credit manager for a local farming cooperative, and his wife worked as a journalist. She also became a self-taught artist and served as a town councilor. Although it seems that Audrey was not fully aware of her family's meager circumstances while growing up—it was not until she was a university student that she "realized [they had] lived next to a tenement"—as an adult the memory of those years colored her political outlook. "I know what it's like to be poor," she has said, when speaking on behalf of Canada's disadvantaged.

Audrey Brown grew into an ambitious young woman with an appetite for challenge and adventure. After graduating from high school at the age of sixteen, she found her first taste of adventure in the person of Don McLaughlin, a mink rancher. After they were married in 1954, the two started their own mink farm in Wroxeter, Ontario, a rural community not far from Wingham, and within several years Audrey bore two children. Because she also possessed an "insatiable thirst for knowledge," as her mother told Roy MacSkimming in the *Chatelaine* interview, she somehow found time in her already crowded schedule to take correspondence courses from the University of Western Ontario, eventually obtaining her B.A. degree in English and psychology.

After exhausting the challenges that life in rural Ontario could give her, in 1964 Audrey McLaughlin persuaded her husband to sell their business and move to the western African nation of Ghana. For three "wonderful, enriching" years, as she has put it, she taught English to high school students in the city of Cape Coast. She recalled that experience for Judy Steed in an interview for the *Toronto Star* (June 19, 1989): "There I was, a young mother . . . , teaching T. S. Eliot to upper sixth [form], realizing the ludicrousness of Eliot's images to their culture."

On their return to Canada in 1967, the McLaughlins settled in Toronto, Ontario. Entering the University of Toronto in the same year, Audrey McLaughlin quickly earned a master's degree in social work and obtained a job as a professional caseworker at the Metro Toronto Children's Aid Society. "I was the one who knocked on the door and said, 'Hi, I hear you beat your kids,'" she recalled for Roy MacSkimming. Meanwhile, she began to realize that she and her husband had, in her words, "grown in different directions," and in 1972 they were divorced. Refusing to allow her disappointment to overwhelm her, she continued to devote herself to her children and her work, and in 1975 she landed the prestigious position of executive director of the Canadian Mental Health Association. During those years she gained a reputation for being "a determined and principled individual," according to a member of the Progressive Conservative party who knew her at the time.

During the years in which her career as a social worker took off, Audrey McLaughlin also became politically active. Since her sentiments leaned markedly toward the left, in the late 1960s she joined the New Democratic party, which has espoused a socialist agenda since its establishment in 1961. After working for several years as a canvasser, she was chosen to be a delegate to the leadership convention in 1975. Although McLaughlin voted for Rosemary Brown, a feminist whose views were left of center, the majority chose John Edward ("Ed") Broadbent to head the party. During the next fourteen years, Broadbent's personal popularity as party leader would increase the power and influence of the New Democratic party, traditionally Canada's "third party," though the older and wealthier Progressive Conservative and Liberal parties would continue to dominate national party politics.

By 1979 a hunger for new experiences had assailed Audrey McLaughlin once again, and, with her children now on their own, she sold her home, bought a truck, and headed toward Canada's Northwest. Two months and several thousand miles later, she arrived in the expansive and sparsely populated Yukon Territory. Drawn to the breathtaking mountain scenery of its southwest corner, she settled in Whitehorse, the territorial capital. Not long after her arrival, she started a consulting business, and she took on such projects as the development of a college-level curriculum for cross-cultural training programs and the establishment of a rural shelter for battered women. She also became involved with Indian and other native groups, whose concerns—including their demands for compensation for the federal government's appropriation of their land and for improved education and other social services—had become one of the territory's most urgent issues. For her part, McLaughlin arranged and taught courses in communications, business, and personnel administration.

Meanwhile, Audrey McLaughlin had grown close to Roger Kimmerly, a member of the New Democratic party and a judge in the territorial government. Although their romance lasted only a few years, it was through their relationship that McLaughlin gained invaluable practical experience in territorial politics. Testing her organizational skills in the political process for the first time, she successfully managed Kimmerly's two election campaigns, first for a seat in the Yukon legislature, in 1981, and again four years later for the post of justice minister. The 1985 election proved significant for McLaughlin, as well as for all New Democratic party members, for another reason, because in that year the political winds in Canada began to blow toward the left. Capturing eight of the sixteen seats in the Yukon legislative assembly, the New Democratic party formed a new government for the first time in the territory's history. And although the party remained Canada's "third party," hope for a brighter future was rekindled as its popularity increased throughout the nation.

After Roger Kimmerly and Audrey McLaughlin drifted apart, her thirst for adventure led her to the Caribbean. Arriving in Barbados in the fall of 1986, she worked for three months as a volunteer for Canadian Crossroads International, helping women start small businesses. Her next destination was Central and South America, where she traveled with nothing except her backpack. The trip was "probably the most dangerous thing I've done, a real test of myself," she told Roy MacSkimming. On her return to Whitehorse in 1987, she discovered that the territory's single representative to the House of Commons, Erik Nielsen, had resigned his seat after holding it for thirty years. Because Nielsen was a member of the Progressive Conservative party, Yukoners expected another conservative to fill his seat in the by-election scheduled to be held on July 20, 1987. Despite the New Democratic party's recent increase in popularity, Tony Penikett, the leader of the territorial government, was likewise pessimistic about his party's prospects at the federal parliamentary level. When he encouraged McLaughlin to contest the election, his highest hope, he admitted to Hugh Winsor of the Toronto *Globe and Mail* (November 23, 1989), was merely that her candidacy would increase public awareness of the party.

Audrey McLaughlin entered the race, however, with an intent to win, and she tackled the challenge with her characteristic zeal and enthusiasm. Campaigning hard in as many of the territory's small towns and villages as she could, she capitalized on the organizational skills she had acquired through years of experience as a small-business owner and through her experience managing Kimmerly's election campaigns. What turned out to be her most important tactic, however, was her opposition to the Meech Lake accord, an agreement concluded by the federal government and Quebec's provincial government in April 1987. In 1982 all Canadian provinces except Quebec had signed the Constitution Act, the document that formally transferred the right to amend the Canadian constitution from Great Britain to Canada and updated the bill of rights. Quebec's refusal to sign the document, because of its alleged failure to give adequate recognition to the cultural rights of the French majority, remained a thorn in the side of the federal government until Quebec agreed to Meech Lake, which brought Quebec into the constitution. But in addition to satisfying Quebec's most pressing nationalistic demands, the accord provided for increased power to provincial governments, and, according to its opponents, which included Yukoners, it would make it much more difficult for the territory to achieve provincial status. Opponents also argued that the agreement would weaken the rights of minorities and the poor. Largely because her rivals supported the unpopular constitutional accord, McLaughlin prevailed in the election, though by a margin of only 332 votes. She thus became the first member of the New Democratic party to represent the Yukon in the House of Commons.

Although her conservative opponents and party colleagues alike perceived her to be an inexperienced rookie member of Parliament, Audrey McLaughlin quickly acclimated herself to her new responsibilities. Almost as soon as she arrived in Ottawa, she began to take French lessons—a political imperative in Canadian politics today—and by all accounts made impressive progress. In addition, she won the favor of her constituents by making the 2,500-mile flight home to the Yukon every other weekend, during which time she journeyed to remote native villages to learn of their concerns. In that respect she set herself apart from her predecessor, who made such trips infrequently. "What's impressed people most is that, compared with the way it used to be, she's available," one Yukoner was quoted as saying in the Toronto *Globe and Mail* (August 2, 1988).

Although McLaughlin had endeared herself to many of her constituents during her first year in Ottawa, she acknowledged that a victory in the general election, to be held on November 21, 1988, was far from assured. She therefore began her campaign long before the Liberal and Progressive Conservative parties had chosen their candidates. As in her earlier campaign, she attracted voters by speaking out against the Meech Lake accord, which continued to be a concern as the June 1990 deadline for its endorsement by all provinces approached. She also gained the people's confidence by addressing issues of local importance. For example, she called for improvements to the Alaska Highway, which local traders relied upon for the transport of oil, wood products, and coal, and she advocated increased power to the territorial assembly. Apparently, her standing on such issues obscured her endorsement of the many unpopular policies that her party advocated, such as the revocation of the free-trade agreement between Canada and the United States and Canada's withdrawal from NATO, for on election day Yukoners swept McLaughlin into office by a margin of nearly 2,000 votes, in a win that was part of a larger victory for the New Democratic party. Although the party remained entrenched in third place, its representation in the 295-seat House of Commons had risen to forty-three seats, up from thirty-three.

As McLaughlin began her second term as the Yukon's MP, she perfected the tactics that had won her the election. Only a month after her victory, she traveled to Old Crow, a remote northern village, to usher in the new year with its mostly Indian inhabitants. "People were so amazed she would go there to be with them," a colleague told an interviewer for *Maclean's* (June 5, 1989). On Parliament Hill, she was rewarded by party powerbrokers for her hard work and quick learning ability. In January she was chosen to chair the forty-three-member parliamentary caucus, and she was later appointed to the prestigious position of party finance critic. And she continued to work tirelessly. "Her office light is the last one out at night and the first one on in the morning," one party member was quoted as saying in the *Toronto Star* (December 4, 1989).

Audrey McLaughlin's swift rise to power in Canadian national politics gave rise to speculation that she might eventually seek the powerful position of New Democratic party leader, the person most responsible for shaping party policy and for serving as prime minister if the party were to win a majority in a general election. Such speculation increased when the enormously popular, longtime party leader Ed Broadbent resigned his post in March 1989, and it was confirmed on May 24, when McLaughlin declared her candidacy. The fourth candidate to enter the leadership race, McLaughlin was hailed as the party favorite, having immediately received the support of six prominent caucus members as well as that of women's groups. Yet, as Jeffrey Simpson, the political columnist, pointed out, none of the other candidates seemed to be a formidable rival. "She still looks like a possible winner," he observed in the Toronto *Globe and Mail* (June 26, 1989), "in part because the other declared candidates all look like losers."

As the campaign wore on, Audrey McLaughlin's performance seemed to validate her critics' earlier charges that she appeared to lack a "coherent message," as Jeffrey Simpson had written. She consistently avoided discussing thorny policy issues, such as the free-trade agreement between Canada and the United States and Canada's membership in NATO, instead focusing on her party's "bread-and-butter" issues, like increased social services and the rights of minorities, women, and the poor. She also faced the challenge of gaining the often elusive support of organized labor because, as she was the first to acknowledge, she lacked a solid network of supporters among labor leaders and the rank and file. Her worst fears were justified in September 1989, when she addressed members of the United Steelworkers of America, one of the largest unions affiliated with the New Democratic party, and failed to receive their endorsement. "She didn't deliver," one steelworker was quoted as saying in the *Toronto Star* (November 25, 1989). "There's no substance. She was vacuous." Another major obstacle was her rise to prominence from complete obscurity. "I've been involved with this party since 1961, and I never heard of her until she won the by-election," one skeptic complained to Hugh Winsor of the Toronto *Globe and Mail* (November 23, 1989). Still, because her rivals failed to cultivate a broad base of support and because the most prominent New Democratic party members declined to run, McLaughlin remained the front runner.

Other factors, too, weighed heavily in her favor, including the fact that she was a woman. According to Brian Bergman, in his December 4, 1989 article in *Maclean's*, McLaughlin had become enormously popular not only among feminists but also among "a broader group of New Democrats who say that the New Democratic party should be the first federal party in Canada to declare a woman as a leader." But the factor most crucial to the success of her campaign was her ability to tap into the unspoken hopes of New Democratic party delegates. As the campaign entered its final months, Audrey McLaughlin, with her laid-back, easygoing personality and diplomatic style, became identified in voters' minds with a vision of the party as a serious contender for national leadership. Ironically, that image was enhanced when her most formidable rival, David Barrett, entered the race in October 1989.

A Vancouver Island member of Parliament and a former premier of British Columbia, David Barrett was a "fire-in-the-belly" socialist whose rabble-rouser image appealed to the party's "old-guard" faction. In contrast, McLaughlin's low-key style appealed to a greater number of party members and, according to some observers, had the potential to appeal to a broad range of Canadians in a general election. Seeming to confirm that distinction between Barrett and McLaughlin, in the minds of many, was McLaughlin's conciliatory approach toward Quebec, where the New Democratic party had never achieved a broad base of support. Modifying her position on Meech Lake slightly, McLaughlin emphasized that, while she wanted the final agreement to include provisions guaranteeing the rights of women, minorities, and the poor, she fully supported Quebec's demand to be recognized as a "distinct society." Barrett, on the other hand, dismissed the province's constitutional demands, and, in marked contrast to McLaughlin, he stubbornly refused to learn French. On the eve of the convention, Lyle Bleich, the New Democratic party provincial secretary for Alberta, spoke for many when he predicted: "People are looking to break new ground. They'll go for Audrey. She has a national perspective."

Over 2,000 delegates attended the leadership convention that was held in Winnipeg from November 30 to December 3, 1989. Although polls taken just before the convention indicated that McLaughlin was the party favorite, she received only 27 percent of the vote on the first ballot, which observers attributed to the uninspiring speech she gave on November 30. But as her rivals dropped out of the race on successive ballots, four out of five backed McLaughlin, reflecting the "anybody-but-Barrett" sentiment that prevailed in the convention hall. Then, on December 2, on the fourth ballot, McLaughlin outpolled Barrett by 1,316 to 1,072 votes, thereby becoming the first woman in North America to lead a national political party. "It's sure nice," she declared as her victory was announced. "I'm ready to take on the world."

As Audrey McLaughlin leads her party into the 1990s, she faces enormous challenges. Not the least of them is uniting a party that is perhaps more sharply divided than it has been since the early 1970s. The most profound division is among those who cling to the party's radical intellectual and philosophical precepts that earned it the reputation of being the "conscience of the nation," and those who advocate sacrificing ideological "purity" for the sake of national appeal, thus increasing the chance to become more influential in national politics. In having chosen the latter course, McLaughlin must also undertake a radical redefinition of party policy, especially of such unpopular policies as Canada's withdrawal from NATO and the revocation of the free-trade agreement. And with nationalistic ferment continuing to smolder in Quebec, threatening the stability, if not the unity, of Canada, she must adopt a creative response to the nation's constitutional crisis, if the party is to emerge as a powerful force in Canadian politics.

Audrey McLaughlin, whom Judy Steed of the *Toronto Star* once described as "tall with great cheekbones and short brown hair," is said to be a warm, friendly person who has a wry sense of humor and an "easy laugh." At the same time, she has been described as a loner who enjoys spending time by herself, whether she is traveling, watching a movie, or celebrating Christmas. Professionally, she is known to be a workaholic who, according to her mother, "doesn't relax nearly enough." A shrewd politician, McLaughlin is acutely aware of her public image as a conciliator, but she also understands that in order to survive in politics she must be tough. "She's her own person," according to Pauline Jewett, a friend and prominent party member. Through her marriage to Don McLaughlin, she has two children: David, who operates a construction business; and Tracy, who is married with two children.

References: Chatelaine p60+ Mr '90 pors; Maclean's 102:18+ D 4 '89 por; Toronto Globe and Mail A p3 N 23 '89 por; Toronto Star A p16 Je 19 '89; Canadian Parliamentary Guide, 1989

Michnik, Adam

(mēᴋ´ nēk, ä´ däm)

1946– Polish historian; political theoretician; journalist; legislator. Address: Warsaw, Poland

If Lech Walęsa was the heart and soul of the Polish revolution against Communism, Adam Michnik can be said to have been its mind. Before Walesa emerged as the international symbol of Polish working-class concerns, Michnik provided the intellectual underpinning for the labor movement known as Solidarity, by means of his writings. It was Michnik, a Jew, who singled out the Roman Catholic church as a dependable champion of human rights in Communist Poland and fostered cooperation between the church and nonreligious dissidents. Michnik's concept of a "new evolution," in which dissidents doggedly pressed the Communist Polish government for basic rights without seeking to overthrow it, was a radical notion long before the wave of democratic reforms swept across Eastern Europe.

Michnik, now a member of the Sejm, or lower house of the Polish parliament, and the editor of the first independent daily newspaper in modern

Adam Michnik

Poland, has paid a heavy price for his underground activities. Although he spent six years of his young life behind bars, he did not allow the experience to embitter him. Instead, he took advantage of the long hours of solitude to hone his writing skills and perfect his message of nonviolent protest. "Michnik, in his long years of struggle, has found a voice that is not only brave but clear," Professor John Rensenbrink of Bowdoin College wrote in his book *Poland Challenges a Divided World* (1988). "There is no muddle in it, and no ideology. He speaks in the voice that most characterizes the stance of Solidarity: a constitutional voice, a voice beyond violence, beyond the Gnostic temptation to reconstruct the world, and beyond the foolishness of a politics-as-usual that denies and yet practices the one-sidedness of discriminatory power. It is a voice that affirms that the human being per se has dignity."

Adam Michnik was born in 1946 in Warsaw, Poland to Jewish parents. Before World War II, his father spent eight years in jail for his activities as a Communist activist, and, after the war and the imposition of Communism in Poland, he helped to edit the authorized Polish edition of the writings of Karl Marx. Adam Michnik was thus raised in a fanatically Communist home, but in his early teens he began to question official dogma after he learned of a relative's banishment to Siberia and of other Soviet atrocities committed against the Poles. When he began to inquire about such matters openly in class, his startled teacher arranged his transfer to another school. Undaunted, at the age of fifteen Michnik organized the Seekers of Contradictions, a high school political-discussion group that drew the wrath of Communist officials and was disbanded. When he was just sixteen, Michnik had the dubious distinction of being attacked personally as an enemy of socialism by the national party leader, Wladyslaw Gomulka.

In 1964 Michnik enrolled as a history student at Warsaw University, where he fell under the influence of Jacek Kuron, who was a tutor there at the time. In that year Michnik was arrested for the first time for taking part in the writing and distribution of "An Open Letter to the Party," an antigovernment treatise signed by Kuron and Karol Modzelewski. Two years later he was suspended from the university for joining in an antigovernment discussion led by the philosopher Leszek Kolakowski. But it was 1968, the year of anti-Communist ferment in the Eastern bloc, that marked the real turning point in Michnik's life. "That was the year it turned out that everything had been nonsense," he recalled in an interview with Michael T. Kaufman, the Warsaw bureau chief of the *New York Times*, for a *New York Times Magazine* (April 26, 1987) profile. "The system that proclaimed freedom attacked defenseless students with inspired goons and vigilantes. The system that proclaimed liberty sent tanks into Czechoslovakia. The system that hung its slogans of universal brotherhood unleashed the most disgusting anti-Semitic campaign in Poland, the first in postwar Europe. This is the point where I said to myself, halt, stop, I do not want to have anything to do with the system. . . . I cut my umbilical cord to Communism."

Later in the same year, Adam Michnik led a group of university students in an indirect, seemingly innocuous protest against government censorship by laying a wreath at the monument to the Polish poet Adam Mickiewicz, whose play *Forefathers Eve* had recently been closed down by authorities. Police promptly broke up the gathering and beat up several students. Michnik was expelled from the campus, imprisoned, and, on his release, ordered to work as a welder at the Rosa Luxemburg light-bulb factory in Warsaw, but in 1971 he was removed from the factory when authorities became aware that his anti-Communist views were beginning to "infect" his fellow workers. Hired as a secretary by the poet Antoni Slonimski, he resumed his study of history as an extension student at Poznań University, which gave him his master's degree in 1975.

In September 1976 Michnik, Kuron, and a dozen other intellectuals founded the Committee for the Defense of Workers (known by its Polish acronym KOR) as a social support group to provide financial, legal, and medical aid to workers in the communities of Radom and Ursus who had been arrested, beaten, and otherwise punished for staging a strike to protest a sharp increase in food prices. To underscore their resolve to stand alongside the protesters in defiance of government intimidation, the founders not only signed their names to the KOR charter but provided their addresses and telephone numbers as well. At about that time, the French philosopher Jean-Paul Sartre intervened with Polish authorities to allow Michnik to visit him in Paris. From there, in October, Michnik published his critical essay "A New Evolutionism," in which he called on the Polish workers and intellectuals to join forces with the Roman Catholic church, not to overthrow Communism, an endeavor that he conceded was "unrealistic and dangerous," but rather to challenge the government to permit fundamental human rights and independent institutions. "New evolutionism," he wrote, "is based on faith in the power of the working class. . . . There is no question that the power elite fears this social group most. Pressure from the working classes is a necessary condition for the evolution of public life toward a democracy. This evolution . . . requires that fear be constantly overcome and that new political consciousness be developed."

After spending eight months in France, Michnik returned to Poland in May 1977 to what he realized was certain arrest. After his release two months later, thanks largely to protests from other intellectuals, he set out to forge the links that would transform the theory of his "New Evolutionism" into the reality that would eventually be called Solidarity. As one of the founders of *Nowa*, an underground publisher of dissident literature, he quickly became adept at raising funds, acquiring scarce printing equipment and supplies, and establishing an underground distribution system. He lectured at so-called flying universities (impromptu classes held in private apartments), drafted and signed antigovernment petitions, and brought workers and intellectuals together. Michnik also smuggled out of Poland for publication in France in 1977 the manuscript of *The Church, the Left, and Dialogue*, in which he expanded what he had merely touched upon in "A New Evolutionism." Praising the Catholic church as a beacon of human and civil rights in Communist Poland, he set forth the basis for cooperation between the church and the anti-Communist intelligentsia.

In August 1980 Michnik and other dissident leaders were arrested, only to be released later in the month as part of the historic agreement between the Communist regime and striking shipyard workers in Gdańsk, under the terms of which the labor movement Solidarity was legalized. Michnik has said that on that day he was transformed from a dissident in the old order to a political opponent in the new. "The 1980-81 events," he recalled in an interview with Erica Blair for the London *Times Literary Supplement* (February 19-25, 1988), "were a revolution for dignity, a celebration of the rights of the vertebrae, a permanent victory for the straightened spine." He added prophetically, "The downfall of the totalitarian Communist order began here in Poland. I am convinced that while the events of 1917 signaled the rise of the Communist system, the meeting at the Gdańsk shipyards in August 1980 began its destruction."

During Solidarity's first period of legal existence—from August 1980 to December 1981—Michnik continued to nettle Communist leaders both at home and abroad with his bold writings. In January 1981 the Soviet paper *Pravda* weighed in with a vitriolic attack on Michnik, the first time a Polish dissident had been criticized by name in the Soviet media since the Gdańsk accord, for his article "The Last Chance," in which he questioned the leading role of the Communist party in Poland. *Pravda* denounced him as an "antisocialist ringleader" and decried his "hostile and subversive outburst," but, no matter how subversive his writing may have seemed to the authorities, Michnik remained committed to his orderly, nonviolent pursuit of change. In May 1981, for example, he personally intervened to save the lives of police officers in Otwock, outside Warsaw, who had been surrounded by an angry mob of citizens.

By September 1981 Solidarity had taken over the function and responsibility of KOR, which was disbanded, and Michnik, the intellectual architect of the dissident movement, slipped comfortably into the role of adviser to Solidarity leader Lech Wałęsa. In the following months, the new government of General Wojciech Jaruzelski grew increasingly nervous over the behavior of the emboldened opposition forces, and on December 13, 1981 he declared martial law, ending Solidarity's sixteen months of legal existence. Some 10,000 Solidarity activists, including Michnik, were arrested. After spending nearly two years behind bars awaiting trial, Michnik was given a choice between exile to the West or indefinite imprisonment. He ridiculed his captors in an open letter to the interior minister, General Czeslaw Kiszczak, which was read by the Nobel laureate Czeslaw Milosz in accepting an honorary doctorate for Michnik from the New School for Social Research in New York City in April 1984. "To offer a man imprisoned for two years the chance to go to the French Riviera in exchange for moral suicide, one must be a pig . . . ," he wrote. "To believe I could accept such a deal one has to assume every man is no more than a police informer." Michnik was expected to go on trial during the summer of 1984, but at the last minute the government suddenly released him and other Solidarity leaders without explanation. His freedom was to last just six months.

On February 13, 1985 Michnik attended a Solidarity meeting called by Lech Wałęsa in a private apartment in Gdańsk to consider the recent government announcement of another round of price increases. When the talk turned to the possibility of a fifteen-minute strike to protest the increases, Polish police raided the meeting and arrested everyone there. Although Wałęsa and most of the others were detained only briefly, Michnik and two other activists, Bogdan Lis and Wladyslaw Frasyniuk, were formally charged with inciting public unrest. At the trial in May 1985, Michnik was repeatedly removed from the courtroom for refusing to cooperate with what he denounced as a "classic example of police banditry." When Wałęsa stepped down from the witness stand, unwilling to offer incriminating testimony against his adviser, Michnik raised his fingers in a "V" sign and cried out, "Don't worry, Lech, Solidarity will win in the end!"

To no one's surprise, the three men were found guilty. Lis and Michnik, who despite his frequent periods of incarceration had never been formally convicted of a crime before, were sentenced to thirty months; Frasyniuk, a repeat offender, got an extra year. From his cell in Barczewa Prison in northern Poland and, later, in the Gdańsk prison, Michnik continued to write. His incisive essays were smuggled out of the country and published in the West. An English translation of some of Michnik's writings was published in 1986 under the title *Letters from Prison and Other Essays*. In his introduction to the book, Jonathan Schell noted that Michnik's writings are marked by a blend of gravity of purpose and lightness of style. He added: "Michnik is not a political philosopher—and certainly not a political scientist—nor is he a proponent of any ideology or system of political thought. His writings, like the Federalist papers of Madison and Hamilton, or the articles and letters of Gandhi, are not only reflections of action but a form of action themselves. . . . Michnik's writings, then, both mirror and help to shape the new possibilities that have been and are being brought into existence by the Polish people."

Western leaders, particularly Italian prime minister Bettino Craxi, repeatedly urged the Polish government to release Michnik, and in August 1986 Jaruzelski freed him as part of a limited amnesty called for by the Tenth Congress of the Polish Communist party. While resting at the home of friends in the Baltic seaside resort of Sopot, he reflected on the value of imprisonment in the life of a dissident in another interview with Michael T. Kaufman of the *New York Times* (August 22, 1986). "A totalitarian civilization is a prison civilization," he observed, "and with the experience of prison you can better understand the mechanics of coercion that apply. For me the key to understanding our political authorities is to examine and analyze the conduct of the prison warden. The relationship between the warden, the guards, and the prisoners are the basic relationships in a totalitarian culture. What separates me now from General Jaruzelski is exactly what separated me from the warden of Barczewa Prison."

Two months after his release, Adam Michnik and another Solidarity leader, Zbigniew Bujak, were named recipients of the 1986 Robert F. Kennedy Human Rights Award. In May 1987 Senator Edward M. Kennedy of Massachusetts, who commended Michnik for "speaking truth to power," and other members of the Kennedy clan flew to Warsaw to present the award and the $40,000 prize to Michnik, who vowed to use the award money to aid the Polish underground press. He added in his acceptance remarks, "We can be free people even if our country is not free, and we can build a sovereign society in a country that is not sovereign."

At that point, not even Michnik, who had foreseen so presciently the form and direction of the Polish democratic movement, could have predicted the breathtaking pace at which reforms would sweep Eastern Europe over the next few years. With the tacit approval of Soviet leader Mikhail Gorbachev, the Jaruzelski government entered into an historic agreement with Solidarity, a legal organization once again, on April 5, 1989—an accord that paved the way for limited free elections and, ultimately, a Solidarity-led government. Under the terms of the agreement, which Michnik helped to hammer out as an adviser, all 100 seats of the newly created Senate were to be freely contested. In the Sejm, or lower house, two-thirds of the seats were to be reserved for the Communist party, with the remainder subject to free election.

On June 4, 1989 Solidarity-backed candidates swept virtually every contested parliamentary election, and Michnik was elected overwhelmingly to the Sejm from a working-class district in Silesia. Meanwhile, in a remarkable turn of events, the former dissident who had been jailed for his writings became the editor of the first uncensored daily newspaper in Poland in forty years. The first issue of *Gazeta wyborcza* (The Election Gazette) rolled off the presses on May 8, and, three months later, Michnik was named a contributing editor to the *New Republic*, the American weekly journal of opinion.

For all the recent advances in Eastern Europe, Michnik has warned that a dangerous new period lies ahead. In an article entitled "Notes on the Revolution" that appeared in the *New York Times Magazine* (March 11, 1990), he urged the emerging democracies to guard against a resurgence of the militant nationalism that had plunged the continent into war so many times before. "Among the many traps lying in wait," he cautioned, "nationalist conflict is especially dangerous. . . . For now two roads [lie] open before my country, and to our newly freed neighbors: One road leads to border wars, the other to minimizing borders, reducing them to little more than road signs; one road leads to new barbed-wire fences, the other to a new order based on pluralism and tolerance; one road leads to nationalism and isolation, the other to a return to our 'native Europe.'"

Adam Michnik has been described as a rumpled, gregarious, at times playful figure whose only enduring mark of his years in prison is a tendency to pace up and down in a room while he talks. His speaking style, which is marred by a stammer, has been described by Timothy Garton Ash, the author of *The Polish Revolution* (1983), as "a brilliantly articulate sub-machine gun." Michnik's apartment reflects the paradox of his life: he displays a copy of the New Testament inscribed by Pope John Paul II near a bust of Karl Marx. He is married to a former state prosecutor in Gdańsk. Their young son is named for Antoni Slonimski, the poet who supported Michnik when he lost his job at the Rosa Luxemburg light-bulb factory.

References: N Y Times Mag p38+ Ap 26 '87 por; New Yorker 61:47+ F 3 '86; Michnik, Adam. Letters from Prison and Other Essays (1985)

Midori
(mē-dôr´ ē)

Oct. 25, 1971– Violinist. Address: c/o ICM Artists Ltd., 40 W. 57th St., New York, N.Y. 10019

The Japanese-born violinist Midori, who has been hailed by critics as "the most promising violinist of her generation," has been performing publicly since she was six years old. Trained at Juilliard, she gained worldwide fame at the age of fourteen for her remarkable aplomb under pressure when, as a soloist at Tanglewood in 1986, an uncanny series of broken strings forced her to complete a difficult concerto on two borrowed violins. The audience, the orchestra, and conductor Leonard Bernstein greeted her final notes with thunderous applause, and Midori found herself an instant celebrity. Confounding those critics who feared that the prodigy would not flower into a finished artist under the hot lights of the stage, the young violinist has developed into an astonishingly virtuosic master of her instrument. Acclaimed from the first for her bold attack and unerring technical precision, Midori has become over the past few years an unusually affecting interpreter of the violin repertoire, playing each piece with a wisdom and maturity far beyond her years.

Midori, who has used only her given name professionally since 1986, was born Midori Goto in Osaka, Japan on October 25, 1971. Her father was an successful engineer; her mother, a professional violinist. "Almost from the moment Midori was born, I knew she was sensitive to music," Setsu Goto, Midori's mother, told Mark J. Walters in an interview for a *Reader's Digest* (March 1987) cover story. "When she was two, she often slept by the front row of the auditorium when I rehearsed. One day I heard her humming a Bach concerto—the very piece I'd been practicing two days before." Fascinated by her mother's violin, the little girl repeatedly climbed onto the piano bench to reach for the prized instrument, which was kept on top of the family piano. Setsu encouraged Midori's budding interest in music by giving the child a tiny, one-sixteenth-size violin for her third birthday. A few months later, Mrs. Goto began teaching her daughter to play, although Midori does not remember those early lessons. "I guess it was like learning to talk," she explained to Mark J. Walters. "It was a natural thing. It isn't like there's me and then there's the violin. The violin *is* me."

When she was six years old, Midori gave her first public recital, performing a Caprice by Niccolò Paganini. Over the next few years, she continued to progress rapidly as she practiced hour after hour, without any prodding from her mother. By her own account, the only time she missed a day of practice was during a two-week bout with pneumonia at the age of seven. "I couldn't play, and I just couldn't stand it," she recalled to Barbara Sand in an interview for the *Strad* (May 1987). "I asked my mother to bring me some tapes, so I would still be connected to the music. It took about a month to get back to playing ability after leaving the hospital because my hands were swollen. I was very happy when I was able to play again—to feel like myself. It wasn't that my friends were going ahead of me; it was just that I was so sad to see myself without a violin."

During those years, Midori frequently accompanied her mother to the concert hall for rehearsals. While her mother played onstage with the orchestra, the child practiced in one of the hall's empty rooms. On one such occasion, when Midori was eight, an American colleague of Setsu Goto's chanced to hear the young violinist. Overwhelmed by her technical facility, the friend offered to take a tape recording to Dorothy DeLay, a world-renowned violin teacher at the Juilliard School of Music in New York City. The sound quality of the homemade tape was far from perfect (among other things, the family dogs could be heard barking in the background), but DeLay was nonetheless astonished by Midori's "absolutely extraordinary" performances of pieces by Paganini, Bach, and Saint-Saëns. DeLay invited the girl to attend the 1981 Aspen (Colorado) Music Festival, where she is a member of the faculty, as a scholarship student, and it was there that Midori made her United States debut, playing the Chaconne from Bach's Violin Partita no. 2 in D Minor. Midori's phenomenal performance of the difficult piece confirmed DeLay's initial evaluation of the nine-year-old as a remarkable prodigy and prompted an invitation from the esteemed violinist Pinchas Zukerman, who asked the child to perform before his master class at Aspen. Midori's confident interpretation of Bartók's Second Violin Concerto reportedly brought tears to Zukerman's eyes. "A Midori comes along once in fifty or seventy-five years," he explained, as quoted in the *Reader's Digest* profile.

The following year Setsu Goto gave up her performing career in Japan to move with her daughter to New York City, where Midori enrolled in Juilliard's precollege division on a full scholarship. Midori's parents divorced soon afterwards, and Setsu began working as a violin teacher at the Hebrew Arts School on New York's Upper West Side. During her first year at Juilliard, Midori so impressed Zubin Mehta, the music director of the New York Philharmonic, that he featured her as a surprise guest soloist in the Philharmonic's traditional New Year's Eve concert, where she received a standing ovation.

Over the next few years, Midori continued to appear with the Philharmonic at its Young People's concerts and galas. On one occasion, which she has called "one of the happiest moments" of her life, Midori played a movement from Vivaldi's Concerto for Three Violins with two of her idols, Isaac Stern and Pinchas Zukerman. Her other appearances during the early 1980s included a performance for President and Mrs. Reagan that was later televised as part of the program *Christmas in Washington*. Despite increasing public demand, Midori's manager, Lee Lamont of ICM Artists, carefully limited her concert appearances while she refined and expanded an already impressive repertoire. According to Dorothy DeLay, Midori, at ten, was capable of handling more of the standard repertoire than most violinists twice her age.

While continuing her musical training at Juilliard, Midori took a regular course of study at the nearby Professional Children's School, which allowed her to keep up with her classwork by correspondence when she began regular touring. She made her Canadian debut in May 1985, playing the Mendelssohn Violin Concerto with the Toronto Symphony under the baton of Pinchas Zukerman. Two months later she traveled to Japan to perform with Leonard Bernstein and the European Youth Orchestra in a special concert marking the fortieth anniversary of the bombing of Hiroshima. Shortly after her return to the United States, Midori set off on a national tour, during which she appeared as a guest soloist with a number of regional symphony orchestras and, later, at several summer music festivals.

It was on a hot, humid July night at the Tanglewood (Massachusetts) Music Festival in 1986 that Midori, appearing as guest soloist with the Boston Symphony Orchestra, the festival's resident orchestra, under Leonard Bernstein, gained near-legendary fame among classical-music aficionados with a memorable performance that made the front page of the *New York Times*. During the long and difficult fifth and final movement of Bernstein's Serenade for Violin and String Orchestra, the E-string on Midori's violin, a slightly smaller than usual Guarnerius del Gesù, snapped. Undaunted, she calmly walked over to the concertmaster to borrow his Stradivarius, strapped on her own chin rest, and continued playing. When the E-string on that instrument broke as well, she borrowed the acting associate concertmaster's Guadagnini violin, reattached her chin rest during a break in the music, and completed the serenade. As John Rockwell reported in the *New York Times* (July 28, 1986) two days later, "When it was over, audience, orchestra, and conductor-composer joined in giving her a cheering, stomping, whistling ovation."

Midori herself was perplexed by the stir she caused. "I didn't want to stop," she later explained to Charles McCardell of the *Washington Post* (January 24, 1988). "I love that piece." Her performance at Tanglewood was nevertheless a turning point in her career, winning her instant fame in the media and, more important, high praise from music critics. "Already, she is a truly astonishing technician, and her artistic instincts seem far more mature than those of a child, however prodigal," John Rockwell observed in his review of Midori's performance for the *New York Times*. "How she will develop—whether she will fulfill her evident gifts and become one of history's great violinists—remains of course to be seen. But one thing is sure: she demonstrably has the third ingredient of talent, the pluck-luck factor. Her triumph . . . was the kind that goes into the record books."

Beginning with the 1986–87 concert season, Midori gradually increased the number of her concert and recital appearances in the United States and abroad. On May 21, 1987 she made her debut with the London Symphony Orchestra under guest conductor Leonard Slatkin, playing Paganini's First Violin Concerto, which has become a specialty of hers. After a brief stop in New York for her final exams, she traveled to Japan for appearances with the Juilliard Orchestra and several solo recitals. During the summer of 1987, Midori returned to Tanglewood and Aspen and added to her itinerary four new venues: the Hollywood Bowl Summer Festival, where she was the featured soloist with the Montreal Symphony; the Blossom Music Festival in Ohio, where she appeared with the Cleveland Orchestra; the Ravinia Festival in suburban Chicago, in performance with the St. Paul Chamber Orchestra; and the Mostly Mozart Festival at Lincoln Center for the Performing Arts in New York City. Reviewing Midori's appearance at the Mostly Mozart Festival, to which she and Pinchas Zukerman contributed a pair of Mozart duets for violin and viola, Michael Kimmelman observed in the *New York Times* (August 16, 1987) that, although the young violinist had "captured the popular imagination with her combination of pixieish charm and polished musicianship," she was "not yet an artist with distinctive ideas." Her interpretations of the two Mozart pieces, he went on to elaborate, "suggested that she has learned how to produce the sort of rich, singing tone and slick, stylized phrasing characteristic of big-time soloists. Yet there was about it all a sense of manufacture and contrivance, and time alone will tell whether Midori can translate what she has been carefully taught into something uniquely her own."

Similar concerns were raised by John von Rhein, the *Chicago Tribune*'s music critic, after he heard Midori essay Sibelius's Concerto in D Minor with the Chicago Symphony under the direction of James Conlon at Ravinia in August 1988. Except for the adagio, which had "a magically rapt quality," he wrote in his review of August 15, 1988, her reading of the concerto "seemed slack, more a succession of gorgeously 'sung' moments than a genuine musical-architectural unity." Most critics, however, were more inclined to agree with Clarence Fante, who attended a subsequent performance of the Sibelius concerto with the Boston Symphony and Michael Tilson Thomas at Tanglewood a few days later. In his assessment for the *Berkshire* (Massachusetts) *Eagle* (August 22, 1988), Fante applauded Midori for "a dazzling display of virtuosity, understanding, and tonal variety. . . . The Sibelius concerto is not easy to love, but Midori found the odd mixture of rhapsody and brooding at the heart of the music and made it compelling." Reviewers have frequently remarked upon her mesmerizing performance style, marked by furrowed brow and flying hair as she sways to the music. As Pinchas Zukerman once observed, "When you see her face, you know you're listening to her soul."

Midori has since appeared as a guest soloist with many of the world's top orchestras, including the Berlin Philharmonic, the Philadelphia Orchestra, l'Orchestre de Paris, the Los Angeles Philharmonic, the Vienna Symphony, and the Monte Carlo Philharmonic, with whom she toured the United States in 1988 in a program featuring Henri Wieniawski's Violin Concerto in F-sharp Minor. She made her official New York orchestral debut in May 1989 with a weeklong appearance in a New York Philharmonic subscription program at Avery Fisher Hall, playing Dvořák's Concerto in A Minor. Tim Page had approached the Philharmonic concert somewhat skeptically, but, as he noted in his review for *New York Newsday* (May 13, 1989), it was "immediately apparent that Midori is far above the standard prodigy. . . . She is not only a finished artist, but one with her own distinct character. Her technique seems to know no difficulties, her pitch-sense is dead on, and she does not want for stamina. But more importantly, she has something to *say*. . . . Her interpretation—realized with a sound that was clean, centered, dark-hued, and rather plaintive—was carefully thought through and then executed with style and assurance." Midori later played the Dvořák concerto with the Philharmonic on its six-country Asian tour in the fall of 1989.

Page's review was one of many that served to quiet the fears of some music lovers that Midori, like many child prodigies, would fail to develop as a musician. Recent critical evaluations have been full of praise for her emerging interpretive skills and for the "new level of maturity in her playing," to quote Lee Lourdeaux, writing in *Vanity Fair* (November 1989). K. Robert Schwarz reported in *Musical America* (March 1990) that his cynicism about the media hype surrounding Midori had dissipated with "the first notes" of Bartók's Second Violin Concerto, with which she made her Carnegie Hall debut, as the guest soloist of the Montreal Symphony under Charles Dutoit, on October 25, 1989—her eighteenth birthday. Completely won over by her technically secure and surprisingly emotional interpretation of the concerto, Schwarz hailed Midori as "a discovery nearly equal to that of the young Itzhak Perlman some thirty years ago."

Schwarz went on to salute Midori's two most recent recordings—Dvořák's Violin Concerto in A Minor and Romance for Violin and Orchestra, with the New York Philharmonic under Zubin Mehta, and Paganini's Caprices, both on the CBS Masterworks label—as "the most brilliant recorded debut of a violinist in recent memory." He was especially taken by "her breathtaking technique . . . in the Paganini Caprices, that touchstone by which young violinists have been judged for nearly two centuries. Nothing fazes her, neither the hair-raising left-hand difficulties (double stops, single and double harmonics, arpeggios, pizzicatos) nor the equally impossible right-hand demands (rapid-fire staccato, flying spiccato, lightning-fast *détoché*). So confident is her approach, so forceful her personality, that she is able to go beyond mere technique to interpret these Caprices as *music*—possessed of grace, poise, and, most of all, dramatic flair." Midori has also recorded the Bach and Vivaldi Double Concertos with Pinchas Zukerman and the St. Paul Chamber Orchestra (Philips, 1986) and, with the London Symphony Orchestra, Paganini's First Violin Concerto and Tchaikovsky's "Sérénade mélancolique" (Philips, 1988).

Midori made her New York recital debut at Carnegie Hall on October 21, 1990, with a program that amply displayed her skill in a wide range of styles and included a handful of surefire crowd-pleasers, such as Heinrich Wilhelm Ernst's Variations on "The Last Rose of Summer" and Ravel's "Tzigane." In the view of Allan Kozinn, who assessed her performance for the *New York Times* (October 23, 1990), the young violinist was "at her best" in Beethoven's Sonata no. 8 in G: "Midori and her pianist, Robert McDonald, got to the music's dramatic core quickly in a vibrant, dynamically fluid account of the Allegro assai. In the Minuet, Midori's delicate phrasing took some interesting turns, most notably in passages where she darted ahead of Mr. McDonald without ever losing the music's pulse. Surprisingly, she also accomplished this in the brisk finale, a movement she otherwise illuminated by quick, precise passage work, sharp-edged bowing, and fully considered timbral manipulations." The recital was recorded for home-video release.

Although Midori is much in demand as a soloist, her manager has continued to restrict her concert and recital bookings. "I started with five or ten [concerts], then twenty, thirty to like sixty today," she told Clarence Fante in 1988. By 1990 she was making as many as ninety concert and recital appearances a year. Even when she is traveling, Midori practices for three or four hours daily and spends another two or three hours on schoolwork. Her mother often accompanies her on tour, offering advice during rehearsals. "I ask her to do that," Midori explained to Fante, "because I can't be both playing and actually listening." She has never suffered from stage fright, except when called upon to give an oral report in school. Although she enjoys "the performing side" of touring, Midori admittedly misses her home—an apartment on New York's Upper West Side, which she shares with her mother, stepfather, and two-year-old half brother.

Midori stands five feet one and a half inches tall and weighs about ninety pounds. A self-described New Yorker, she speaks English fluently and is somewhat uncomfortable in her native tongue, although she regularly contributes a column about life in the United States to a Japanese teen magazine. In her spare time, Midori studies karate, attends concerts, writes short stories, and reads. "I have four books under my pillow," she told Clarence Fante, "and I just stick my hand behind the pillow and whichever comes out is the one I read that night." In 1988 Midori became the youngest person ever to be named Best Artist of the Year by the Japanese government. Her other honors include the Crystal Award, presented by *Asahi shimbun*, Japan's most widely read newspaper, for her contribution to the arts, and the Dorothy B. Chandler Performing Arts Award, given to her by the Los Angeles Music Center during its twenty-fifth-anniversary celebration, in September 1989.

References: Chicago Tribune XIII p 14+ Mr 20 '88 pors; N Y Times A p1+ Jl 28 '86 por, C p11 Jl 29 '86 por; Ovation 8:26 Ag '87 por; Read Digest 30:84+ Mr '87; Strad p369+ My '87 por; Washington Post G p1+ Ja 24 '88 pors

---

Milosevic, Slobodan

(mē-lō´ she-vich)

Aug. 29, 1941- President of Serbia. Address: Boulevard Lenjina No. 2, Belgrade 11017, Yugoslavia

Slobodan Milosevic, Yugoslavia's foremost champion of Serbian nationalism, is the only Yugoslav politician to have garnered significant popular support since the death in 1980 of Josip Broz Tito, who had ruled Yugoslavia since 1945. The leader of Serbia's Communist party before being elected president of Serbia—the largest of Yugoslavia's six republics—on May 8, 1989, Milosevic has come closer than any postwar Serbian politician to reasserting the hegemony enjoyed by the Serbs during the royalist interwar period. In the spirit of the adage that holds that only a weak Serbia can guarantee a strong Yugoslavia, Tito sought to diminish Serbia's strength by designating two noncontiguous provinces within its territory in 1963: Vojvodina in the north and Kosovo in the south. Under the most recent constitution, promulgated in 1974, the two provinces were given political, economic, and judicial autonomy. In March 1989, after riots by Milosevic's supporters had led to the wholesale replacement of both provincial leaderships, Vojvodina and Kosovo ceded much of their autonomous powers to the republic of Serbia, whose constitution was amended to that effect that month with the consent of the federal government.

The success of Milosevic's tactics, such as pressuring constitutionally elected leaders into giving up their posts by staging rallies and protest strikes of a scope and an intensity unprecedented in Yugoslavia's postwar history, has exacerbated ethnic rivalries and economic miseries throughout the country, destabilizing its already fragile federal structure. The primary concern of Milosevic's opponents—that his ambitions would not end with Serbian control of its provinces but rather would be whetted for nationwide Serbian domination—has been heightened by the spread of unrest to the republics of Montenegro and Slovenia. Protests by 120,000 supporters of Milosevic in the former region led to the resignation of the entire Montenegrin leadership, in both the government and the party, in January 1989, and the Slovenian cancellation of a Serbian rally, scheduled for December 1989 in the Slovenian capital of Ljubljana, led to a trade war between the two republics that has yet to be resolved. In late January and early February 1990, the country experienced its worst riots since World War II when the citizens of the province of Kosovo, 90 percent of whom are ethnic Albanians, demonstrated in favor of a return to autonomy from Serbia. Milosevic responded with a call to colonize the province with Serbs. Although Yugoslavs disagree vehemently about whether Milosevic's ever-increasing influence is ultimately good or bad for their country, most would agree with Dusan Mitevic, the head of Belgrade television and radio, who told Henry Kamm of the *New York Times* (August 6, 1989), "It is very clear. You can't make Yugoslavia today without Slobodan Milosevic."

The son of an Orthodox theology professor, Slobodan Milosevic was born on August 29, 1941 in the Serbian town of Pozarevac. After graduating from the University of Belgrade with a law degree in 1964, he held a succession of economic posts within the apparatus of the Communist party. By 1968 he had risen to executive status at Tehnogas, a state-owned gas company, and by 1973 he had become its chief. Five years later, he became president of Beobank, the United Bank of Belgrade. In 1984 he entered politics full-time as chief of the local Communist party organization in Belgrade, the capital of both Serbia and Yugoslavia.

In 1986, according to most sources, he was elected president of the Serbian Politburo of the League of Communists, as the Communist party was formally known. According to Blaine Harden of the *Washington Post* (February 4, 1990), Milosevic became "Communist party boss" in Serbia in 1987, after having been elected president of the Communist party in 1986. But Robert Suro wrote in the *New York Times* (November 29, 1988) that Milosevic took over "as Serbian party chief in May 1987" and that by May 1989 he would have served two one-year terms. At any rate, he began conducting a purge of the republic's party that culminated in December 1987 with the ouster of Ivan Stambolic, a longtime Tito associate who had done much to further Milosevic's career, from the presidency of the Serbian republic. In the process Milosevic secured his grip on the party-controlled press with the cooperation of his wife, Mirjana Markovic, a professor of sociology at the University of Belgrade and the chief ideologist for the Belgrade City Communist Committee and, according to Harden, "a committed and doctrinaire Marxist."

Regardless of exactly when Milosevic was elevated to the top post in the Serbian Communist party, he remained a relatively obscure apparatchik until April 24, 1987, when his presence was urgently requested to calm a riotous crowd of Serbs outside the town hall in Kosovo Polje, where party delegates were assembled. A suburb of Pristina, Kosovo's capital, Kosovo Polje was also the site of the Battle of Kosovo in 1389, in which the Serbs were vanquished by the Turks. During the five centuries of Turkish rule that followed, the Slavic population was diminished by a combination of Slavic emigration and the high birth rate of immigrants from neighboring Albania. A third cause of the current population ratio in Kosovo—200,000 Slavs (Serbs and Montenegrins) to approximately 1.7 million ethnic Albanians—was also the main grievance of the Serbs in Kosovo Polje on the night Milosevic was summoned: alleged mistreatment by the Albanian majority. The crowd, beaten back in an attempt to storm the town hall by truncheon-wielding policemen, was silenced by Milosevic. "No one will ever beat you again!" he said, inviting the Serbs to enter the building and voice their complaints.

Among the means allegedly employed by ethnic Albanians to drive the Serbs from Kosovo are rape, assault, arson, and the destruction of property. Those alleged crimes have been hyped in the pro-Milosevic press despite a conspicuous lack of evidence; court records substantiate only fourteen cases of Albanian rapes of Serbs since 1981. (On the Albanian side of the ledger, the Serbs have allegedly suppressed the Albanian language, religion [Muslim], freedom of expression, and professional advancement.) Hearing the Serbs' enumeration of injustices that April night in Kosovo Polje, Milosevic seized on the issue as on no other that had crossed his path. "After that night," Harden quoted a Serbian journalist as saying of Milosevic, "suddenly there was a psychological change in him. All at once, he discovered he had this power over people." A student who had witnessed the scene was quoted by William Echikson of the *Christian Science Monitor* (October 18, 1988) as saying, "We saw that he was our only real politician. He is the only one who fights for us."

In the months that followed, Milosevic cultivated a personal following among ordinary Serbs and Montenegrins whose anti-Albanian sentiments were easily manipulated into serving such an ostensibly just cause célèbre as the safety of Kosovo's Slavic minority. Milosevic channeled this resurgence of Serbian nationalistic fervor into his first concrete goal as Serbian party leader: the constitutional annexation of Kosovo. The first step was to replace the provincial leadership with his supporters, who would vote to cede the powers granted to Kosovo in 1974. To that end, in July 1988 he began instigating almost daily rallies in support of the Serbs in Kosovo, blantantly defying a ban on such demonstrations by the federal collective presidency.

The reverberations of popular pressure were felt at the federal level on September 26, 1988, when Franc Setinc, the Politburo member with special responsibility for Kosovo, resigned from that twenty-three-member body in objection to its toleration of Milosevic's militancy; the Serbian republic had recently sent 1,000 paramilitary police to join their federal counterparts in maintaining order in Kosovo. Setinc's resignation was reportedly the first "in memory" to have been tendered in a public display of opposition to party policy. His action was to little avail, however, for on September 30 the Politburo consented to Milosevic's argument for tighter Serbian control over its two provinces. The following day, a second member of the Politburo joined Setinc in resigning.

Depriving Kosovo, whose Serbian citizens were agitating for a return to pre-1974 political arrangements, of its autonomy was one thing, but divesting Vojvodina, whose Serbs (54 percent of the provincial population) got along well with the ethnic

Hungarians, Rumanians, and Germans in their midst, was another matter altogether. Despite the arguably lesser degree of legitimacy involved in annexing Vojvodina, Milosevic went about securing that goal with the same aggressive tactics he was using in Kosovo: manipulation of the sentiments of people who had reached the limits of their toleration for ineffectual bureaucracies. It was becoming increasingly apparent to the average citizen that Yugoslavia's collective leaderships, from the federal to the local levels, could no more readily resolve disputes among the country's nearly thirty nationalities than they could take decisive actions to halt the rapid deterioration of the economy.

The first week of October 1988 was rife with street protests and strikes in which ethnic animosities dovetailed with complaints about the steady worsening of the standard of living, especially in Kosovo and Montenegro. Due to an agreement with the International Monetary Fund to reschedule Yugoslavia's $21 billion foreign debt (borne by a population of only 23.7 million), an austerity program had been implemented in June. Inflation was running at about 217 percent annually, the unemployment rate stood at about 15 percent, and strikes had been occurring at the rate of about 1,500 per year since 1987. Protesting low wages and high prices, 5,000 machine-tool-factory workers went on strike in Belgrade on October 4 and 5. Such was the effectiveness of Milosevic's populist rhetoric and charismatic hold over crowds that he was able to persuade the striking workers to disband by dispensing vague promises but no concessions.

One hundred thousand Serbs staged a strike in Novi Sad, the provincial capital of Vojvodina, on October 5, 1988 to protest the local leadership's refusal to acquiesce to Milosevic's bid for republican control of the province. The Politburo of Vojvodina resigned the following day, marking the first of several such concessions wrested from the party by pro-Milosevic demonstrators. Titograd, Montenegro was the next capital city to be besieged by street protests, on October 7. This time, however, the 10,000 people calling for resignations were met with force. The repression of the Titograd demonstrators was publicly applauded by Slovenian and Croatian leaders, who condemned Serbian nationalism. Janez Stanovnik, then the president of Slovenia, accused the Serbian party leader of encouraging the growth of a cult of personality. "[Milosevic's] Stalinist concept of 'democratic centralism' unavoidably leads to extolling the central figure into a living god," he told Henry Kamm of the *New York Times* (October 15, 1988). "When you start worshiping a leader, you no longer have a population that is able to act democratically."

The comments of Radon Jovkovic, a Serbian chemical technician quoted by Harden a little over a year later, attested to the prescience of Stanovnik's remarks: "We would all give our lives for Slobodan. He opened our eyes for the future. There is not a negative word to say about him. He is not just a great Yugoslav personality, he is recognized everywhere in the world." The writer and dissident Milovan Djilas qualified his praise for Milosevic. As quoted by Echikson shortly after the Titograd protests, Djilas said, "He's not a democrat, but he's right to fight for change. Our inefficient system has needed to be overhauled for a long time." A Western diplomat quoted in the same article said, "Milosevic is too simplistically portrayed as a fascist. He's really a complicated guy, someone who uses undesirable political behavior to promote reformist ideas."

Milosevic had begun touting the virtues of free enterprise, free trade among Yugoslavia's republics (whose productivity levels vary widely), and trimming the huge bureaucracies that run state-owned businesses. Detractors charged that his economic ideas were intended mainly to appease Western creditors, and the diplomat quoted by Echikson observed, "On the one hand, he is a leader who advocates a strong central party and at the same time wants to free the market. You have to wonder if he can manage the inherent contradictions."

Reconciliation of such contradictions was not at the top of Milosevic's agenda, which was still concerned primarily with installing his supporters in Kosovo, Vojvodina, and Montenegro. The suppression of the Titograd rally represented only a temporary setback for Milosevic, for the Montenegrin cabinet resigned on October 26, 1988, despite having successfully survived a vote of confidence the day before. Meanwhile, two ethnic Albanian leaders of Kosovo, whose resignations had been demanded by Milosevic for weeks, finally stepped down in late November 1988, sparking three days of riots by tens of thousands of ethnic Albanians in Pristina. Yugoslavia's biggest protest in seventy years was held on November 19 in Belgrade by Serbs seeking to counter the show of Albanian strength in Pristina. The crowd in Belgrade, estimated to comprise between 600,000 and 1.3 million people, chanted, "With Slobodan to unity and freedom!" A banner read, "Workers of Yugoslavia, overthrow the bureaucracy from the factories to the federation." Above the din of "Slobo! Slobo!"—Milosevic's nickname—the Serbian leader shouted, "People may accept poverty, but not the loss of freedom. It's no time for sorrow but for fighting." Another refrain of Milosevic's was "We will win the battle for Kosovo. We are not afraid of anything. The leaders will listen to the people, or time will sweep them away."

On December 30, 1988 Yugoslavia's entire cabinet resigned after the legislature rejected a package of economic bills, and in January 1989 the entire Montenegrin leadership—from the highest to the lowest levels—abandoned their posts after a thirty-hour protest by 120,000 people in Titograd. By the end of the month, an estimated 5,000 leaders of Vojvodina had also quit. In the meantime, an emergency session of the 165-member Central Committee of the Yugoslav Communist party, held on October 17–19, 1988, had accomplished little more than the dismissal of Dusan Ckrebic, an ally of Milosevic, from the Politburo. (The meeting had been called to deal with the country's political, ethnic, and economic crises.) Ckrebic's dismissal angered but did not discourage Milosevic, who in January 1989 called for the national party leader, Stipe Suvar, to resign. (The demand was rejected by the Central Committee, but Suvar was replaced in any event in May 1989, when his one-year term was up. Suvar had repeatedly criticized Milosevic and had led the coalition to unseat Ckrebic.)

Milosevic's cause lost some of its momentum in February 1989, when 1,000 Slovenes countered his calls for greater centralization of power by forming Yugoslavia's first postwar opposition party. Ethnic Albanians, meanwhile, went on strike in Kosovo and demanded the ouster of their newly installed, pro-Milosevic leaders in Pristina, three of whom resigned in February. The strikers' families were supported materially by sympathetic Slovenes. A sufficient number of pro-Serbian members of Kosovo's legislature remained to hand Milosevic his most important victory in his quest to secure the province on March 23, 1989, when they voted to adopt constitutional amendments ceding control over Kosovo's courts, police, civil defense forces, and official appointments to Serbia. On March 10 the legislature of Vojvodina had taken a similar vote; both provinces' constitutional changes were approved by the Serbian legislature on March 28, 1989, after six straight days of rioting in Kosovo had left at least thirty people dead.

On May 8, 1989 Milosevic was elected president of the Serbian republic, relinquishing, as the law dictated, his party post, which was filled by a close ally. The switch from leadership of the party to head of the region's government did not diminish his popularity in the slightest. One million Serbs turned out in Kosovo to cheer their hero on June 28, 1989, the 600th anniversary of the Battle of Kosovo. All 15,000 copies of the first printing of his autobiography, *Years of Decision*, had recently been sold, and his image could be seen in shop windows, on badges, and on the windows of taxis. Milosevic downplayed the importance of such displays of admiration in an interview with Henry Kamm for the *New York Times* (September 8, 1989): "This is something that is a heritage of a kind of political life that we would like to abolish. The overrating of an individual is not good for a democratic society. I hope that practice will disappear."

Evidently, Milosevic also felt that multiparty elections were not conducive to democracy, for in a July 1989 proposal promulgated by a commission of the presidency of Serbia, the legalization of opposition parties was conspicuously absent. In taking this stance against political liberalization, Milosevic was moving in a direction opposite to the trends prevailing not only in Eastern Europe but also in Yugoslavia's northwesternmost, relatively prosperous, republics of Slovenia and Croatia, which had scheduled free, multiparty elections for the spring of 1990 (which resulted in non-Communist governments in both republics). After the Slovenian legislature amended its constitution on September 27, 1989 to permit secession from Yugoslavia, 10,000 Serbs and like-minded persons marched in Novi Sad and demanded an army takeover of Slovenia. Only three weeks before, Milosevic had disavowed Serbian pretensions to inordinate power or territory in the interview with Henry Kamm, saying, "Serbia does not claim a privileged position. But Serbia does not accept a subordinate position either. Those who pretend that Serbia's claims for a status of equality with the other Yugoslav republics jeopardize Yugoslavia are aggressive and primitive chauvinists."

Milosevic's actions have been nothing if not divisive. In November 1989 he scheduled a Serbian rally, which he intended to enable by giving Serbs the day off from work, for December 1 in Ljubljana, the capital of Slovenia. Perceiving the proposed rally to be provocative, the Slovenes banned it. The Serbs responded with an embargo of Slovene goods, and the Slovenes initiated a counterboycott. The trade war was still being waged in February 1990 as the federal leadership stood by helplessly, having at their disposal only futile appeals for cooperation. Milosevic also rejected the austerity program unveiled by Prime Minister Ante Markovic on December 18, 1989, but he changed his tune following the violent Rumanian revolution in late December, which reportedly had a sobering effect on the Yugoslavs. Whereas 650,000 Serbian workers staged a walkout to protest the plan on December 20, Milosevic was quoted by Blaine Harden less than two months later as insisting that there was "no difference" between his views and Markovic's.

In Serbian elections held in November 1989, Milosevic, who was opposed only by sacrificial candidates chosen by the party, was confirmed president with 80 percent of the vote. Firmly ensconced in the Serbian leadership, he held a position that became potentially even more powerful with the advent of multiparty politics in Yugoslavia for the first time since World War II. The Communist party voted to give up its monopoly at a party congress in Belgrade in January 1990, which adjourned prematurely when the Slovenian delegation walked out after their liberal reforms were rejected. Two weeks later, on February 4, 1990, the Slovenian Communist party voted to break with the national party. In July 1990 the Serbian Communist party changed its name to the Serbian Socialist party by merging with the Socialist Alliance in preparation for multiparty elections that were scheduled to be held by the end of the year. In the fall of 1990, the two newly elected non-Communist governments of Slovenia and Croatia were drafting new constitutions that would facilitate a loose confederation and, possibly, the complete disintegration of Yugoslavia. Meanwhile, Serbia, also drafting a new constitution, was pressing for a stronger federal government. Milosevic averred that if the Yugoslav nation dissolved, it would be necessary to redraw Serbia's boundaries to include the Serbs living in irredenta, i.e., in other republics. As election time drew near, the prospect of civil war began to seem more and more likely.

Slobodan Milosevic is often described as stout and pug-featured, but Blaine Harden wrote that he is "handsome with a full head of steel gray hair. . . . He speaks in short punchy sentences, using plain, populist words that excite Serbs. Serbian women find him sexy. He dresses well and smokes the same expensive cigars, Cohibas, that Fidel Castro prefers." Milosevic's lifestyle is in keeping with his image as a man of the people. According to Goran Milic, a Belgrade television anchorman quoted in the *Christian Science Monitor* article by William Echikson, "He's got no villa, no mistress, no shady dealing with dummy jobs. He stands in line himself to buy tickets for movies." Milosevic and his wife, Mirjana Markovic, have two children: a teenage son and a daughter in her mid-twenties.

References: Christian Sci Mon p1+ O 18 '88 por; N Y Times A p8 O 14 '88, I p12 Ag 6 '89 por; Washington Post A p1+ F '90 por; International Who's Who, 1990-91

Mitsotakis, Constantine

Oct. 18, 1918- Prime minister of Greece.
Address: Office of the Prime Minister, Maximos Bldg., Athens, Greece

For nearly half a century, Constantine Mitsotakis, the recently elected prime minister of Greece, has been at the center of crucial events that have shaped his country's turbulent history. Twice sentenced to death by the Nazis for his role in the Greek Resistance during World War II, he was similarly considered an enemy of the state by the military junta that overthrew the government in 1967, forcing him to flee to France. No stranger to the political crises that are the norm in Greece, he was branded a traitor in 1965 by George Papandreou, the former prime minister, for his alleged complicity in bringing about the fall of Papandreou's government.

Ever since then, Mitsotakis has borne the animosity of George Papandreou's son, Andreas, Greece's first socialist prime minister and his opponent in two general elections. When Mitsotakis was chosen by his conservative New Democracy party to lead it to victory in the 1985 elections, Andreas Papandreou's almost hysterical hatred of him became the highlight of perhaps the most bitter campaign in recent Greek history. Although his vindication did not come easily—in 1989 he endured two near misses at the prime-ministership because an electoral law sponsored by Papandreou prevented his party's clear-cut electoral victory—on April 8, 1990 he defeated his socialist opponent and earned the right to form a government. As he leads Greece into the 1990s after nearly a decade of socialist rule, Mitsotakis, who has long held a pro-Western, conservative agenda, has adopted as his prime political objectives the restoration of Greece's relationship with NATO and the reintroduction of free-market forces into its stagnant economy.

Constantine Mitsotakis was born on October 18, 1918 in Chania, the capital of the Greek island of Crete, to Kyriakos Mitsotakis and Stavroula (Ploumidakis) Mitsotakis. Since its union with Greece in 1913, Crete has produced a disproportionately large number of the nation's government officials, partly because its professional opportunities have been limited to agriculture. Reflecting that phenomenon, Constantine Mitsotakis's father, grandfathers, and uncles were all members of parliament, and in the mid-nineteenth century one of his grandfathers founded a liberal party, *Komma Xipoliton*, or the Barefooted Ones. The most prominent of his forebears was the late Eleutherios Venizelos, a champion of liberal ideals who served as Greece's prime minister several times and founded the Liberal party that the younger statesman would eventually join.

Since there were no institutions of higher learning on the island, ambitious Cretans often pursued their university educations on the mainland, and Constantine Mitsotakis was no exception. After obtaining a degree in law and economics from the University of Athens, he established a law practice in the city in 1941, but later that year he was forced to suspend his career when the German army descended upon the southern tip of the Balkan peninsula, after having occupied virtually all of continental Europe. As a commissioned officer in the Greek army, Mitsotakis fought on the Greek-

Bulgarian border against the Germans, but a few weeks after Greece was invaded, advancing German soldiers forced the Anglo-Greek troops to flee to Crete. Once the Greek mainland was subdued, Hitler's forces turned their attention to Crete and within weeks drove the Allied armies to its southern coast, from which they made their escape.

Deciding to remain on occupied Crete, Mitsotakis became involved in the Greek Resistance, while at the same time practicing law. His activities led to close encounters with death: on two occasions he was captured by the Nazis but escaped execution, once through an amnesty and a second time in an exchange of prisoners between Allied and Axis powers. Following the defeat of German forces on Crete in 1944, he represented the Allies in negotiating the terms of surrender. For his service during the war, Mitsotakis was decorated by both Greece and Great Britain.

Following World War II, Mitsotakis revived *Keryx*, or *Herald*, a newspaper founded by Eleutherios Venizelos, but within a year he embarked on what was to become a distinguished career in electoral and party politics. Consistent with the liberal, antimonarchist tradition of Crete, Mitsotakis ran in 1946 as a Liberal party candidate for the Chania seat in the Greek parliament, or *Vouli*. Since the Populist (Royalist) party won the overwhelming majority of seats, Mitsotakis's victory, together with those of forty-one other Liberal party candidates, provided a moderating influence on the conservative orientation of the government. In addition to winning reelection to parliament, in 1951 he attained his first cabinet post when he was appointed under secretary of finance in the centrist government of Nicholas Plastiras.

The 1950s saw the rise of Constantine Karamanlis, the veteran statesman who founded the National Radical Union, the precursor to the New Democracy party. Although Karamanlis later became Mitsotakis's mentor, the junior statesman was wedded to liberal ideals at that time, and he therefore retained his seat in parliament as a Liberal party member throughout the decade. As the years passed, calls for liberalization among the electorate became more and more persistent, largely because of unhappiness over the ruling party's failure to dismantle the many repressive measures that had been implemented by the anti-Communist, right-wing government in the late 1940s. The wave of liberal sentiment facilitated the creation of the Center Union party, a coalition of eight centrist parties, including the Liberal party, and culminated in 1963, when the Center Union won a parliamentary majority in the general elections. Mitsotakis, who had been a member of the new party since its inception, was appointed minister of finance in the Center Union government, led by George Papandreou. He remained in the government until July 1965, when Papandreou was forced to resign, and Greece entered one of the most serious political crises in its history.

Although the details of the *Iouliana*, or the "July Events," have never been fully sorted out, Mitsotakis's role in the affair triggered a bitter feud between him and Andreas Papandreou that was to resurface two decades later. In July 1965 Prime Minister Papandreou and King Constantine II became embroiled in a power struggle that ended with the king's virtual removal of Papandreou from power. For reasons not entirely clear, a group of Center Union deputies, of whom Mitsotakis was among the most prominent, defected from the party ranks and joined the pro-monarchist forces in a series of coalition governments. Although the former prime minister and the king ultimately reached a compromise, a series of government crises eventually led, in April 1967, to the overthrow of the civilian government by a faction of the military led by George Papadopoulos.

Although their allegations have never been confirmed, members of the Papandreou family and their supporters have singled out Mitsotakis as the principal cause of the coup and the wave of repression that followed. In his book *Democracy at Gunpoint: The Greek Front* (1970), Andreas Papandreou, who served with Mitsotakis in his father's administration, repeatedly excoriated him for turning against the Center Union government, referring to him as "my own archenemy" and the "ruthless Cretan who had sown the seeds of our destruction." According to Papandreou loyalists, the conservative government that replaced their own was the "apostates government," and Mitsotakis was "the arch-apostate." Because he was thus associated with the antiliberal, monarchist forces of the time, Mitsotakis has had to live down a reputation of right-wing militancy and opportunism ever since.

If Constantine Mitsotakis was in fact responsible for the coup d'état and the repressive military regime that followed, he failed to benefit from it. Following a brief period of imprisonment in 1967, he was released, only to be placed under house arrest shortly after that. Although he eventually managed to escape to Paris, the military junta placed his wife and children, including his five-month-old son, under detention during his absence, leading him to issue a public appeal for the release of "the youngest political prisoner in the world." While in Paris, Mitsotakis stayed in close contact with Karamanlis, and his relationship with the elder statesman very likely strengthened his own conservatism.

By the early 1970s the military junta was beset by popular discontent, a deteriorating economy, and a worsening relationship with Turkey over conflicting interests in Cyprus—all of which threatened to bring about its fall from power. In a last-ditch effort to gain control of the nation, the junta implemented a number of reforms, including the lifting of martial law in August 1973, which induced Mitsotakis to return to Greece. In November martial law was reimposed, and at the month's end a faction of the military led by Brigadier General Dimitrios Ioannides overthrew the Papadopoulos dictatorship on the grounds that it had been moving too quickly toward democratic reform. Amidst the chaos, Mitsotakis was again arrested. He remained in prison until the junta fell in July 1974.

During the years following the fall of the military junta, Greek political life was dominated by Karamanlis, who, on his return from exile in 1974, reconstituted the pre-coup National Radical Union as the New Democracy party. Although the new party claimed to endorse centrist principles, in the minds of many it remained associated with its right-wing predecessor, and it won the first two elections after the fall of the dictatorship, in 1974 and 1977, mostly on the strength of Karamanlis's personal popularity. By the late 1970s, the continued supremacy of the New Democracy party was threatened by the spectacular rise of Andreas Papandreou, whose charisma rivaled that of Karamanlis and whose newly formed party, the Panhellenic Socialist Movement (Pasok), was attracting the rural population, the poor, and the disaffected left-wing elements that had been on the fringes of Greek political life since the anti-Communist era of the 1940s.

Seeking to find his place on that shifting political ground, Mitsotakis at first remained committed to the ideological center, despite his former close association with Karamanlis. In 1977 he established the New Liberation party, a local, centrist party based in Crete, and in the elections that year he won a seat in parliament on his new party's ticket. In the following year, Karamanlis began to recruit centrist forces into his party, in order to provide the electorate with a liberal alternative to Pasok. One of the most prominent of his recruits, Mitsotakis was appointed minister for economic coordination in the Karamanlis government, and shortly after that he joined the New Democracy party.

Following his appointment to the second most important post in the cabinet, Mitsotakis set about reviving the economy, which was plagued by an ever-widening balance-of-payments deficit, dwindling economic activity, and an inflation rate hovering around 15 percent. In keeping with his party's conservative economic orientation, Mitsotakis called for a series of austerity measures designed to increase government revenues and to curb inflation, including wage and price controls, sharp cuts in government spending, and a crackdown on tax evasion. To stimulate saving, he also proposed an increase in interest rates. In mid-1980 Mitsotakis was appointed foreign minister, and throughout that year he strengthened Greece's ties with the North Atlantic alliance, negotiating, for example, the country's reentry into the alliance's military wing, from which it had withdrawn in 1974 in protest of Turkey's invasion of Cyprus.

The policies that Mitsotakis had helped to shape, such as closer ties to NATO and a restrictive economic policy, came under the direct attack of Andreas Papandreou during his phenomenally successful general election campaign in 1981. Sensing the mood of a people disheartened by three years of steady economic decline, Papandreou promised to raise the standard of living, to provide increased benefits to farmers and the poor, and to end Greek subservience to the West. Since Karamanlis had stepped down from the prime-ministership to assume the presidency, Papandreou's most formidable opponent was the colorless and uninspiring George Rallis, the New Democracy party leader. Although a Pasok-led government had not been entirely unexpected, the party's landslide victory, which gave it the right to form the first socialist government in Greek history, plunged the New Democrats into a difficult period of soul-searching and ideological disarray. After several years of ineffectual struggling to transform the party into a strong opposition, the New Democracy leadership was compelled to seek a leader to replace the ailing Evangelos Averoff, Rallis's successor. On September 1, 1984, a mere nine months before the forthcoming general elections, members of the party chose Mitsotakis to lead their next battle against Andreas Papandreou.

Mitsotakis's rise to the top party post renewed the feud between him and Andreas Papandreou and marked the beginning of a bitter, mudslinging campaign. Papandreou set the tone on the day after Mitsotakis's selection, declaring: "I truly believe that the fact that New Democracy's legislators managed to choose a nightmare for their leader is proof of their degeneration. I do not intend to hold a dialogue with someone who betrayed his leader and his party, and who is responsible for the seven-year dictatorship and the Cyprus tragedy." Papandreou's charges approached outright slander. Socialist newspapers published fake photographs purporting to show that Mitsotakis had collaborated with the Nazis during World War II, and Papandreou said with reference to his opponent: "The friend of the SS will not die. He will wander around Greece to symbolize corruption, the person who betrayed his party, his leader, the people, in order to serve the foreign and local interests of the oligarchy."

Mitsotakis countered Papandreou's invective in a more conciliatory fashion. "The events of the mid-1960s will be clarified through open dialogue and not through history written by myself or Mr. Papandreou," he said. "Despite the vulgar language he used, I am sure Mr. Papandreou does not really mean he will not speak or meet with me. It will always be necessary for the prime minister and the opposition leader to discuss matters, whether he likes me or not."

If the animosity between Mitsotakis and Papandreou set the stage for one of the most bitter election campaigns since the end of World War II, the constitutional crisis of March 1985 transformed it, in the words of one Pasok stalwart, into "a confrontation between two worlds." The controversy arose over Pasok's decision not to renominate Karamanlis to the presidency for a second term, which was widely interpreted as a violation of an unwritten agreement between Pasok and the New Democracy party. Tensions heightened when Papandreou proposed a number of constitutional changes designed to transfer the substantial reserve powers of the presidency to himself and then presided over the unorthodox—and, according to the New Democracy party, fraudulent—election of his hand-picked candidate to the presidency. Mitsotakis declared that the campaign had become a "battleground for the final confrontation between a liberal democratic regime and the anti-democratic pseudo-socialism of Pasok."

The two candidates for the prime-ministership also touched on traditional campaign issues, such as economic and foreign policy and party ideology. For Mitsotakis, the most important task was to present New Democracy as a mainstream, liberal, and pro-Western party devoted to a free-market economy, in order to dispel the lingering notion that it was a right-wing reincarnation of the National Radical Union, the party's precursor that ruled in the 1950s. Mitsotakis chastised Papandreou for his anti-Americanism and his contentious attitude toward NATO, both of which, he argued, Papandreou had adopted in an effort to appeal to leftist elements in the electorate. "We must clarify our policy," he said in an interview with Henry Kamm of the *New York Times* (September 26, 1984). "Greece should act like a real ally. We should not take contrary positions to the detriment of the alliance just for reasons of domestic policies or demagoguery or to satisfy the Greek Communist party."

Similarly, in domestic matters Mitsotakis tried to attract voters with his pragmatic and moderately conservative position, promising to promote free-market principles, including lower taxes and government spending and a reduction in government intervention in the economy. Papandreou pledged to raise wages and pensions, expand health and educational services, and continue to improve the standard of living in rural areas. It was Papandreou's personal magnetism, in addition to the fact that many Greeks had seen their standard of living improve during the previous four years of Pasok rule, that captured the hearts of the electorate, and on June 2, 1985 Papandreou won the right to form a government for a second time. Embittered by his defeat, Mitsotakis declared that Greece was "slipping slowly to the totalitarian left."

Over the next several years, Mitsotakis continued to try to recast the face of New Democracy and to attract former Pasok members who had abandoned the party in the 1985 election. (Pasok's share of the popular vote had declined by two percentage points.) Yet Mitsotakis had difficulty holding together his party's traditional base of support. In September 1985, for example, Kostis Stephanopoulos led a group of conservatives out of New Democracy in protest of some of Mitsotakis's policies and formed the Democratic Renewal party. Mitsotakis also failed to cultivate an image that rivaled Papandreou's charisma. "A political leader must have the ability to communicate with the people," Nikos Dimou, a prominent Greek writer, was quoted as saying in the *New York Times* (June 18, 1989). "He must have warmth and charm, he must have spontaneity, and he must give a sense that you can trust him. Mr. Mitsotakis has none of these."

Yet as the nation prepared for the 1989 general elections, popular support for the seemingly invincible Papandreou took a sharp plunge after a series of scandals involving charges of financial misconduct came to light and were alleged to be directly linked not only to Pasok government officials, but also to Papandreou himself. Papandreou, who was in the midst of a highly publicized divorce, compounded his troubles by flaunting his relationship with his mistress, Dimitra ("Mimi") Liani, a former flight attendant only half his age. Mitsotakis attacked "this government of scandals" and called for a "*katharsis*" of Greek political life. But despite the electorate's mounting disgust with the accumulating evidence of financial impropriety, a significant number of voters remained so devoted to Papandreou that a victory for New Democracy was far from assured.

Further undermining the likelihood of a victory for New Democracy was the government's passage of a new electoral law specifically designed to make it all but impossible for New Democracy to win an absolute majority of the seats in parliament. With the new law in place, a New Democracy victory at the polls would therefore very likely require the party to seek coalition partners, a prospect so foreboding—New Democracy possessed no allies on either the right or the left—that Mitsotakis refused to acknowledge the possibility of such an outcome.

On election day, June 18, 1989, Pasok's ingenious electoral law succeeded in preventing the realization of New Democracy's only hope and Pasok's worst nightmare and, at the same time, plunged the nation into what was to become ten months of political instability. With 44 percent of the popular vote—approximately 1 percent less than Pasok's share of the vote in 1985, which had translated into a 161-seat absolute majority—New Democracy received only 145 seats, seven short of the number required to form a New Democracy government. The outcome presented the leaders of New Democracy, Pasok, and the Coalition of Left-Wing and Progressive Forces, the three top vote-getters, with the unwelcome prospect of having to form a coalition government for the first time in thirty-six years.

The first government to emerge in the aftermath of the electoral debacle was led by the Communists, in a coalition with the New Democrats. Putting aside their profound ideological differences, the two unlikely partners agreed to form a temporary government whose sole purpose was to investigate the allegations of financial misconduct on the part of Pasok officials, and in the fall of 1989, not long before the end of its term, it ordered Papandreou and five of his ministers to stand trial. Still at the mercy of Pasok's electoral law, in November 1989 Greeks went to the polls for the second time in five months. Although New Democracy's share of the vote rose to 46 percent, matching the support Pasok had received in the 1985 elections, the awkward distribution of seats once again resulted in a hung parliament. The impasse finally ended on April 8, 1990, when in yet another election the New Democratic party won 150 seats in parliament, and Mitsotakis persuaded the Democratic Renewal party leader, Kostis Stephanopoulos, who had left New Democracy in 1984, to join his party in a coalition. On April 11, 1990 Mitsotakis was sworn in as prime minister.

Because the ten-month-long political crisis had forced the government to leave all domestic problems to fester, Mitsotakis was faced with a number of daunting challenges. Foremost among them was the deteriorating economy, characterized by a budget deficit that had swollen to more than one-fifth of the gross national product, an ever-widening trade imbalance, and persistent double-digit inflation. "I feel an enormous burden as prime minister," he said on the day of his inaugural. "Our economy is in ruins and our international image is badly shaken. But I am honored by the fact that my government will be leading Greece into the united Europe of 1992, in the midst of a rapidly changing world. With God's help, we hope to succeed." His first political acts included his announcement that consumption tax rates and utility fees would be raised and that state-owned enterprises would soon be privatized.

Constantine Mitsotakis is called "the tall one," for at six feet, three inches in height he towers over most of his fellow Greeks. Reserved and soft-spoken, he is not a particularly gifted speaker, but he is widely regarded as a shrewd political tactician. He has been married to the former Marika Giannoykoy since June 6, 1953. They have three daughters—Dora, Alexandra, and Catherine—and a son, Kyriakos. Mitsotakis is a member of the Greek Orthodox church.

References: Christian Sci Mon p18 O 15 '84 por; N Y Times A p3 Ap 12 '90 por; Clogg, Richard. Parties and Elections in Greece; The Search for Legitimacy (1987); International Year Book and Statesmen's Who's Who, 1989; Who's Who in the World, 1989

Monaghan, Tom

Mar. 25, 1937- Corporation executive; baseball-team owner. Address: Domino's Pizza, Inc., P.O. Box 997, Ann Arbor, Mich. 48106

Historians trying to describe the social climate of the United States in the 1980s will likely be hard-pressed to do so without mentioning, at least in passing, Domino's Pizza. Fueled by the nation's exploding population of singles and two-income, childless couples as well as by the "couch-potato" trend of that decade, Domino's, which features free home delivery of a hot pizza in thirty minutes or less, grew from 290 stores in 1980 to more than 5,000 by 1990. The chain's founder and chairman, Tom Monaghan, is a straight-arrow type whose life story follows the classic Horatio Alger pattern. Raised in orphanages and foster homes, Monaghan graduated last in his high school class, was expelled from a Catholic seminary, and attended college six times without getting past the status of freshman. In 1960 he and his brother, Jim, borrowed $900 and bought a foundering pizzeria in Ypsilanti, Michigan. Although Jim pulled out of the business less than a year later, Tom hung on, slowly opening new stores and surviving two near-bankruptcies, a devastating fire to his headquarters, and a five-year legal battle with the Amstar Corporation over trademark infringement. His perseverance paid off. By 1989 Domino's had 5,100 outlets and annual sales of $2.3 billion, and Tom Monaghan's personal fortune was estimated at $480 million.

Thomas Stephen Monaghan was born in the university town of Ann Arbor, Michigan on March 25, 1937, the older of the two sons of Francis Monaghan, a truckdriver, and Anna (Geddes) Monaghan. On Christmas Eve of 1941, when Tom was just four years old, his young father died of peritonitis. His mother was then earning only $27.50 per week, and that factor, coupled with the difficulty she was having in controlling the energetic and restless Tom, prompted her to put him and his younger brother, Jim, into the first of a series of foster homes. Planning to enter nursing school, she assured the two boys that she would take them back after she graduated and found a job. When Tom was six, he and Jim were sent to St. Joseph's Home for Boys, a Roman Catholic orphanage in Jackson, Michigan that was run by Felician nuns, one of whom, Sister Berarda, exerted a profound influence on Monaghan. "She became my surrogate mother, and I flourished under her care," Monaghan wrote in his autobiography, *Pizza Tiger* (1986). Aside from his relationship with Sister Berarda, however, Monaghan has recalled the time he spent at St. Joseph's with little affection.

When Tom was in the sixth grade, Mrs. Monaghan completed nursing school, took a job at Munson Hospital in Traverse City, Michigan, bought a house, and took her two sons out of the orphanage to live with her. Tom Monaghan first exhibited his entrepreneurial flair during the summer after he completed the seventh grade, when he began growing vegetables in his backyard and selling them door-to-door. He also knocked on doors to peddle the fish he had caught in Lake Michigan, and he hawked the Traverse City *Record Eagle* newspaper on street corners. Unfortunately, his stay with his mother was a short one, since the two of them wrangled constantly. Before he entered the eighth grade, he was sent to another foster home, this time on a farm just outside of Traverse City.

During Monaghan's freshman year at St. Francis High School in Traverse City, he decided he wanted to become a priest and entered St. Joseph's Seminary in Grand Rapids, Michigan, but the seminary's strict discipline proved too much for the rambunctious novice, and he was expelled less than a year later for such transgressions as pillow fighting and talking in chapel. "Never before or since have I felt so crushed," he admitted in *Pizza Tiger*. "I am no stranger to failure, but no other setback devastated me as this one did, because it was so final."

Returning to Traverse City, Monaghan moved back in with his mother and again enrolled at St. Francis High School, but his problems with her continued. When he was sixteen, she had him thrown in jail for one night for using her car without her permission, and a year later, apparently without provocation, she placed him in a detention home, where he remained for six months, before an aunt and uncle took him to live with them, in Ann Arbor. Monaghan attended St. Thomas High School in Ann Arbor for his senior year, graduating forty-fourth in a class of forty-four. The caption under his picture in the 1955 class yearbook read: "The harder I try to be good, the worse I get; but I may do something sensational yet."

Monaghan had hoped to study architecture at the University of Michigan, but his poor grades, coupled with his inability to afford the tuition, ruled that out. Instead, he enrolled in the architectural trade school at Ferris State College in Big Rapids, Michigan and worked at odd jobs to pay his tuition. Because he received excellent grades during his one year at Ferris State, he hoped that he could transfer to the University of Michigan. He forwarded his grades to the university and started hunting for a summer job so that he could pay the tuition. Unsuccessful, he enlisted in the Marine Corps because he was enticed by its educational benefits. He thought he was joining the army and only realized he had enlisted in the marines when he noticed the corps logo in the corner of his application form.

After undergoing boot camp and advanced infantry training, Monaghan was sent for six months to a Marine Corps base on the northern Pacific island of Okinawa, where he read almost every book in the base library, among them the inspirational works of Norman Vincent Peale and Dale Carnegie. He was then restationed at a camp at the foot of Mount Fuji, Japan, and he finished his three-year hitch in the marines at Camp Pendleton, near San Diego, California, doing guard duty at a brig. Discharged on July 2, 1959, Monaghan naively invested the $2,000 he had saved for tuition at the University of Michigan in a get-rich-quick oil scheme with an unscrupulous "promoter" named John Patrick Ryan. Giving Ryan his last Marine Corps paycheck, he hitchhiked back to Ann Arbor with fifteen dollars in his pocket. When he arrived, he found a letter from Ryan promising him that "things would work out fine," but he never heard from him again.

Monaghan was accepted by the University of Michigan for the fall 1959 semester. Needing a job to support himself, he became the home-delivery manager of out-of-town newspapers for the Washtenaw News Agency, and, after discovering that there was a high demand for the *New York Times* in Ann Arbor, he launched that paper's first home-delivery service west of the Allegheny Mountains. He was less successful in the classroom, however. Plagued by an infected eardrum and unable to afford most of the required textbooks, he dropped out of the University of Michigan just three weeks into the fall semester. In the spring of 1960, he reenrolled, but he dropped out again after just three weeks.

Domino's Pizza dates back to September 1960, when Jim Monaghan, then a mailman, overheard that a pizza shop in Ypsilanti, Michigan called DomiNick's was up for sale. The selling price asked by its owner, Dominick DiVarti, was a mere $500, plus the takeover of a few thousand dollars of debts. When Jim asked Tom if he would be interested in buying the pizzeria together, his brother agreed to join him in the venture, intending to work in the pizzeria at night and attend the University of Michigan, to which he had applied again for the fall 1960 semester, during the day. He rented out a newsstand he had bought in downtown Ann Arbor and quit his job at the Washtenaw News Agency. The Monaghan brothers gave DiVarti a seventy-five-dollar down payment and borrowed the rest of the money they needed—about $900—from the post office credit union.

Since, as Monaghan noted in his autobiography, the brothers "didn't think Monaghan's Italian Pizza had the right sound," the store continued to be called DomiNick's Pizza. Before turning over his shop to the Monaghans, DiVarti gave them a few lessons in the fine art of pizza making. "I found that the manual work of rolling out the dough and slapping it into shape appealed to me," Monaghan recalled in *Pizza Tiger*, "and I was captivated by his description of the recipe for the sauce. His statement 'The secret of good pizza is in the sauce' made a lasting impression on me. I vowed right then that I would have the best pizza sauce in the world."

Tom Monaghan hired two unemployed factory workers as deliverymen for DomiNick's Pizza, and he visited the other pizzerias in Ypsilanti to sample their product. Meanwhile, the partnership he had formed with his brother was crumbling, mainly because Jim had kept his mailman's job and had less time than Tom to devote to the pizzeria. After about eight months, Jim sold his share of the store to Tom in exchange for the 1959 Volkswagen Beetle the brothers had bought as a delivery car. With Jim's departure, Tom had to jettison his educational plans for good. "It was a setback, but I took it in stride and was optimistic," he wrote in *Pizza Tiger*. "I made the decision to commit myself heart and soul to being a pizza man. . . . My purpose was clear, and the knowledge that the future success—or failure—of the business rested on my shoulders alone was welcome."

In a precursor of the minimalist menu that would become a trademark of Domino's Pizza, Monaghan dropped submarine sandwiches and six-inch pizzas from the menu. By September 1961 DomiNick's had become successful enough to allow Monaghan to hire his first hourly employee. Since the shop's success was due largely to the student trade from nearby Eastern Michigan University, Monaghan began to investigate the possibility of opening a second store in another Michigan college town. A customer suggested Mount Pleasant, Michigan, the home of Central Michigan University, as a likely site, and a few months later Monaghan opened his second shop there. He put his new partner, Jim Gilmore, in charge of DomiNick's, while he ran the Mount Pleasant operation, called Pizza King. In May 1962 Monaghan and Gilmore opened a third store, also called Pizza King, on the campus of the University of Michigan. In May 1963 Tom Monaghan opened a second Ypsilanti store, and in July 1964 he and Gilmore bought Pizza from the Prop, Ann Arbor's leading pizzeria. In March 1965 Monaghan dissolved his partnership with Gilmore; under the terms of the agreement, Monaghan paid Gilmore $20,000 and gave him control of the Pizza King in Ann Arbor, retaining control of the two Ypsilanti stores and Pizza from the Prop. (The Mount Pleasant store had been sold.)

After breaking with Gilmore, Monaghan began searching for a new name for his pizzerias. He considered "Pinocchio's," after reading that words beginning with "P" please the ear, but ultimately chose "Domino's," which was suggested by one of his drivers, Jim Kennedy. "I knew it was exactly right because it met all our criteria for a name," Monaghan explained in *Pizza Tiger*. "It was Italian, it was unique, . . . and it was close to DomiNick's both in sound and in spelling, so if someone were to look up our old name in the phone book, the new name would be in the same vicinity." Monaghan also contacted a local advertising executive named Sam Fine and asked him to design a logo. The symbol that Fine came up with—a red domino with three white dots on it to represent Monaghan's three stores—continues to be used today.

Believing that his stores could compete most effectively by offering the best-tasting pizza in the Ypsilanti-Ann Arbor area, Monaghan set strict standards for ingredients: the toppings would be of the highest quality; the dough would be made fresh every day and stretched by hand; the flour would be the most expensive on the market; and the cheese would come from whole milk. Around this time Monaghan developed the then novel concept of pizza-only stores that offered free delivery within thirty minutes and dispensed with sit-down service. "The idea of stressing thirty-minute delivery grew out of my insistence on giving customers a quality pizza," Monaghan explained in his autobiography. "It didn't make sense to use only the best ingredients in our pizza if the product was cold and tasteless when the customer got it." To motivate his drivers to make their deliveries as rapidly as possible, Monaghan began giving bonuses to those who collected the most cash.

During those years, Monaghan worked eighteen hours a day, seven days a week. When he finally began closing his stores on Mondays, he traveled by car on that day to other pizzerias in the Midwest, looking for devices and methods that would enable him to handle the ever-increasing volume at his own shops. In a three-year period, he visited some 300 pizzerias. Monaghan also commissioned Triad Container Company of Detroit to develop the stiff, corrugated pizza box that Domino's still uses. In February 1966 he bought the Ann Arbor Pizza King from Gilmore, giving him four stores. His upward climb was nearly halted in November 1966, when the creditors for debts he had inherited from Gilmore demanded payment. In all, he owed about $75,000. Monaghan sold a restaurant Gilmore had owned, passed along the $52,000 mortgage to the new owner, and then contacted each of the remaining creditors to assure them that they would eventually be paid in full.

In April 1967 Tom Monaghan broke into franchising by selling his second Ypsilanti store to Chuck Gray. Domino's ended that year with a net profit of $50,000, but Monaghan sustained another major setback in February 1968, when the commissary at Domino's anchor store in Ypsilanti, which supplied the other stores with food, was destroyed by fire. The company's offices also were lost in the blaze, which caused a total of $150,000 in damage, only $13,000 of which was covered by insurance. In spite of that setback, Domino's continued to expand. Later in 1968 it opened its first out-of-state store, in Vermont, and, by January 1969 the chain included twelve stores, with twelve more in development. Monaghan established a goal of one new store a week. In the first ten months of 1969, he came close to achieving that aim, as thirty-two new Domino's stores opened, most of them in residential areas.

Monaghan's decision to expand his business into residential areas proved to be a disastrous one, since almost all of those stores failed miserably. By the spring of 1970, Domino's was mired $1.5 million in debt and faced lawsuits from some 150 creditors. Monaghan was forced to close several stores, and, in order to avoid bankruptcy, he relinquished control of Domino's to Ken Heavlin, a local businessman, on May 1, 1970. He regained control within a year, but the ordeal, which he now refers to as "The Crash," taught Monaghan a valuable lesson about the dangers of expanding too rapidly. "I vowed that there would be no more expansion for expansion's sake," he wrote in his autobiography. With that idea in mind, Monaghan set as his goal for 1972 only twenty new stores, which would bring the company's total to fifty-four.

By the end of 1973, Domino's had seventy-six stores in thirteen states; in May 1975 the chain opened its 100th store, in Ypsilanti, and in November 1978 the 200th Domino's store opened for business, in Dayton, Ohio. In spite of the continuing success of Domino's, the middle and late 1970s were a difficult time for Tom Monaghan. In September 1975 Amstar Corporation, the manufacturer of Domino sugar, filed suit against Domino's for infringement of trademark. During the trial, which began in January 1979, the attorneys for Domino's contended that the suit was groundless, since pizza and sugar are vastly different products, unlikely to be confused by consumers. Although Domino's appeared to make a convincing argument, Judge Richard Freeman ruled in favor of Amstar, declaring that Domino's could open no new stores under that name and must change the signs on all of its existing stores within three months. Stunned by the verdict, Monaghan decided to appeal. Seven months later, in April 1980, a federal court of appeals judge ruled that the name Domino's Pizza "did not create likelihood of confusion with plaintiff's use of trademark 'Domino' for sugar." Amstar then tried to take the case to the Supreme Court, but its justices refused to hear it.

Although by the time the lawsuit was settled, in 1980, Domino's had grown to 290 stores, Monaghan's announcement at a meeting of Ann Arbor businessmen early in that year that he intended to make Domino's a household name within five years was greeted with amused skepticism, given the company's checkered history of financial and legal difficulties. But only a year later, Domino's opened its 500th store, and by 1985 the chain had 2,000 outlets. In a survey taken that year, 90 percent of the respondents said they recognized the name Domino's Pizza. The company's remarkable growth continued into the second half of the 1980s, and by 1989 Domino's had almost 5,000 stores in the United States and about 260 in other countries.

A devoted fan of the Detroit Tigers baseball club since his boyhood, Tom Monaghan realized a lifelong dream in 1983, when he bought the American League franchise from John E. Fetzer for $53 million. A year later the Tigers won the World Series, defeating the San Diego Padres, four games to one. Monaghan takes a hands-off approach to the running of the Tigers, letting experienced baseball executives handle the day-to-day operation of the club and limiting his role to the hiring and firing of the team president. "He has great generosity, and he never interferes—except to be a fan," Sparky Anderson, the Tigers' longtime manager, told Ellen Stern for *Gentlemen's Quarterly* (July 1989). "He lets the captain run the ship. If every owner would watch him, they'd learn a lot."

In June 1989 Tom Monaghan shocked the business world by handing over the presidency of Domino's to his former operations vice-president, P. David Black. (Monaghan continues to hold the titles of chairman and chief executive officer.) The president of Domino's is responsible for the day-to-day operation of the company, and Monaghan said he relinquished the position in order to devote a greater share of his time to charity and to the Catholic church. Three months later he sent a letter to all Domino's employees and franchise owners, informing them that he was considering selling the company so that he could devote himself entirely to philanthropy. Speculation arose that Monaghan was curtailing his involvement with Domino's because of his frustration over two recent controversies in which the company has become embroiled. A number of consumer and safety groups are urging Domino's to discontinue its thirty-minute-or-less delivery policy because, they claim, it encourages reckless driving. (Domino's has acknowledged that its drivers were involved in twenty fatal accidents in 1988, but the company contends that half of them were caused by other motorists.) A staunch opponent of abortion, Monaghan has funded antichoice groups. In January 1989 the National Organization for Women launched an ongoing boycott of Domino's stores to protest his actions.

The success of Domino's Pizza has enabled Monaghan to make a number of extravagant purchases. A lifelong fascination with the work of Frank Lloyd Wright led him to amass one of the world's largest collections of Wright furniture and artifacts. Among the items in the collection are a $1.6 million dining-room set, a $260,000 oak dresser, a $198,000 high-back side chair, 400 blueprints and drawings, and 7,000 letters, pamphlets, and clippings. The entire collection, valued at $40 million, is housed in the National Center for the Study of Frank Lloyd Wright, a museum located at Domino's Farms, the company's 300-acre corporate park in Ann Arbor. He also owns a collection of about 250 classic cars worth millions of dollars. His other possessions include five boats, three planes, and a 1,700-acre plot on Drummond Island, on the Michigan-Ontario border, the site of Domino's executive retreat and a golf course called Pepperoni Links. In addition to the Wright Museum, Domino's Farms is home to a petting zoo, a fitness center, the archives of the Detroit Tigers, and another museum housing Monaghan's collection of classic cars. The company's offices are located in Prairie House, a building inspired by Frank Lloyd Wright's prairie houses. Monaghan's office is a $2.5 million, two-story suite, but he spends little time there, preferring to work in a small adjacent office.

Tom Monaghan has dark, curly hair and stands five feet, ten inches in height. Since August 25, 1962 he has been married to the former Marjorie Zybach, whom he met while making a pizza delivery to a dormitory at Central Michigan University. The Monaghans have four grown daughters—Mary, Susan, Margaret, and Barbara—and live in the exclusive Ann Arbor suburb of Barton Hills, Michigan. A devout Catholic, Tom Monaghan attends Mass daily and says the rosary three times a day. A strong believer in physical fitness, he has completed several marathons, runs six miles every morning, and works out regularly in the company gym. Smoking is prohibited in the company's offices, and, to encourage workers to climb the stairs, Monaghan placed scales alongside the four elevators, which are set at the slowest speed possible.

Monaghan fasts on Fridays, contemplates for twenty-two minutes every morning, and does not smoke, drink, or swear. He restricts himself to eating desserts only eleven times a year—on family birthdays and certain holidays. He contributes money to Legatus, an organization of Catholic executives that he founded. Monaghan reputedly financed the computer system at the Vatican and the pope's visit to Detroit in 1987. Since 1986 he has funded a Catholic mission near San Pedro Sula, Honduras. In 1990 he began heading a campaign to raise $2 million for a new cathedral in Managua, Nicaragua to replace the one that was destroyed by an earthquake in 1972. "Tom Monaghan lives by the rules, not by breaking them," Ellen Stern wrote, and his belief that honesty, kindness, and perseverance lead to success has been well chronicled. Further described by Ellen Stern as "irresistibly decent," Monaghan has remained remarkably modest in spite of his success.

References: Bsns W p90+ F 8 '88 por, p46 S 25 '89 por; Gentlemen's Q 59:136+ Jl '89 pors; Inside Sports 7:18+ Jl '85 pors; People 32:102+ S 25 '89 pors; Sat Eve Post 257:54+ Ap '85 pors; Who's Who in America, 1988–89

© Jerry Bauer

Munro, Alice

July 10, 1931- Canadian writer. Address: c/o Alfred A. Knopf, 201 E. 50th St., New York, N. Y. 10022

Over the last twenty years, the Canadian novelist and short-story writer Alice Munro has been quietly establishing her reputation as one of the most widely admired writers of her day. Munro is known principally for her short fiction, and her sixth short-story collection, *Friend of My Youth*, was recently published to unanimous acclaim. In the words of the novelist Cynthia Ozick, "she is our Chekhov, and is going to outlast most of her contemporaries." Munro is celebrated for her superb evocation of place (very often the small towns of southwestern Ontario, where she grew up), the elegance and naturalness of her style, and her ability to reveal, seemingly effortlessly, the subtle, shifting emotional lives of her characters, in stories that range widely across time and place.

Alice Munro was born on July 10, 1931 in Wingham, a small town in southwestern Ontario, Canada, the eldest of the three children of Robert Eric Laidlaw and Ann (Chamney) Laidlaw. Her mother had been a schoolteacher before her marriage; her father was a fox farmer. When that business failed, he worked as a watchman in a nearby foundry and raised turkeys. In his last years, Robert Laidlaw wrote a novel about pioneer life called *The McGregors*. Although her parents were more concerned with making sure she knew how to knit, sew, and do housework as preparation for her expected role as a farmer's wife, Alice Munro always wanted to be a writer. "I never wanted to be anything else since about nine, ever since I stopped wanting to be a movie star," she told Val Clery in an interview for the Canadian trade publication *Quill & Quire* (March 1974).

In 1949 Munro was awarded a scholarship to the University of Western Ontario in London, Ontario, where she majored in journalism, a subject she chose as, in her words, "a coverup." "If I had said that I wanted to be a writer, there would have been a difficult pause in the conversation," she explained years later, as quoted in *Maclean's* (September 22, 1986). Munro was still an undergraduate when she sold her first short story to CBC Radio. After two years of college, she left school and moved with her husband, James Munro, whom she had married on December 29, 1951, to Vancouver, British Columbia. Over the next few years, while she was at home with her two youngest children, Alice Munro continued to write a lot but discarded most of it. "I was keeping up appearances as a housewife and mother," she told Beverley Slopen for a *Publishers Weekly* (August 22, 1986) profile. "I was not at all a rebel. My energy was going into writing, but it was so often blocked."

Eventually, Munro was able to sell a few stories to small Canadian magazines such as *Mayfair*, the *Tamarack Review*, *Canadian Forum*, and the *Montrealer*. "I sold maybe a story or two a year," she recalled to Val Cleary. "It was a very slow start. I was producing very, very slowly; there might have been a couple of years when I didn't write anything." Not only was Munro's career slow in getting started, her confidence in herself was low. As she herself put it in the interview for *Publishers Weekly*, "I became more and more fragile. When I was into my thirties I became increasingly depressed by rejection letters. I had had the feeling that by the time I was thirty I would be established. But I was not at all. By the time of *Lives of Girls and Women*, I was into my forties and I had become more thin-skinned." In 1963 the Munros moved to Victoria, British Columbia, where Alice helped her husband run a bookstore. "I was no longer working all day trying to write a novel," she continued. "I was working in the bookstore and it was a wonderful relief. Also, I talked to people all day. God, the isolation of housewives in those days! I love mindless chatter."

In 1968 Munro's first collection of short stories, *Dance of the Happy Shades*, was published in Canada. Most of the stories are set in the small towns and rural areas of the place the author knows best: southwestern Ontario. So successfully does she depict the region in this volume and in her subsequent fiction that many of her readers know it simply as "Alice Munro country." Acclaimed by the critics, *Dance of the Happy Shades* won the Governor General's Literary Award, the most important literary prize in Canada, in 1969. When it was published in the United States in 1973, the collection was again welcomed with widespread critical praise. "The short story is alive and well in Canada, where most of [the] fifteen tales originate like fresh winds from the North," Martin Levin wrote in the *New York Times Book Review* (September 23, 1973). "Alice Munro . . . creates a solid habitat for her fiction—southwestern Ontario, a generation or more in the past—and is in sympathetic vibration with the farmers and townspeople who live there." The reviewer for the *New Yorker* (November 5, 1973) commended the authenticity of the settings of the stories, which are "made so real that a reader who had never heard of Canada would understand, and perhaps even half recognize, the world Alice Munro is describing," and faulted Munro only for her "weak" portrayal of personality and character.

Munro's first novel, *Lives of Girls and Women* (1971), explores the growth of her protagonist and narrator, Del Jordan, through childhood and adolescence, and into young adulthood, by which time she has become an aspiring novelist. The setting is the fictional small town of Jubilee, which is modeled on the Wingham of Munro's youth. (The author has acknowledged that the novel is at least partly autobiographical.) When Patricia Beer discussed the work some years later in the *Times Literary Supplement* (March 17, 1978), she noted that in some ways it resembles a collection of short stories more than a novel: each chapter is virtually self-contained, yet each sheds light on all the others. "One of the few criticisms that can be made of the book is that it often explains too much," Beer concluded. "The writing is in fact good enough to rely much more on implication than it allows itself to do." *Lives of Girls and Women* won the Canadian Booksellers Association Book Award in 1972, but Munro has looked back on the novel with some reservations. As she commented in the interview for *Quill & Quire*, "Sometimes I've regretted that I've done *Lives*; I've wished I'd done it better and I would like in a way to go back and do it over again, but you can't plough that field again. . . . It's done."

Munro's next short-story collection was *Something I've Been Meaning to Tell You* (1974). Of the thirteen stories, only six take place in southwestern Ontario; the remainder have contemporary urban settings. William French welcomed the new collection both as evidence of the broadening of Munro's range and as confirmation of the universal quality of her writing. "There's the same interplay of emotions, the same marvelous perceptions that distinguish the earlier stories," French observed in his review for the Toronto *Globe and Mail* (May 25, 1974). But he also detected "a new toughness, a sense of the confusion and chaos of urban life, the impermanence of man-woman relationships, especially in marriage, the conflict between generations. Her characters are often on the edge of nightmare, and the recurring parade of physical disabilities in many of the stories seems symbolic of a kind of mental crippling that afflicts the age."

Kildare Dobbs, in his review of *Something I've Been Meaning to Tell You* for the Canadian monthly *Saturday Night* (July 1974), observed, "All the stories are told with the skill which the author has perfected over the years, narrated with meticulous precision in a voice that is unmistakably Ontarian in its lack of emphasis, its sly humour and willingness to live with a mystery." One of the stories in the collection, "How I Met My Husband," about a young girl's love for a barnstorming pilot, was adapted as a television play for the CBC; another, "The Found Boat," has been dramatized on radio.

Who Do You Think You Are? (1978), which was published in the United States the following year under the title *The Beggar Maid: Stories of Flo and Rose*, is a collection of ten interrelated stories, some of which had previously appeared in such magazines as the *New Yorker* (to which Munro is a regular contributor), *Ms.*, and *Redbook*. Reviewers in both countries were struck by the hybrid quality of the book: it could be classified either as a collection of short stories or as a novel. As in *Lives of Girls and Women*, each of the stories is self-contained, but each one enriches the reader's understanding of the others, and the story of the protagonist, Rose, is told chronologically, from the first story to the last. (The Flo of the American title is Rose's stepmother, but she does not play a leading role in the book.)

The reader follows Rose's progress as she grows up in poverty in rural Ontario, wins a university scholarship that allows her to escape the limitations of her background (although she is never able to transcend fully her origins), marries, then divorces, a wealthy man, and finally finds a degree of success and personal satisfaction in an acting career. By the time she reaches middle age, she has become a university professor. All of Rose's relationships with men, however, are disappointing. The stories "concern themselves with the headlong descent into disaster, the illogical, endlessly revivable hopes of happiness that the condition of being in love breeds, particularly in women," Dorothy Rabinowitz pointed out in her appraisal of the book for the *Wall Street Journal* (November 7, 1979), and although they "yield a world in which hopes of love and constancy are more often than not defeated . . . it is still the world as one recognizes it: one in which hope, however absurd and frequently disappointed, is always resurgent." *Who Do You Think You Are?* earned Munro her second Governor General's Literary Award, in 1978.

Munro's next collection, *The Moons of Jupiter*, was published in 1982 to virtually unanimous approval. Among its admirers was the writer Civia Tamarkin. In her appraisal for the *Chicago Tribune* (May 8, 1983), Tamarkin described the stories as "telling portraits of ordinary people living their simple lives in a complex way." She especially respected the way Munro "treats her characters with honesty and sensitivity, allowing them a certain dignity and grace that move them beyond the mundane." Benjamin De Mott, who evaluated the collection for the *New York Times Book Review* (March 20, 1983), singled out for special praise Munro's portrayal of character (her women are "risk takers at heart, plucky, independent, sexually vibrant") and her gift for evoking the spirit of place. "Witty, subtle, passionate, it's exceptionally knowledgeable about the content and movement—the entanglements and entailments—of individual human feeling," De Mott said of the collection as a whole. "And the knowledge it offers can't be looked up elsewhere."

"Bardon Bus," one of a dozen tales in *The Moons of Jupiter*, illustrates De Mott's comment. In that story, a female writer has a brief affair with an anthropologist in Australia. Back in Canada, the memory of him makes her miserable and threatens her sanity, but she wills herself out of her depression and learns to let go. Munro's description of the process of letting go, which moves from the physical to the psychological effects and, finally, to a philosophical observation, embodies the kind of exactness in delineating areas of experience that are normally inchoate or deliberately veiled that distinguishes Munro's work as a whole. Her character experiences "a lick of pain, furtive, darting up where you don't expect it. Then a lightness. The lightness is something to think about. It isn't just relief. There's a queer kind of pleasure in it, not a self-wounding or malicious pleasure, nothing personal at all. It's an uncalled-for pleasure in seeing how the design wouldn't fit and the structure wouldn't stand, a pleasure in taking into account, all over again, everything that is contradictory and persistent and unaccommodating about life. . . . I think there's something in us wanting to be reassured about all that, right alongside—and at war with—whatever there is that wants permanent vistas and a lot of fine talk."

Human sexuality often figures in Munro's stories. In "The Turkey Season," for instance, a mature woman looks back on her experiences as a young girl, when she had had a job gutting turkeys, and recognizes for the first time the suppressed sexual excitement of her fellow workers. Anatole Broyard, reviewing *The Moons of Jupiter* for the *New York Times* (February 16, 1983), saw the story as an example of Munro's genius for homely images. "Like the viscera of the turkeys," he wrote, "the sexual tensions of the employees are . . . waiting to be pulled out."

In general, the human relationships depicted in these stories are more troubled than fulfilling. It is, in Munro's words, "the fascinating pain; the humiliating necessity" of human contact that most occupies her attention. Perhaps the only exception is the title story, "The Moons of Jupiter," in which a woman attends to her dying father in a hospital. In between visits, she passes the time in a planetarium, and when she next sees her father, the two discuss some of the characteristics of the solar system. Her father has always prided himself on his general knowledge, and they find a spontaneous connection and communication that had eluded them before. The image of the vastness of the heavens also subtly puts the human events of life and death in a larger perspective.

In keeping with her practice of completing a new collection of stories every three or four years, Alice Munro published *The Progress of Love* in 1986. One of the most extensively reviewed and highly praised collections of short stories in recent years, *The Progress of Love* became the third of Munro's books to win the Governor General's Literary Award. The writer and critic Joyce Carol Oates, commenting in the *New York Times Book Review* (September 14, 1986), hailed the collection as "a volume of unflinching audacious honesty, uncompromisingly downright in its dissection of the ways in which we deceive ourselves in the name of love; the bleakness of its vision is enriched by the author's exquisite eye and ear for detail. Life is heartbreak, but it is also uncharted moments of kindness and reconciliation." Another leading American writer, Anne Tyler, who discussed *The Progress of Love* in a two-part article for the *New Republic* (September 15 & 22, 1986), applauded Munro as one of the few contemporary short-story writers who can "create those full-bodied miniature universes of the old school. . . . Some of her stories are so ample and fulfilling that they feel like novels. They present whole landscapes and cultures, whole families of characters."

In Tyler's view, "The Progress of Love" is perhaps "the richest [story] in the collection." Like "White Dump," one of its companion pieces, it relates an incident from several points of view, demonstrating that no absolute judgment can be made about its significance: a mother's attempted suicide is seen as an act of despair by one daughter; by another, as a joke to frighten their father. Michiko Kakutani of the *New York Times* (September 3, 1986) cited that story as an example of the volume's pervasive theme—the "utter subjectivity of truth." Like many of Munro's stories, it is as much concerned with the past as with the present, for the first-person narrator records the progress of love over a wide range of family relationships across three generations. Similarly, in "The Moon in the Orange Street Skating Rink," the protagonist, Sam, looks back on the events of fifty years ago when he returns to a small town and attempts to rekindle the love that had once united him with his cousin Edgar and their female friend Callie.

Munro has admitted that her vision of human life has tended to become bleaker over the years, but even her darkest tales are usually lit by sardonic humor. In "Lichen," for example, which D. A. N. Jones, in an evaluation for the *London Review of Books* (February 5, 1987), termed a "dispiriting story," a middle-aged civil servant, accompanied by his current girlfriend, visits his ex-wife. The girlfriend is herself soon to be discarded for a younger woman, who will also be cast aside. The man is incorrigibly and unredeemably immature, and Munro draws him in broad, bold strokes. Eventually, his successive bouts of obsessive love reduce him to a figure of absurdity. As Anne Duchêne observed in the *Times Literary Supplement* (January 30, 1987), "Humour is present everywhere, in this writing, as naturally as olives exude oil. When it is, exceptionally, absent—in 'Eskimo,' a study of sensuality—the deprivation is very acute."

Alice Munro's most recent book is *Friend of My Youth* (1990), a collection of ten stories, all of which were first published in either the *New Yorker* or the *Atlantic*. "It is a collection that attests, once again, to Ms. Munro's complete fluency in the short-story form, her emergence as one of the most eloquent and gifted writers of contemporary fiction," Michiko Kakutani noted in the *New York Times* (March 9, 1990). Kakutani also pinpointed the key elements that make Munro's stories so compelling: "Munro . . . reveals how character is formed over time, how choices turn into patterns, and how patterns are repeated with infinite variations over the course of a lifetime. She situates her characters in a meticulously observed world, catches them in those unguarded moments that reveal their secrets and their fears, and in doing so, gives the reader a privileged glimpse into their hearts." In Kakutani's view, Munro's stories are so full and so rich that the reader understands the characters in depth, in a way that is usually only possible in a novel.

The somber tone of many of the stories was underlined by the novelist Bharati Mukherjee, in the *New York Times Book Review* (March 18, 1990): "The protagonists of Ms. Munro's mature vision are baffled, bitter survivors of seismic cultural upheavals. They were the first in their towns to embrace the peace movement, and now in the late 1980s they sit dazed among the debris of their middle-class assumptions." Mukherjee was especially impressed by the architectural complexity of the stories. "Each is a marvel of construction," she wrote, "containing within it parallel narratives of inquiry and retrospection. . . . Each . . . is a mansion of many rooms. Each room is cluttered with gorgeous and eccentric furniture on each piece of which sit the many friends of her youth."

Munro has often spoken of the work habits that have led her to her present eminence. In the interview with Heather Henderson for *Maclean's*, she described herself as a plodder. "I don't have sudden bursts of inspiration," she said. "I can only do two things at once. Since housework is eternal and writing is eternal, that's all I can do." Henderson also noted that Munro is "haunted by the gap between her original concept and what she manages to get down on the page." Munro writes her first draft in longhand, in notebooks, at the rate of two or three pages a day, in three- to four-hour sessions. She then spends months revising her stories on a typewriter.

When she first began writing, Munro has said, the stories all came from her own life. "Personal writing was all that mattered," she told D. J. R. Bruckner for a *New York Times* (April 17, 1990) profile. "Then for some reason I veered away from it. I got bored with it, really, with the constant probing." Of her preference for the short story over the novel, she said: "I want to write the story that will zero in and give you intense, but not connected, moments of experience. I guess that's the way I see life. People remake themselves bit by bit and do things they don't understand. The novel has to have a coherence which I don't see anymore in the lives around me." Alice Munro lives in the small town of Clinton, Ontario, only twenty miles from Wingham, in the house where her second husband, the geographer Gerald Fremlin, whom she wed in 1976, was born. She has three daughters—Sheila, Jenny, and Andrea—from her first marriage, which ended in divorce.

References: London Observer p58 F 1 '87 por; N Y Times C p17 N '86 por, C p13 Ap 17 '90 por;

Pub W 230:76+ Ag 22 '86 por; Contemporary Authors vols 33-36 (1978); Something about the Author vol 29 (1982)

Museveni, Yoweri (Kaguta)

1944– President of the Republic of Uganda. Address: Office of the President, Kampala, Uganda

The eastern African nation of Uganda came to the end of its fifteen-year-long descent into anarchy, civil war, and economic stagnation on January 29, 1986, when Yoweri Museveni, known to most Ugandans as the leader of the rebel organization the National Resistance Army, was sworn in as president. The son of a well-to-do landowner, Museveni was well on his way to becoming one of Uganda's elite when, in 1971, the military leader Idi Amin unleashed a reign of terror on one of Africa's most promising nations. Fleeing to Tanzania with thousands of other Ugandans, Museveni prepared for the eventual overthrow of Amin's dictatorship by forming his own rebel army, FRONASA.

After the exiles succeeded in toppling Amin's brutal regime in 1979, Museveni played a prominent role in three successive administrations, but in the 1980 elections, generally regarded as fraudulent, he suffered a crushing defeat, and his opponents returned to power. Retreating into the Ugandan bush, Museveni and a handful of associates formed the rudiments of what was to become a formidable guerrilla force, the National Resistance Army, and for the next five years waged a protracted struggle against the government, which, like its predecessors, was unable to check Uganda's downward spiral into economic ruin and civil unrest. Since coming to power Museveni has, almost miraculously, brought peace to Uganda, and in so doing he has rekindled the hope that "the pearl of Africa," as Winston Churchill once referred to it, may retrieve its luster once again.

Yoweri Kaguta Museveni was born in 1944 in Ntungamo, a village in the relatively prosperous district of Ankole, in southwestern Uganda, to Mzeyi Amosi Kaguta, a well-to-do landowner and cattle rancher who belonged to the Banyankole tribe, and Esteri Kokundeka, a Banyarwanda tribeswoman. According to the *Economist* (February 1, 1986), Mzeyi Amosi Kaguta was also a soldier. Apparently, Yoweri Museveni's parents were loyal British subjects, for their son's surname, which means "He of the Seventh," was given to him in honor of the seventh battalion of the King's African Rifles, in which many Ugandans fought during World War II. Yoweri Museveni has at least one brother, Salim Saleh Rufu, who fought under his leadership during the civil war in the 1980s.

Unlike Uganda's northern provinces, the country's Southwest has long had a relatively large and well-educated middle class, whose members have typically pursued careers in industry, business, and the civil service. Yoweri Museveni's parents evidently hoped for as much for their son, since they provided him with an excellent education, by Ugandan standards. When he was nine, they sent him to the Kyamate Boys School, and from 1959 until 1960 he attended high school in the district capital, Mbarara, a town of around 3,000 located about thirty miles from Ntungamo. From 1961 until 1966 Yoweri Museveni prepared for his higher education at Ntare School, also located in Mbarara.

Museveni was in his late teens when Uganda, along with its eastern African neighbors Tanganyika, Zanzibar, and Kenya, obtained independence from Great Britain in the early 1960s. Revolutionary fervor had been especially intense in Zanzibar and Tanganyika, and, after the two countries united to form Tanzania in 1964, the republic's president, Julius K. Nyerere, adopted policies that transformed it into a moderately socialist state. As a student at University College in Dar es Salaam, the Tanzanian capital, in the late 1960s, Museveni absorbed much of the current socialist ideology. According to Ryszard Kapuścinski, in his article on Uganda that appeared in the *New York Times Magazine* (March 12, 1989), Museveni's political outlook was especially shaped by the liberal and humanitarian views of President Nyerere. After obtaining his B.A. degree in economics and political science in 1970, Museveni returned to Uganda to work as a research assistant in the government of Prime Minister Milton Obote.

Although Uganda prospered economically during its first several years as an independent state, ethnic tensions and tribal rivalries threatened to rupture its political stability. Aided by the passage of a new constitution in 1966, Milton Obote was able to hold the nationalistic demands of the Baganda, one of Uganda's most powerful tribes, in check, but he soon faced a much more ominous threat from the army and, more particularly, from strongman Idi Amin. In January 1971 Idi Amin staged a coup d'état, and, in the company of other Obote supporters, Museveni fled to Tanzania. In the years that followed, Ugandan society became increasingly characterized by economic deterioration, anarchy, and bloodshed. It has been estimated that as many as 300,000 Ugandans, many of them civilians, were massacred by Amin's brutal and unruly soldiers. Faced with few alternatives, thousands of Ugandan businessmen, academics, and other professionals fled their country during those years, and gradually exile communities were established in Tanzania, Kenya, Great Britain, and the United States.

In Tanzania the Ugandan exiles, though unanimous in their commitment to the overthrow of Idi Amin's military dictatorship, were sharply divided as to the nature of future Ugandan government, and dozens of political parties and armed bands sprang up as a result. Soon after his arrival in Dar es Salaam, Museveni came to a parting of the ways with Milton Obote for reasons not entirely clear, and together with several colleagues he formed the Front for National Salvation, a guerrilla force known better by its acronym, FRONASA. After an unsuccessful attempt to set up military bases in Uganda, Museveni established FRONASA bases in Tanzania, in about 1974. During his years in exile, Museveni and other FRONASA leaders trained in Mozambique with FRELIMO, one of eastern Africa's most formidable rebel armies, which was then involved in a protracted struggle to gain independence from the Portuguese. Although FRONASA commanded no more than about 100 rebels by the late 1970s, it was an important force within the Ugandan exile community, largely because Museveni, as Cherry Gertzel reported in *African Affairs* (October 1980), "had assumed a prominent role in exile circles, as one of the radical leaders."

Meanwhile, in the late 1970s anti-Amin factions within Uganda were growing, both in number and in daring, and in 1977 several abortive attempts on the dictator's life were made. In the following year a group of soldiers mutinied against him, indicating that the foundations of his rule were beginning to crumble. In an apparent attempt to rally support for his regime from an increasingly hostile population, in October 1978 Idi Amin commanded his troops to invade and annex disputed territory in northern Tanzania, fully expecting a speedy victory, but the Ugandan exiles in Tanzania saw the invasion as an opportunity to mount their own attack and to remove Amin from power. Backed by the Tanzanian army, FRONASA, headed by Museveni, and a larger armed force loyal to Milton Obote mounted a defensive attack on Idi Amin's troops and by the end of November had driven them back across the Ugandan border. In early 1979 the exile forces carried out a full-scale invasion of the country.

Faced with the imminent overthrow of the Amin regime, in March 1979 representatives of the more than twenty Ugandan exile organizations met in Moshi, Tanzania, where they hurriedly thrashed out the structure of the prospective government, to be known as the Uganda National Liberation Front, and elected Yusufu Lule as its president. But given the precarious security situation that was certain to emerge following the defeat of Amin's army, the ultimate arbiter of power was to be a six-member Military Commission, which would have control over the armed forces, the Uganda National Liberation Army. One of the most prominent members of the new leadership was Museveni, who was appointed defense minister in the Military Commission.

When they liberated Kampala in April 1979, the Ugandan and Tanzanian armies found a ghost of a city, plundered by Amin's soldiers and devastated by nearly a decade of bloodshed and economic decline. Although the new government enjoyed enormous popular support, its program to rebuild the country was interrupted by a bitter power struggle between President Lule and the Military Commission. The last straw came when Lule removed Museveni from the Ministry of Defense in June 1979, apparently because the latter had been pursuing a "rather independent line," as Amii Omara-Otunnu reported in his book *Politics and the Military in Uganda, 1890–1985* (1987). The Military Commission responded by ousting Yusufu Lule from the presidency and by returning the increasingly popular Museveni to his former post.

Several weeks before the Tanzanian and Ugandan exile armies liberated Kampala, when they were deep within the Ugandan bush, Museveni had begun to recruit new soldiers into FRONASA. Aided by the fact that the armies had invaded Uganda from the southwest, Museveni was able to enlist large numbers of men from his own ethnic group, the Banyankole, so that, according to Cherry Gertzel, "his band of guerrillas grew into a force of several thousands." When Museveni became minister of defense, he continued to recruit heavily from among the Banyankole and related tribes, indicating, according to Amii Omara-Otunnu, that he "was attempting to use ethnic affiliation to create for himself a following in the military." Although some military leaders, especially those from the northern provinces, felt threatened by Museveni's growing power, Museveni remained enormously popular, and in November 1980 he was promoted to the post of vice-chairman in the Military Commission.

Following the ouster of former president Lule's successor in May 1980, the Military Commission took over the presidency and shortly after that announced that elections would be held in December of that year. Museveni immediately formed a political wing of FRONASA, which he christened the Uganda Patriotic Movement. Three other parties entered the contest for the 126 seats in what was to be the national legislature. Because Milton Obote's party, the Uganda People's Congress, had been in existence since the 1950s and therefore commanded a following that newer parties could not muster, Obote and other Uganda People's Congress candidates not surprisingly swept the election, and on December 15 Milton Obote was sworn in as president. The Uganda Patriotic Movement suffered a humiliating defeat, winning only one seat in the legislature, and Yoweri Museveni lost badly in his own constituency.

Charging that the 1980 elections had been fraudulent, Museveni and twenty-six associates retreated into the Ugandan bush, where they formed the rudiments of a new guerrilla army, the National Resistance Army. Based in the now infamous "Luwero triangle," a densely forested region to the north and northwest of Kampala, the National Resistance Army under Museveni's leadership soon became the government's nemesis. Although there were four other armies fighting the Obote regime, none could match the strength of the National Resistance Army, which by 1985 had grown into a force of 10,000 or more men and controlled approximately one-half of Uganda, including nearly all of its West and South.

As the years passed, the war between the National Resistance Army and the Uganda National Liberation Army transformed the Luwero triangle, once highly productive, into one of the bloodiest battlegrounds in the country's history. It has been estimated that hundreds of thousands died during the civil war, rivaling the number of people who lost their lives during the regime of Idi Amin. The region's civilian population, too, became the target of the government soldiers, who stole food and material possessions from the villagers and who were known to murder innocent civilians. A Ugandan newspaper described the state of mind of the people during those days: "As night falls, no Ugandan is sure whether he will live to see dawn."

Thousands more would certainly have perished had it not been for the moral values that Museveni instilled in his soldiers. Unlike any other leader in recent Ugandan military history, Museveni required his troops to abide by a strictly enforced code of conduct that prohibited rape, pillage, and the murder of civilians. Violators were severely punished, and those convicted of murder were summarily executed. Thus, for the first time, a Ugandan army befriended the people, protecting them from the highly undisciplined government troops. Out of gratitude, the villagers provided Museveni's soldiers with food, and they risked their lives by warning them of the advances of government troops. For Museveni, trust between the army and the people was fundamental to his leadership. "This is now part of the national heritage," he said, according to the London *Observer* (February 9, 1986).

One of the tragedies of the five-year-long civil war was the vast number of children who were orphaned or otherwise separated from their parents. National Resistance Army officers adopted those children and trained them, creating a legion of *kadogos*, or "child soldiers." Despite their tragically early experience with war, they were, by all accounts, well cared for, and Museveni, who became their surrogate father, gained their loyalty and devotion. "I fight for Uganda," a twelve-year-old boy explained to Sheila Rule of the *New York Times* (January 31, 1986). "Museveni leads us, [and] we die for Museveni."

Meanwhile, in Kampala, backing for Obote's government had been steadily eroding, and in 1984 there were rumors of a plot to remove him from power. As the Western press stepped up its coverage of the government army's violation of human rights, international aid agencies and Western governments that had at first welcomed Obote's return to power gradually began to withdraw their support. Further weakening Obote's control of the government were rumors of a government plot to "eliminate" soldiers of the Acholi tribe, which inhabited the North. As evidence of the alleged plot mounted, a faction of the Uganda National Liberation Army withdrew to the North, mobilized, and in July 1985 descended upon Kampala, introducing yet another wave of anarchy into the beleaguered nation.

On taking power in August 1985, the new military government, headed by General Tito Okello, was above all determined "to create conditions for viable peace, unity, development, and the observance and promotion of human rights," as the army chief of staff declared in a government press release. In a gesture of reconciliation, one of the government's first acts was to invite all counterinsurgency groups to enter into an alliance with it. All accepted, with the exception of Museveni's National Resistance Army, though he agreed to begin peace negotiations with the government. Some analysts have suggested that Museveni rebuffed the government's gesture of goodwill because he was bent on obtaining complete control of the country. But it is also possible that he was reluctant to compromise his vision of a military that was accountable to the citizens of Uganda, and, as the following months were to show, the soldiers of the expanded army continued to engage in orgies of rape, plunder, and indiscriminate murder.

Entering into negotiations in August 1985, the two sides tried to iron out their differences, which centered around Museveni's refusal to disband his army or to allow rebels formerly loyal to Idi Amin to participate in a new army. Outside the presidential office in Nairobi, Kenya, where the peace talks were being held, hundreds of Ugandans chanted, "Peace, peace, give peace a chance." Finally, on December 17, 1985, General Okello and Museveni agreed to an immediate cease-fire, the creation of an army consisting of government forces and National Resistance Army troops, and the holding of general elections in the future. The fragility of the peace was underlined shortly thereafter, however, when Museveni declared that he would order his troops to take action if the government failed to comply with the cease-fire.

During the weeks that followed, government troops continued to terrorize civilians. In mid-

January 1986 Museveni mobilized his troops and ordered them to advance on the capital. Arriving on the outskirts of Kampala on January 23, the National Resistance Army seized control of the city after three days of fierce fighting with government troops. As the Uganda National Liberation Army dispersed and fled toward the North, plundering what remained of the destroyed capital and countryside, the National Resistance Army took control of the radio station, and Yoweri Museveni broadcast to the nation his announcement of the dissolution of General Okello's military government.

Once the capital was firmly under the control of his National Resistance Army, Yoweri Museveni declared himself president, and on January 29, 1986 he was inaugurated while thousands of Ugandans looked on. "Nobody should state that what is happening today, what has been happening in the last few days, is a mere change of guards," he declared to the crowd, holding a Bible in his hands. "I think this is a fundamental change in the politics of our country. . . . No regime has the right to kill any citizen of Uganda. No regime has got a right to beat a citizen of Uganda. . . . The people should die only from natural causes beyond our control, but not from fellow human beings." As he spoke, the effects of the civil war could be seen throughout the city. Reporting for the *New York Times* (January 30, 1986), Sheila Rule wrote: "Beside the road leading from Entebbe Airport, a soldier lay dead, his shoeless feet bound by wire. In the distance, Mr. Museveni's troops hauled other bodies into a dump truck. Others had been buried along the road, with combat boots and spent shells serving as tombstones."

While the Ugandan people were demonstrably overjoyed at the apparent end to the civil war, many remained skeptical of Museveni's ability to prevent further bloodshed. "I cannot say what lies ahead," a priest was quoted as saying in *Time* magazine (February 10, 1986). "We have so many coups, so many governments. I just don't know." In fact, internal security remained a problem during Museveni's first three years in power, as rebel armies opposed to his leadership continued to mount attacks on the National Resistance Army. But even during those years, clashes between government and rebel troops occurred in isolated areas in the North, and, by 1989, the war had virtually ended. Government troops, even when engaged in an armed struggle, no longer posed a threat to the civilian population, and Museveni's code of conduct continued to be strictly enforced. A Ugandan businessman was quoted as saying in *Time* (November 6, 1989), "Gone are the days when you had to hide your car from greedy soldiers and keep cash in your pockets to pay them off when they stopped you."

Since his ascendancy to power, Museveni has gained popular support for his attempt to create a government transcending tribal and ethnic divisions. Although National Resistance Army cadres, who are primarily southerners, have dominated his cabinet since 1986, Museveni has also included prominent members of the major opposition parties and many tribes, and in March 1988 he invited two more northerners to join his government, despite the opposition of his colleagues. The introduction of resistance committees and councils, or local governing bodies, has also been generally well received, since they confirm Museveni's sincerity in providing Ugandans with a degree of self-rule. In early 1989 Museveni fulfilled one of the promises that he had made in his inaugural address by holding elections at the local and district levels.

Since the restoration of relative peace in Uganda, Yoweri Museveni's most pressing concern has been an economy that had virtually ceased to function by 1986. When he became president, he inherited a treasury with a mere $500,000 in foreign exchange, factories operating at less than 20 percent of capacity, and a flourishing black market. Although Museveni is known for his Marxist leanings, he is ultimately a pragmatist, and as such he has been careful not to repeat the mistakes made by other African nations pursuing textbook socialist policies. Advocating a mixed economy, he has encouraged private investors to enter into joint ownership of industrial concerns with the government, and, in order to gain financial assistance from the World Bank and other international donors, he agreed to an austerity program that included, among other measures, several devaluations of the Ugandan shilling.

Although there have been hopeful signs of recovery—in 1988 the Ugandan economy grew by approximately 5 percent—in 1989 there were still no streetlights in much of Kampala, the sewage system reportedly broke down repeatedly, and ordinary consumer goods were hard to find and exorbitantly priced. Nevertheless, Ugandans have been grateful for the modest progress made under the leadership of Yoweri Museveni. "I still have no glass in my windows, and I cannot afford sugar for my tea," a farmer said recently, as quoted in *Time* (November 6, 1989). "But I sleep at night. There is peace, and I am free."

A huskily built man who is often seen wearing army fatigues, Yoweri Museveni has been aptly described as a "persistent man with considerable stamina." To many Ugandans he remains a somewhat elusive and enigmatic figure, and even his closest associates often cannot fathom his thoughts. "A lot of people don't understand him," a Ugandan journalist told Sheila Rule of the *New York Times* (January 31, 1986). "They are suspicious. He is a very serious man and could crack a mean whip." According to Museveni, however, both he and his mission are simple. "I am a freedom fighter," he has said. "I want to finish rebuilding the army, the police, and the judiciary, and leave the country with a new constitution. And then I want to leave office." Yoweri Museveni is married to Janet Kataha. They have four children.

References: African Affairs 79:461+ O '80; Canadian Dimension p29+ S '89 por; Cur Hist 84:169+ Ap '85, 89:205+ My '90; London Observer

p9 F 9 '86 por; N Y Times A p6 Ja 31 '86 por; N Y Times Mag p38+ Mr 12 '89 pors; Africa Who's Who, 1981; International Who's Who, 1990-91; International Year Book and Statesmen's Who's Who, 1989; Sathyamurthy, T. V. The Political Development of Uganda: 1900-1986 (1986)

Mutter, Anne-Sophie

June 29, 1963- German violinist. Address: c/o R. Douglas Sheldon, Columbia Artists Management, Inc., 165 W. 57th St., New York, N.Y. 10019

The German violinist Anne-Sophie Mutter made her professional debut at the age of thirteen in 1977, when she performed as a soloist with the Berlin Philharmonic Orchestra under the baton of the late Herbert von Karajan. By the end of the 1980s, she had matured from a child prodigy into a seasoned, internationally renowned performer, having appeared with every major orchestra in North America, Europe, the Soviet Union, Israel, and Japan.

When she was awarded the first prize in West Germany's Jugend musiziert competition in 1970 at the age of six, Mutter became the youngest person ever to win top honors in that national competition. Six years later, she was discovered by Karajan, who hailed her as "the greatest early musical talent since the young [violinist Yehudi] Menuhin." She continues to enthrall audiences with her dramatic and self-assured stage presence, technically flawless but emotionally involving interpretation of the classics, and impeccable control. To Mutter, music is "the highest form of love" and her violin, "a very true friend."

Although primarily a soloist, Mutter has performed regularly since 1977 as a member of the chamber music ensemble known as the Anne-Sophie Mutter/Bruno Giuranna/Mstislav Rostropovich String Trio, with Giuranna on viola and Rostropovich, who also conducts the National Symphony Orchestra in Washington, D.C., on cello. The ensemble, which performed in January 1988 at galas for President Richard von Weizsäcker in Berlin and President François Mitterrand in Paris, recently recorded the complete Beethoven trios for Deutsche Grammophon. Well-represented in seventeen recordings on Deutsche Grammophon, EMI/Angel, and Erato/RCA, Mutter's repertoire includes the violin concertos of Mozart, Brahms, Beethoven, Tchaikovsky, Stravinsky, Bruch, Mendelssohn, Glazunov, and Prokofiev. Her favorite contemporary composer is the Polish musician Witold Lutoslawski, whose *Chain 2* and Partita she premiered and recorded. Since 1985 she has held the first International Chair of Violin Studies at London's Royal Academy of Music, where she is also an Honorary Fellow.

The only daughter and youngest child of Karl-Wilhelm Mutter and Gerlinde (Winter) Mutter, Anne-Sophie Mutter was born on June 29, 1963 in the small West German town of Rheinfelden in the state of Baden-Württemberg, near the Black Forest and the Swiss border. She and her two older brothers grew up in the nearby town of Wehr. Her father, now the editor of a leading daily newspaper, the *Sudkurier*, was formerly a reporter. With the exception of a grandfather who played the piano (but was a butcher by trade), no one in her family played a musical instrument. The Mutters nonetheless exposed their children to music when they were very young. Anne-Sophie began music lessons at the age of five, along with her seven-year-old brother, Christoph; ten-year-old Andreas was already a proficient violinist. "We listened to a Menuhin recording of Mozart concertos," Mutter recalled in an interview with Peter Goodman for *New York Newsday* (December 14, 1988), "and we both decided to get violin lessons."

Although her parents had arranged piano lessons for Anne-Sophie, regarding the piano as more appropriate for a child of five, she persuaded her parents to allow her to study the violin after a few months. "All I can remember," she told a reporter for *Newsweek* (April 4, 1988), "is that I was in love before I played the instrument. I was desperate to play the violin." After taking lessons for only one year, six-year-old Anne-Sophie astonished judges at the 1970 Jugend musiziert competition for musicians aged six to twenty-four, earning first prize with special distinction for violin as well as the federal prize in piano for a four-handed piece that she performed with her brother Christoph. Her violin virtuosity again won a Jugend musiziert prize in 1974, after which, because of her dominance of the event, she was asked not to reenter the competition.

The young violinist was not only spared the pressure of preparing for competitions but also was rescued from the overexposure that would have resulted had she accepted the many invitations she received to perform in public. Believing that Anne-Sophie's talent should be allowed to develop slowly and naturally without the distractions of premature celebrity, her father, who acted as her manager, limited her public appearances to one or two a year. Most of her early performances took place at home, with Christoph on piano and Andreas on viola. Except for what she has described as a few "very, very boring" weeks at school, Anne-Sophie was educated at home by her mother and private tutors.

When Anne-Sophie was ten, her violin teacher, Erna Honigberger, died. After a few months without an instructor, during which she taught others, the wunderkind visited the famous Polish-born violin virtuoso Henryk Szeryng in Geneva, Switzerland. She recalled her reception by Szeryng in the interview with Goodman: "I waited outside his door for three or four hours, all afternoon, to see him. I went in and there he was. I was immensely impressed. He had his feet up on the table—very neutral. I played the Bach E-major Partita. He took down his feet, went to the closet, fixed his tie, put on a jacket, and said, 'Now you may say hello to Uncle Henryk.'" Szeryng promised her his patronage and guidance and sent her to Professor Aīda Piraccini (Stucki, according to some accounts) at the Studium am Konservatorium in Winterthur, Switzerland, where she studied for several years. (Both teachers had been pupils of Carl Flesch.)

Although Mutter's early performances were infrequent, one of her rare public appearances attracted the attention of the legendary maestro Herbert von Karajan, who directed the Berlin Philharmonic Orchestra for thirty-five years until three months before his death, on July 16, 1989, at the age of eighty-one. After hearing Mutter play the violin, accompanied by her brother Christoph on piano, in a recital at the 1976 International Music Festival in Lucerne, Switzerland, Karajan invited her to play for him at the Berlin Concert Hall that year. Auditioning in front of the entire Berlin Philharmonic Orchestra during a break in rehearsal, Mutter performed the Bach Chaconne from Partita no. 3 in D Minor and Mozart's Violin Concerto in D Major. Never given to stagefright, Mutter was not overwhelmed by Karajan's stature in the music world. "I knew how great he was, even at thirteen," she recalled, as quoted by the Toronto *Globe and Mail* (May 8, 1985), "but because I was sure he would not accept me, I was calm." During the *Newsweek* interview, she added, "I was told that he would interrupt me. I started, he didn't interrupt, and I finished. That was it."

Karajan immediately invited Anne-Sophie Mutter to perform Mozart's Violin Concerto in G Major with the Berlin Philharmonic at the 1977 Salzburg Easter Festival, which Karajan had founded. Shortly after making her professional debut at the Easter Festival, Mutter appeared at the Salzburg Summer Festival. In 1977 she made her debut in Great Britain with Daniel Barenboim and the English Chamber Orchestra; she has performed there annually ever since. The following year her West Berlin debut with the Berlin Philharmonic drew rave reviews. One Mozart concert under Karajan prompted an enraptured critic for a German weekly to declare, "Anne-Sophie Mutter, with her fifteen years of youth, plays a Mozart that makes one breathless. . . . Mozart himself might have wanted to play like that."

The young violinist took to the stage like a veteran performer, requiring only one to two weeks to prepare for concerts. "There was no cause to be nervous," Mutter later told Joseph McLellan in an interview for the *Washington Post* (December 10, 1988). "I am always prepared to the best of my ability. I remember Karajan asked me before our first concert, 'Are you nervous?' and I said, 'No,' and he was very surprised—he looked at me as though I was some kind of a green man from Mars."

Playing again with the Berlin Philharmonic under Karajan's baton, Anne-Sophie Mutter made her first recording in 1978—Mozart's violin concertos no. 3 in G Major and no. 5 in A Major—one of which she performed so masterfully that only one take was required. At the conclusion of the recording session, the orchestra gave her a standing ovation, a response that was echoed in reviews of the Deutsche Grammophon release. "What magnificent exuberance and style in the outer movements of the G-major!" rhapsodized a critic for *Stereo Review* (July 1979), who continued: "What consistently ravishing tone, what utter command of the instrument, what spontaneity and inner radiance! There is no other coupling of these two concertos quite so appealing as this one."

On January 3, 1980 Anne-Sophie Mutter opened her North American concert debut with a performance of Mendelssohn's Violin Concerto in E Minor, which she played under Zubin Mehta and the New York Philharmonic at Avery Fisher Hall, in New York's Lincoln Center for the Performing Arts. In his review of the concert for the *New York Times* (January 5, 1980), Donal Henahan wrote, "Miss Mutter is an exquisite fiddler, nimble of finger and quick of bow, but her Mendelssohn stressed delicate shadings and sweet tone rather than emotional fire or a grand, expansive line. Everything was clear and clean, with melodic edges slightly softened. There was not much artistic temperament to be discerned, perhaps because like most musicians of her age Miss Mutter is still trying to discover who she may be." Encouraged by Karajan to take her time developing her talent, Mutter scheduled only five or six concerts a year at first, including annual visits to Great Britain and North America. "Karajan was a complete surprise," she told Goodman. "He saved me a lot of time and strength." Before long, however, Mutter embarked on a grueling itinerary of 120 appearances a year, making debut appearances in Moscow, Toronto, and Jerusalem in 1985 alone. She toured Japan and Europe with the pianist Alexis Weissenberg, performed with Yehudi Menuhin, and even sat in with jazzman Dizzy Gillespie.

As Anne-Sophie Mutter developed as a musician and as a performer, she developed a style characterized by an increasingly interpretive treatment of her material and an aristocratic stage demeanor that became all the more dramatic as the round-cheeked child in high-collared dresses grew into an elegant beauty. "As she strides confidently onstage," Katrine Ames reported in *Newsweek* (April 4, 1988), "sultry and bare-shouldered in a Dior evening dress, her hair loose around her face, audiences invariably gape and occasionally gasp." But Mutter denies that the striking visual aspect of her now trademark décolletage was anything but an unintentional by-product of her practicality. "Honestly, I've never thought about that," she told McLellan, adding that, as to the off-the-shoulder dresses, "there are good reasons: First of all, it's much too hot. Second, tight clothes can distract you and get in your way. Third, the violin sounds better if there is not a fabric between it and your skin." Her choice of black and gray, she explained, was intended to avoid the visual distractions that colors might create. She nonetheless acknowledged in another interview, "Never in my life would I go onstage in a dress that is not beautiful."

Performing with a controlled intensity and concentration that manifest her passion for music, Anne-Sophie Mutter has described her violin as the best part of her body and as "a living thing." Until around 1983 she played a 1703 Stradivarius, a gift from the German government. After years of searching for "something richer, bigger, that would not stop [her]," she acquired a 1710 Lord Dunraven Stradivarius reportedly worth $300,000. Its vicissitudes—because of its sensitivity to changes in temperature and humidity—by turns fascinate and irritate her. "You have to live some time with it," she explained to McLellan, "to really get to know it, to understand the possibilities you have with it."

In the spring of 1988, having limited her yearly public appearances to eighty, Mutter played with eight major orchestras in the United States and Canada. She returned to the United States in December 1988 for her Carnegie Hall debut, with which she opened her first North American recital tour. The program, which was performed in fourteen concerts in eighteen days, comprised Tartini's Sonata in G Minor (*Devil's Trill*), Beethoven's Sonata no. 5 in F (*Spring*), Franck's Sonata in A, and Ravel's difficult *Tzigane*. Calling her performances "spine-tingling" and "breathtaking," critics of her recital tour seemed to vindicate the judgment of her earlier critics that Mutter would only improve with maturity. Although Donal Henahan, in his review for the *New York Times* (December 16, 1988), qualified his praise by writing that Mutter's talent was "still in search of a clear musical personality," the recital program elicited the following from a critic for the *Washington Times*: "Miss Mutter's ravishing phrasing was contained in some of the most voluptuous and captivating violin tones to be heard anywhere. Her technique is flawless, her control masterly, her heart often on her sleeve. This is one of those rare occasions when all the publicity and public adoration are understatements." Mutter's sense of ease with the recital format enhanced her performances. "I have more control of the program and of the musical expression—the sound, the phrasing, also the dynamics," she told McLellan. "It is a much more lively way to make music, much more direct."

In an effort to build a loyal following that would outlast the fleeting fame experienced by some prodigies, Sophie-Anne Mutter appeared as guest soloist with the orchestras of Seiji Ozawa in Boston, Georg Solti in Chicago, Christoph von Dohnányi in Cleveland, and Charles Dutoit in Montreal, among others. She also toured with Rostropovich's Washington, D.C.-based National Symphony Orchestra and performed in the Carnegie Hall debut of the Mutter/Giuranna/Rostropovich String Trio. A celebration of the tenth anniversary of her American debut took place in February 1990, when she was reunited with Zubin Mehta and the New York Philharmonic at Avery Fisher Hall, where she presented music by Witold Lutoslawski. That spring she gave a recital tour that included appearances at Carnegie Hall and, with Chamber Music Chicago, at Orchestra Hall. In the works were performances and recordings of the Bartók and Berg violin concertos, as well as concertos commissioned from Krzysztof Penderecki and Norbert-Eloi Moret. "Ten years from now," Mutter said recently, according to *Time* magazine (April 11, 1988), "thirty years from now, I want more or less to be doing the same thing. Just better."

Four of Mutter's seventeen recordings were made during the 1988-89 season. With Rostropovich conducting the National Symphony Orchestra, she recorded Glazunov's Violin Concerto in A Minor, op. 82, and Prokofiev's Violin Concerto no. 1 in D Major, op. 19, on Erato/RCA. With Rostropovich on cello and Giuranna on viola, she recorded Beethoven's five string trios on Deutsche Grammophon. A live recording of the Tchaikovsky Violin Concerto in D, op. 35, with Karajan conducting the Vienna Philharmonic at the 1988 Salzburg Summer Festival, was recently issued by Deutsche Grammophon. "Playing with Karajan," Mutter was quoted as saying by *Time*, "there is an experience of sound you don't find elsewhere. It is musical breathing." Her latest solo recording, also for Deutsche Grammophon, earned her the 1989 Grand Prix International du Disque and the 1989 Ovation Award for concerto recording of the year; the latter award was never presented, however, because the ceremony, scheduled for October 26, 1989, was canceled when *Ovation* magazine ceased publication. The recording contains Stravinsky's Violin Concerto in D, with Paul Sacher conducting the Philharmonia Orchestra in London, and Witold Lutoslawski's *Chain 2* and Partita, with the composer conducting the BBC Symphony. When, in 1986, Mutter had given the premiere of *Chain 2* in Zürich with Paul Sacher, her interpretation prompted the composer to change the tempo in the second movement. Reviewing the recording for *Gramophone*, one critic wrote, "It would indeed be hard to imagine interpretations of *Chain 2* and the Partita surpassing the blend of passion and technical polish evident here." Mutter revealed her admiration for Lutoslawski in the interview with McLellan: "I like the enormous expressivity. . . . He uses it for a unique language of his own. . . . He's my most favorite avant-garde composer, also because of his impressionistic use of sound-colors. . . . He moves you—that's what music should do."

Among Sophie-Anne Mutter's many honors are the 1979 Künstler des Jahres Deutscher Schallplattenpreis, Tokyo's 1982 Record Academy Prize, the 1986 Premio Internazionale Accademia Musicale Chigiana, a Grammy Award nomination, and the 1987 classical music Bambi Award—one of Germany's most prestigious awards. In 1983 she was named Honorary President of the Mozart Society by the University of Oxford. She was awarded the Distinguished Service Medal, First Class, by President Weizsäcker in 1987. In August 1988 she was made an honorary citizen of her hometown of Wehr, and the street on which her parents still live was named after her around the same time. In 1988 Deutsche Grammophon did her the honor, unusual for one so young, of reissuing as a boxed set six concertos that she recorded with Karajan in the late 1970s.

Anne-Sophie Mutter has a full, bow-shaped mouth and thick, shoulder-length dark blond hair, sometimes wildly billowy, other times neatly pulled back with a black ribbon. When performing, she stands erect and composed, her soft features giving way to the frown and furrowed brow of deep concentration; offstage, she is talkative and relaxed, laughing easily. On January 4, 1989 she married Detlef Wunderlich, a corporate lawyer who was a friend and business associate of Karajan's. "He loves music very much," Mutter told Goodman. "Thank God he's not a musician. He has a completely different and separate life. That's a very positive factor. A steady relationship gives you enormous support. It makes you very strong, and you need all your strength to project your art." In addition to their home in Munich, Mutter maintains a luxurious apartment in Monte Carlo. She reportedly drives a white Porsche 911 and even has a fan club. She relaxes by watching horror movies, doing yoga, reading Russian literature and Agatha Christie mysteries, and listening to jazz and rock music. Regarding her phenomenal success, Mutter says humbly, "I see myself as just one huge stroke of luck. The right thing always happened at the right moment. 'Miracle' is nonsense as far as I am concerned; everything is utterly normal."

References: N Y Newsday II p3+ D 14 '88 por; Newsweek 111:73 Ap 4 '88 por; Time 131:70+ Ap 11 '88 por; Washington Post G p1+ D 10 '88 pors; International Who's Who, 1990–91

Nauman, Bruce

Dec. 6, 1941– Artist. Address: c/o Leo Castelli Gallery, 420 W. Broadway, New York, N.Y. 10012

For twenty-five years Bruce Nauman has been eluding critics' attempts to categorize his art by using a diversity of materials and media to express his main concerns. Among them are the process of creation, the role of the artist in society, the public sphere versus the private domain, entrapment and disorientation, political torture, and interpersonal violence. Many of Nauman's films, videotapes, photos, and performances document his belief that "art is what an artist does," whether that be holding various minute-long poses in his studio, bouncing two balls from floor to ceiling, or spilling his coffee.

In his early sculptural pieces, executed in fiberglass, rubber, or wood, Nauman betrayed his concern with process by displaying the mold along with the finished piece, which retained its unfinished look in keeping with the conceptualist emphasis on the idea behind the art object. In his neon signs he employed wordplay—palindromes, illogical pairings, and contradictory exhortations that become meaningless with endless repetition—and outlines of human figures that flash on and off in sequence as they engage, in pairs, in a violent interaction, flashing faster and faster until their proper sequence—and original meaning—becomes a blur that frustrates and disorients the viewer.

Visitors to Nauman's corridor installations were made to feel even more vulnerable by their participation in the pieces, which would surround them in an environment designed to alter ordinary perception in a particular manner. "Nauman doesn't make art to comfort us," John Yau wrote in a catalogue essay in 1989. "He does it to expose the distance between ourselves and the world."

Ever since 1968, when he had his first show in New York City, at the Leo Castelli Gallery as well as his first European exhibition, at the Konrad Fischer Gallery in Düsseldorf, West Germany, Nauman has been far more popular in Europe than in New York. The reasons for the reluctance of the New York art establishment to embrace his eclectic art have been variously attributed to "Manhattan provincialism," entailing a perception of him "only as a threat to the art object," and to Europeans' alleged greater receptivity to the use of art to express ideas. According to the poet and critic Peter Schjeldahl, writing in *Vanity Fair* (May 1983), Europe is "a continent less reluctant to face inescapable dilemmas" such as those posed by Nauman's unrealized models for tunnels that do not connect or that transform their inner shape from square to triangular and back again while tracing a circular path. Yet another reason for the difficulty New Yorkers have had with Nauman's work may be his replacement of a signature style with merely "a signature emotion," which Adam Gopnik defined for the *New Yorker* (May 14, 1990) as " a sense of entrapment and of vague, portentous dread, conveyed with a detached and inscrutable equipoise."

Nauman has maintained his distance from art-world pressures by living in California from 1964 to 1979 and in New Mexico ever since. The effect on Nauman's reputation of his distance from New York is exacerbated by his attitude toward the purpose of art—"Art is interesting to me when it ceases to function as art"—and artists. In an interview with Coosje van Bruggen for her monograph *Bruce Nauman* (1988), he said, "Artists are expected to live in the culture and to be part of the culture and not to be too weird. On the other hand, they are also expected to be somewhat outside of the culture and be weird—it's like you have to live other people's fantasy lives for them. It's part of the relationship that goes on between the artist and the public." It was not until recently that Nauman's name became familiar to the New York art world, which in 1990 alone hosted four shows of his work: a sculptural retrospective with Richard Serra at the Whitney Museum of American Art, foam casts of animal bodies, wax casts of disembodied human heads, and a video show, that, collectively, were deemed by Roberta Smith, writing in the *New York Times* (March 16, 1990), to "constitute one of the best gallery sightings of this rather lackluster art season."

Bruce Nauman was born on December 6, 1941 in Fort Wayne, Indiana. After a nomadic childhood spent mainly in Schenectady, New York and in Milwaukee and Appleton, Wisconsin, Nauman attended the University of Wisconsin at Madison, where he studied mathematics, physics, music theory and composition, and art, under Italo Scanga. Although he received his B.S. degree in mathematics in 1964, he chose to study art at the graduate level because he felt that in math he "wasn't good enough" and lacked "passion for the work." In his interview with van Bruggen, he explained why he chose to pursue art instead. "Art allowed me room for both my mind and my hands to work. I have always enjoyed making things, and I did not have any qualms about my facility to do so."

Many of Nauman's art teachers in college had been WPA artists interested in the social role of the artist, an issue that has always intrigued Nauman, but their formal concerns were relatively conventional. In contrast, among his professors at the University of California at Davis, which granted him an M.F.A. degree in 1966, were the ceramist Robert Arneson and the painter and sculptor William T. Wiley, whom Nauman has credited with having exerted a "permissive influence" on his artistic development. Explaining his abandonment of painting, which took place around 1965, Nauman has said: "My concept of being an artist was making pictures, landscapes, but intuitively I knew that that was not enough. . . . I loved moving the paint and the manipulation of materials. It was very serious, but it also got in the way. I still don't trust any kind of lush solution, which painting was, and so I decided . . . that I was not going to be a painter." Nevertheless, he has always admired and learned from the paintings of Edward Ruscha and Willem de Kooning.

After completing his graduate studies, Nauman lived in Vacaville, California for a short period before moving in the summer of 1966 to San Francisco, where he taught at the San Francisco Art Institute until 1968, the year in which he received a grant from the National Endowment for the Arts. Having moved to Mill Valley in 1967, he moved to Pasadena two years later, where he lived until 1979. In 1970 he taught sculpture at the University of California at Irvine and received a grant from the Aspen (Colorado) Institute for Humanities Studies. In 1979 he moved to a 7,000-foot-high, piñon-forested hill in Pecos, New Mexico, where he has lived until recently. With the exception of the winter of 1968, which he spent in Southampton, Long Island, Nauman has deliberately avoided the capital of the art world. "I can't live in New York," he said in 1971. "My work is too personal. I have to be alone a lot. . . . I need a lot of time doing nothing in order to do anything."

From the very beginning of his career, around 1965, when he moved away gradually from painting into fiberglass sculpture by bolting welded steel and fiberglass parts onto his canvases, Nauman has demonstrated a protean willingness to explore a large number of unusual art forms, media, and materials. He has always remained at the forefront of the West Coast avant-garde. "I can never give up wanting to do what I don't usually do," he has explained. Not surprisingly, he experienced highs and lows throughout his career as the art-viewing public's appetite for "the new" waxed and waned. In Peter Schjeldahl's opinion, Nauman "has survived periods of neglect and self-doubt to grow ever more disturbingly powerful."

By the time of his first New York and European exhibitions in 1968—a mere two years after his first solo show, at the Nicholas Wilder Gallery in Los Angeles—Nauman had already begun to explore most of the forms his art would take eventually, including sculpture, films, performances, photography, body art, and neon tubing. Uniting many of his early endeavors was his interest in the process by which art is made as reflected in the finished art object. In his fiberglass sculptures—long, thin, bar- or tubelike structures—of 1965-66, for example, he allowed bits of the plaster mold to remain attached to the fiberglass, giving such works an unfinished look. Partly a reaction to the prevailing smooth, finished geometries of minimalism and partly a rejection of the preciousness with which traditional art objects are invested, Nauman's fiberglass sculpture gave way in 1966 to pieces made of latex rubber or steel.

Coosje van Bruggen has noted that Nauman found inspiration for his process art in the *Philosophical Investigations* (1953) of Ludwig Wittgenstein, who, as he told her, "would follow an idea until he could say either that it worked or that life doesn't work this way and we have to start over. He would not throw away the failed argument, but would include it in his book." Similarly, Nauman included the idea of the space surrounding an object in the rendering of the object itself when he made the white-painted plywood *Shelf Sinking into the Wall with Copper-Painted Plaster Casts of the Spaces Underneath* (1966), in which the "spaces" sit haphazardly on the floor below the shelf. Taking a further step in that direction with *A Cast of the Space under My Chair* (1966-68), Nauman exhibited a concrete block indicating the cross-bars and leg indentations of a chair. Nauman has attributed to Willem de Kooning the remark that inspired that piece: "If you want to paint a chair, don't paint the thing, but paint the spaces between the rungs of the chair."

Elaborating on the idea of process as an end result rather than as merely a means to an end product, Nauman became interested in film after seeing a Man Ray retrospective in 1966. "To me," he told van Bruggen, "Man Ray seemed to avoid the idea that every piece had to take on a historical meaning. What I liked was that there appeared to be no consistency to his thinking, no one style." Interested in "just making a film without considering it art," Nauman made *Fishing for Asian Carp*, a 2:44 minute, 16-mm film that recorded the artist William Allan putting on his boots, walking to a stream, and catching a fish, an event that determined when the film ended. Similarly, the length of *Bouncing Two Balls between the Floor and Ceiling with Changing Rhythms* (1968), a nine-minute record of Nauman's performance of that action in his studio, was determined by how long he could keep it up. "My idea at the time," he told Willoughby Sharp in an interview for *Avalanche* (Winter 1971), "was that the film should have no beginning or end: one should be able to come in at any time and nothing would change."

The artistic process was addressed by Nauman most directly in his first performance piece, in 1965, during which he moved from one stationary position to another from minute to minute—sitting, lying down, facing left, facing right, and so on. "In a way," he told Willoughby Sharp, "I was using my body as a piece of material and manipulating it. I think of it as going into the studio and being involved in some activity. Sometimes it works out that the activity involves making something, and sometimes the activity itself is the piece." (And sometimes the filmed or videotaped record of the sparsely attended performance is the piece.) In subsequent performances he interacted with objects such as a fluorescent tube or a steel bar, thereby fusing process and object.

Nauman's intensive focus on the body, which included close-up shots of his gauze-filled mouth, his thigh, and even his testicles (also called *Bouncing Balls*), invited charges of narcissism. Despite the artist's contention that such criticism is invalidated by his use of his body as raw material (which occurs also in measurements for sculptures, neon templates, and in photographs) rather than autobiographically, it was precisely the exploitation of Nauman's own body as an *objet trouvé* that Robert Pincus-Witten judged to be narcissistic. According to Robert C. Morgan, writing in *Flash Art* (January-February 1989), there was more to Nauman's body art than narcissism or its absence: "Nauman's search for psychic identity or ontology came by way of the corporeal and the physical. The reality of oneself was contingent upon knowing what was between oneself and other things. . . . [Nauman] most accurately assimilated the phenomenological idea of the self—the perceptual body—into a work of art."

In a series of eleven color photographs of 1966-67, Nauman treated not only himself (*Self-Portrait of a Fountain*, in which he is theatrically lit from the chest up as he spurts water from his mouth, mimicking the allegorical figures of traditional fountain designs) but also aspects of his daily life, as in *Coffee Spilled Because the Cup Was Too Hot*, a blurry double exposure of a cup and saucer, and *Coffee Thrown Away Because It Was Too Cold*, a picture of a cup next to spilled coffee, illuminated by a soft streak of light and surrounded by a greenish hue. The photos' titles are either satirical, as in his "self-portrait" of himself as a fountain, a metaphor for a dispenser of wisdom and light, or straight descriptions of occurrences, or common expressions that, like the "fountain" piece, have been literally objectified. For example, *Feet of Clay* showed the artist's feet covered with clay in Rodinesque fashion, and *Waxing Hot* recorded his waxing of the letters H, O, and T. "If you see yourself as an artist," Nauman explained to van Bruggen, "and you function in a studio and you're not a painter, if you don't start out with some canvas, you do all kinds of things—you sit in a chair or pace around. And then the question goes back to what is art? And art is what an artist does, just sitting around in the studio."

As demonstrated by the titles of Nauman's photographs—especially *Bound to Fail*, in which the artist is shown with his hands tied behind his back—language had become an integral part of many of his works, and sometimes the most important aspect. The sculpture *From Hand to Mouth* (1967), a green wax cast of a woman's hand, arm, shoulder, neck, chin, and mouth, objectifies a common expression. Neon pieces like *My Last Name Exaggerated Fourteen Times Vertically* (1967) and the palindrome *Raw War* (1968–71) were also relatively straightforward, especially when compared with the misleading *Wax Impressions of the Knees of Five Famous Artists* (1966), which was done in fiberglass, not wax, and showed impressions of his knees only. According to Peter Schjeldahl, Nauman's works "use language to express an ambivalent self-consciousness. Each is a gesture, at once arch and disquieting, toward the condition of being an artist." Other critics perceived the influence of Marcel Duchamp, whose work was known to Nauman at first only indirectly, through the work of Jasper Johns.

Some of Nauman's neon language pieces have touched on values and belief systems. His spiraling *Window or Wall Sign* (1967), done in peach and blue neon, reads: "The true artist helps the world by revealing mystic truths." In Coosje van Bruggen's interpretation of that piece, he was conjoining "'high' and 'low' culture, confusing signage and art, simultaneously revealing their dual natures." The ambiguity of the message reflected his own uncertainty about his role, as he revealed to Douglas Davis in an interview for *Newsweek* (March 1, 1971): "I was naive then. When I made that piece, it was a way of testing whether I really believed in those words."

In the early 1970s Nauman shifted his focus from the process of creation and the artist's activity as art to the public's experience of his art. Viewers' perceptions became an indispensable part of the art works themselves, which were not complete without someone's active participation, even if such participation consisted of merely viewing—witnessing—the work. Nauman's corridor installations, in Schjeldahl's words, used "constructed walls, sound effects, closed-circuit video, and other elements to impose specific disorientations on the viewer." In *Corridor Installation with Mirror* (1970), for example, the two walls defining the hall are two feet apart at the entrance and narrow down to sixteen inches at the end, where a mirror reflects the viewer. His best corridor piece, according to Schjeldahl, was "a corridor in which one advanced toward a video monitor that showed one's back receding and another monitor playing a tape, made with the same ceiling-mounted camera, that showed the corridor empty, the combination inducing an uncanny sense of presence/absence." The corridor pieces were inspired by a recurring dream in which Nauman found himself in a corridor suffused with a yellow-gray light, at the end of which was an unidentified figure in a room. "I had the dream many times, and I kind of figured it must be a part of myself I hadn't identified," Nauman has recalled. "It seemed important to objectify myself." Equally disturbing to look at were his mostly unrealized models for tunnels, which he began making in 1972 and which induced claustrophobia and panic by virtue of their dead ends, missed connections, and, in one case, transformation from having four sides to three before returning to its square shape.

In *Double Steel Cage* (1974), a locked cage enclosed in a larger one that allows people to enter, Nauman elaborated on the theme of disorientation by increasing the self-consciousness of the viewer who chooses to enter the narrow passage between the cages; feeling at once trapped and exposed, the viewer is further discomfited by the work's fluorescent lighting. Another piece that violated the usual separation of private and public space was the paradoxical gallery installation *Get Out of My Mind, Get Out of This Room* (1972), in which the artist's voice could be heard, via hidden speakers, repeating the title imperative at various decibels.

Despite Nauman's versatility and growing reputation in Europe, a retrospective of 117 works that was organized jointly by the Whitney Museum of American Art in Manhattan and the Los Angeles County Museum received much negative criticism in New York before traveling, from 1972 through 1974, to Bern, Düsseldorf, Eindhoven, Milan, Houston, and San Francisco. Writing in the *New York Times* (March 30, 1973), the conservative art critic Hilton Kramer panned both Nauman himself and conceptual art in general: "There is pathetically little here that meets the eye—a few sculptures of no sculptural interest, a few photographs of no photographic interest, a few video screens offering images that somehow manage to be both boring and repugnant. . . . Mr. Nauman's work bears about the same relation to visual art as crossword puzzles bear to literature. It keeps the mind busily engaged in problems that are fundamentally without significance." According to the more liberal Robert Hughes, writing in *Time* magazine (April 16, 1973), "Nauman's reputation is an example of terrorism-by-art-history. Nowhere does he address himself to life, prosaic or imaginative. Instead, he poses fidgety little conundrums about the limits of aesthetic activity. Art about art about art: an infinite regress, like a camera staring at the monitor. How anyone can still obtain a reputation by squatting in that overpopulated cul-de-sac is one of the enduring mysteries of the world art scene."

Such criticism would have been irrelevant ten years later, for in the early 1980s Nauman began a series of suspended steel constructions with political content. Featuring an upside-down chair hanging in the middle of a large triangular, square, or circular framework of steel beams, the pieces were titled with reference to South America (representing the torture of political prisoners) or South Africa, as in *Diamond Africa with Chair Tuned D E A D* (1981), in which the metal legs of the chair were tuned to notes that demonstrated his opposition to apartheid. Adam Gopnik wrote in the *New Yorker* that "Nauman's 'South America' chair pieces are perhaps the strongest single images of torture in modern art, conveying through the stark, spare means of dada assemblage the essential experience not merely of pain but of being removed into a floating, timeless realm of isolation, silence, equidistance, and impersonality."

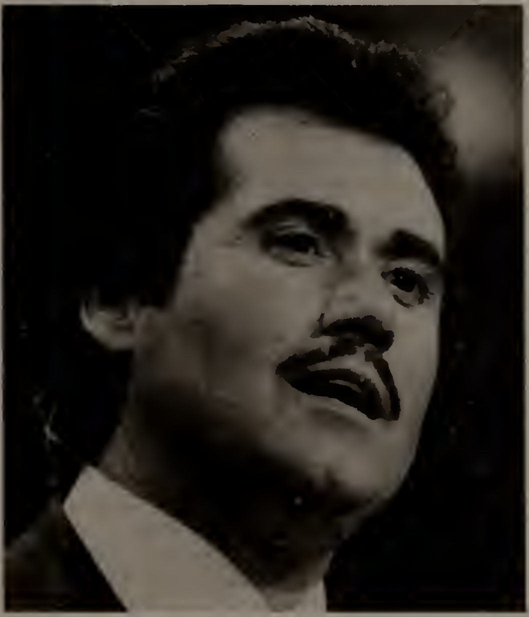
Ethical content is present also in Nauman's neon pieces of the mid-1980s. Writing of his *One Hundred Live and Die* (1984), an approximately ten-foot-by-eleven-foot wall of three-word phrases, van Bruggen observed, "Nauman represents the ongoing flow of human life through a mixture of found sayings, arbitrary phrases, and personal statements, each of which is idiosyncratic and yet general enough to become art—Suck and Die Suck and Live; Fear and Die Fear and Live; Red and Die Red and Live." For *Vices and Virtues* (1988), a neon installation at the University of California at San Diego, Nauman paired fourteen words like *faith* and *envy* in combinations that Leah Ollman of *High Performance* (Fall 1989) found to read like "a menu of moral options. . . . Flickering and superimposed on one another, the words mimic the transitory competing influences of vice and virtue in our daily lives."

In 1985 Nauman executed a series of neon works about sex and power that, for van Bruggen, possessed a vaudevillian quality in their depiction of the escalation of violence. In *Punch and Judy: Kick in the Groin, Slap in the Face* and in *Sex and Death by Murder and Suicide*, for example, pairs of outlines of human figures flash on and off, each one alternating between an upright position and one in which the figure has just given or received a blow. As the program progresses, the motion becomes faster and faster until the original sequence is no longer operative, rendering the action illegible. Similar themes are reflected in his videos, to the making of which he returned in 1985 after a hiatus of about ten years.

The centerpiece of Nauman's most recent work, exhibited in three galleries in the SoHo district of Manhattan in 1990, featured "cut-up and reassembled concoctions of [foam-]cast animal parts and wax casts of human heads," in the description of Richard Kalina writing in *Arts* magazine (Summer 1990). According to Kalina, those pieces, which constitute his "Carousel" series, hang from the ceiling "in configurations that recall the carousel as much as the slaughterhouse." Their Play-Doh colors intensify the sickening effect of the arrangements, which were judged to be "the most alarming exhibition of the season" by Adam Gopnik. To Richard Kalina, "Nauman's work is enticingly problematical. We are struck by its inventiveness, its diversity, and its rigor as well as by its perversity and its willful recklessness. Dealing with Nauman is like driving down a highway at night with your headlights off. Be prepared for surprise."

Bruce Nauman's house, which he built himself in Pecos, New Mexico, is "simple and spare," according to Amei Wallach of *New York Newsday* (January 8, 1989), who described him as "a contemplative man who commits acts of visual aggression." Peter Schjeldahl found the artist to be "rangy and more than a little like Gary Cooper: soft-spoken, laconic, jocular, and shy. Far from prolific, he spends more time reading and thinking in his commodious studio than working." Married to the artist Susan Rothenberg, Nauman is the father of two children from a previous marriage. In his spare time he hunts, fishes, and makes jackknives. He has learned to wait out the occasional dry periods in his career during which he feels that his creativity is blocked. "I wait and watch and see what happens," he told Amei Wallach. "I see how people do over a lifetime of work. It has to do with maintaining that curiosity about the world."

References: N Y Times II p24 Ap 1 '73 por; New Yorker 66:88+ My 14 '90; Vanity Fair 46:89+ My '83 por; Contemporary Artists, 1983; Cordes, Christopher, ed. Bruce Nauman: Prints 1970–89: A Catalogue Raisonné, 1989; Who's Who in America, 1988–89; Who's Who in American Art, 1989–90



Newton, Wayne

Apr. 3, 1942– Singer; entertainer; real-estate entrepreneur. Address: c/o Mark Moreno, Flying Eagle Inc., 3422 Happy Lane, Las Vegas, Nev. 89109

The most popular entertainer in the history of Las Vegas—bigger than Sinatra, bigger than Liberace, bigger than Elvis—is, incredibly, Wayne Newton, a singer who has not had a hit record in almost twenty years and whose homespun style has always been good for a snicker among urban sophisticates. But the last laugh belongs to Newton, who commands about $45,000 a performance, nine times a week, for about forty-two weeks a year. It has been estimated that twelve million people have seen him perform live and that his net worth hovers around $100 million.

Although Newton has proved that he can draw crowds anywhere, it is in Las Vegas, his home terrain, where he is known as "Mr. Excitement," or "the Midnight Idol," that his status approaches that of a semidivinity. Some thirty years ago, at the age of sixteen, he arrived by bus for a two-week lounge-act gig. Now, in one of his collection of vintage cars, he can ride on Wayne Newton Boulevard, en route, perhaps, to his palatial estate just outside of town. As Merv Griffin has said, "Las Vegas without Wayne Newton is like Disneyland without Mickey Mouse."

Newton's success indicates that Las Vegas is more Squaresville than Sin Town—a place for middle-aged Americans from the heartland to take a break from the grittiness of real life and indulge their fantasies to the full. He gives them personality, glitz, and songs that are unashamedly sentimental. Its folksiness befits a man who treasures his Walter Keane paintings of sad-eyed waifs and kittens, and its kitsch suits his audience. Wayne Newton has spent half a lifetime honing his act, and he knows exactly what he is doing when he manipulates his audiences.

Wayne Newton was born on April 3, 1942 in Norfolk, Virginia, the son of Patrick Newton and his wife, the former Evelyn Smith. By ancestry, his father, an auto mechanic, is half Irish, half Powhatan Indian, the tribe that produced Pocahontas; his mother, who is no longer living, was half German, half Cherokee Indian. At an early age, Wayne began singing at school and church functions, earning his first professional pay, five dollars, at the age of six. Shortly thereafter, he became the co-host of a radio show in Roanoke, Virginia with his brother, Jerry, eighteen months older than he.

In 1952 the Newton family moved to the more salutary and drier air of Phoenix, Arizona, because Wayne suffered from bronchial asthma. Soon after their arrival, Wayne and Jerry showed up at the office of Tom Chauncey, a broadcast executive, and asked if he had any openings. "They'd go to Trader's Furniture, Thrifty Drug Stores," Chauncey recalled to Gerri Hirshey for a profile of Newton in *Vanity Fair* (October 1989). "People loved these kids." Jerry played bass, and Wayne sang to Jerry's bass and guitar accompaniment. Soon, the two brothers had their own local television show before and after school, playing country music at first, but then switching to rock-'n'-roll after Elvis Presley became the rage.

Wayne Newton left high school, where he was president of the student body, in his junior year to perform with Jerry as a lounge act at the Fremont Hotel in Las Vegas: forty minutes on, twenty minutes off. (He later earned his high school diploma by taking a correspondence course.) For five years the brothers did six shows, six nights a week in an incredibly grueling schedule that they maintained for forty-six weeks a year. "Chronologically, I was an anachronism," Newton told Gerri Hirshey. "I mean, my contemporaries were the Beatles and the Stones, and here I was, instead of letting my hair grow, smoking pot, and getting put in jail, I was playing a Las Vegas lounge. And I had to appeal to people twenty-one and up." The *Las Vegas Sun* columnist Joe Delaney has recalled that Wayne Newton was "known as grandma's boy. He was safe, polite, worked clean." But to become a headliner in Las Vegas, Wayne Newton had to leave the town. "In those years," he informed Peter S. Greenberg of *Newsweek* (January 12, 1976), "once you became important as a lounge act, you stayed there. You couldn't even move from a downtown lounge to a lounge on the Strip. Nobody would touch you with a ten-foot pole."

A series of powerful mentors helped to further Newton's career. In 1962 he appeared on a show featuring Jackie Gleason, who was passing through Las Vegas to promote a forthcoming television series, and Gleason was so impressed that he booked Newton for the opening show. Although Newton had appeared on national television before—on *I Love Lucy*, for example—return engagements on the Gleason show during 1962–63 provided him with steady national exposure. He also appeared on variety shows hosted by Ed Sullivan and Danny Kaye.

In 1963, while Newton was playing for six months at the Copacabana nightclub in New York, the singer Bobby Darin saw his act and signed him to a recording contract. Newton's first single, "Hearts," was followed by "Danke Schoen," which, in his high-pitched voice, scored an instant hit and sold more than two million copies, making it his only platinum record. "I woke up with the whole world thinking I was a German girl," he jokingly told Ron Rosenbaum during an interview for *Esquire* (August 1982). Newton followed up those early successes with "Summer Wind," "Red Roses for a Blue Lady," and "Dreams of an Everyday Housewife." The latter two were gold records, with sales of more than a million copies each. By the end of the 1960s, he had recorded twenty-three albums. Although Newton's last gold record was "Daddy Don't You Walk So Fast" (1972), he had by 1977 sold some sixteen million records.

By the end of 1964, Newton had played the Empire Room in Chicago, the Holiday House in Pittsburgh, the Harrah Club at Lake Tahoe, El Patio in Mexico City, and venues in Miami, Dallas, Honolulu, and Sydney, Australia. He gained another important supporter in the comedian Jack Benny, who discovered him on an Australian tour and insisted that he join his Lake Tahoe act. With Benny, he made his Los Angeles debut at the Coconut Grove in 1965. After making several appearances on Benny's television show, Newton accompanied him on two cross-country tours as a guest star. He entertained troops in Vietnam, performed in London's famed Palladium variety show, and in 1968 toured Australia for the fourth time. Newton also hosted television talk shows and made guest appearances in such hit series as *Bonanza.*

Meanwhile, Newton was making as much as $75,000 a week in nightclubs and had set all-time attendance records at the Frontier Hotel in Las Vegas, the Royal Box at the Americana Hotel in New York, and Melodyland in Anaheim, California. By the end of the 1960s, he had again made Las Vegas his home base, thanks to the intervention of Howard Hughes, who had become the town's largest private landowner. According to Newton, an emissary of the reclusive billionaire came backstage at the Frontier Hotel and told him that Hughes was a fan. Newton became a favored headliner at Hughes's hotel-casinos: the Frontier, the Sands, and the Desert Inn.

Newton's act consisted not only of singing but also of playing riffs on eight different instruments and enduring the caustic jibes of his guitarist-kibitzer brother, who called him "Fig Newton." In 1971 Wayne and Jerry broke up and, according to Jerry, "split everything fifty-fifty," though Wayne contends that he turned over virtually everything to his brother. "We were about as different as two human beings can be," Wayne Newton has said. "For him, show business was a means to an end. . . . For me, performing was an absolute necessity." Jerry Newton settled down on a farm near Fayetteville, Tennessee, far from the neon glitter of Las Vegas.

Around that time, Wayne Newton abandoned his pompadour and ducktail for long bangs and pronounced sideburns, and, after fighting a weight problem unsuccessfully for years and ballooning to 275 pounds, he slimmed down on what he called a "Caesar salad" diet. Updating his repertoire of golden oldies and pop standards, he introduced country-oriented songs like "Wichita Lineman," "Little Green Apples," and "Gentle on My Mind" into his act. In 1975, when he celebrated his 600th week playing in Las Vegas, Nevada, to an estimated total of six million people, the Academy of Variety and Cabaret Artists honored him as male entertainer of the year. In the same year, Newton signed a five-year, $35 million contract with Howard Hughes's company, the Summa Corporation, that was considered to be the largest personal contract in the history of Las Vegas. Performing seven days a week, two shows a night, he packed in 20,000 people a week, for thirty-six weeks a year. By 1979 he had become one of the highest-paid cabaret entertainers in the world.

All that changed one night in 1980, when a former business partner who vainly sought his support in a new venture threatened violence against Newton's daughter. According to his lawyer, "out of desperation" Newton asked a reputed West Coast mobster, Guido ("Bull") Penosi, to intervene. Penosi and a relative of his, Frank Piccolo, then exploited the overture to make extortionate threats against Newton, according to a 1981 indictment.

In 1980 Newton and a partner bought the Aladdin, a Las Vegas hotel-casino, for $85 million. On October 6, 1980 a NBC Nightly News report hinted that Penosi was connected to the deal. Although Newton put down only $2 million, the televised report (and two follow-ups) suggested that the money for the purchase had come from organized crime. Newton responded with a lawsuit against NBC in April 1981, accusing Johnny Carson, the celebrated NBC talk-show host, of prodding the network's news division to libel him. (Newton had easily bested Carson's $20 million offer for the Aladdin, but the animosity between the two men went much farther back, to what Newton called Carson's "fag jokes" about him.) In any case, the Aladdin purchase proved to be a mistake. The casino, which had been closed earlier by the state gaming commission, remained dark, and in 1982 Newton sold his interest to his partner for $8.5 million.

After five years of depositions and affidavits, followed by an eight-week trial, a federal jury in Las Vegas on December 17, 1986 found for the plaintiff and awarded Newton $19.2 million (later increased to $22.8 million) in damages. In November 1987 the judge reduced the award to $5.3 million, ruling that Newton had failed to establish convincingly any loss of income as a result of the NBC reports. The original award was the heaviest libel penalty ever against a news organization, and even the reduction was a record for straight punitive damages. NBC appealed the verdict, and on August 30, 1990 a federal appeals court overturned the award, ruling that there was "almost no evidence of actual malice [on NBC's part], much less clear and convincing proof."

According to Newton, NBC hit him where he lives, "his dignity and honor." He had, after all, become a public political dignitary who not only gave seven benefit concerts for the Ronald Reagan presidential campaign in 1980 but also served as the producer of the first Reagan White House inaugural celebration. Newton later sang the national anthem at the Republican National Convention on the night that Reagan was renominated in 1984, entertained the Reagans and Vice-President George Bush at his home, and attended a White House dinner for the Indian prime minister Indira Gandhi.

Between 1972 and 1981 Newton went on tour only three times, but, he has contended, as a result of the NBC allegations, the number of weeks a year he worked in Las Vegas plummeted from thirty-six to only ten or twelve. He responded by taking his act on the road, with great success, touring eighty-nine cities in 1983 alone. When he appeared on July 9, 1983 at the outdoor plaza of the World Trade Center in lower Manhattan, patrons paid as much as $125 for reserved seats. A recent example of his drawing power outside his home territory of Las Vegas was his appearance in January 1989 at Drury Lane Oakbrook Terrace in suburban Chicago, where he packed the massive Grand Ballroom, marking the first time that the 1,400-seat space had been so completely filled.

A bizarre episode during Newton's 1983 tour was his being tapped by the then secretary of the interior, James G. Watt, as grand marshal of the annual Fourth of July parade and musical celebration on the Mall in Washington, D.C., in place of the Beach Boys, who had enjoyed that singular honor twice in the previous three years. Calling Newton "more American" than the Beach Boys, Watt explained that he had made the selection because of his feeling that previous concerts on the Mall had attracted what he considered to be "the wrong element." By the mid-1980s Newton had recouped his standing in Las Vegas. In 1983 he was reported to be under contract from Caesar's Palace through 1984 but holding out for $250,000 a week, and in late 1986 he was earning $225,000 a week at Bally's. In 1984 he told one reporter he was making $12 million to $14 million a year from performances, and he told another newsman that the annual figure was $15 million to $20 million.

The Wayne Newton musical idiom consists of standards of all kinds, incorporating elements of soul, gospel, rhythm-and-blues, and country-and-western, often assimilated into medleys, or, as one critic called it, "medleys of medleys." They date back as far as Sophie Tucker's "Some of These Days" and such Al Jolson trademarks as "Swanee," "Mammy," "Hello My Baby," and "Rock-a-bye Your Baby with a Dixie Melody," often on bended knee, Jolson-style. Earlier in his career, his final number was a bathetic, Pagliacci-type "Be a Clown." His more contemporary specialties include "What Kind of Fool Am I," "For Once in My Life," "Who Can I Turn To," and "You're Nobody Till Somebody Loves You."

Unable to maintain his boyish soprano because of increasing hoarseness, Newton gradually brought his voice down to that of a pop baritone. Although Bill Kaufman of *New York Newsday* (June 7, 1984) called him "a very dexterous singer with a voice that's flexible and fully controlled" and *Newsweek*'s Peter S. Greenberg (January 12, 1976) described his voice as a "silky baritone," Stephen Holden, reviewing his World Trade Center appearance for the *New York Times* (July 11, 1983), spoke of his "soupy saloon style." Holden added, "With his unctuous phrasing, he didn't so much hit notes as slide between them." Writing in the *Chicago Tribune* (January 26, 1989), Rich Kogan marveled at Newton's rapport with a packed house, concluding, "That he was able to satisfy so many with his relatively prosaic gifts is a matter of continuing amazement."

Like the performances of the late Liberace, Newton's standard act, in recent years, is heavy on glitz. It starts with Newton emerging from a laser-lit "spaceship," in a gold lamé "spacesuit," to the strains of Richard Strauss's tone poem *Also sprach Zarathustra*. Breaking free of enveloping smoke, he emerges at stage level in a skintight tuxedo, festooned by two mammoth diamond rings, a diamond watch, a gold bracelet, and an eagle-shaped necklace, supplemented by his *pièce de résistance*, a giant silver eagle-shaped belt inlaid with turquoise. He sings his songs, plays his instruments, "milks" his audiences, demonstrates that he really cares and is truly giving his all for them, even to the point of running overtime and risking the displeasure of his bosses, who want the crowd back at the gambling tables. He closes with his "MacArthur Park" medley, which ends with sun, clouds, fog, lightning, and a rainstorm—courtesy of a dry-ice machine—that has been known to drench the first few rows of the audience. "I do think I've got a lot of the same following that Elvis had," Newton has acknowledged. "It's the same type of mid-America."

The "little people" of Las Vegas as well as the tourists stand solidly behind Newton. Although he is a conservative Republican, he refuses to cross picket lines. In January 1979 he was so irate over the Frontier's new no-dinner show policy that he said he would no longer appear there, arguing that the policy would put food-service employees out of work. He also defended bartenders and waiters when the Summa Corporation tried to cut down their dinner break, and he has performed at benefits for cabdrivers. Despite his broad-based popularity in Las Vegas, he has eschewed political ambitions. "I think I'm too sensitive to ever be a candidate," he told Wayne Robins of *New York Newsday* (June 6, 1984). "I wear my heart on my sleeve."

Patriotism is dear to the heart of Wayne Newton, along with a genuine concern for the welfare of American Indians. He has continued to entertain the troops since the Vietnam era. In 1983 he visited the United States Marines in Beirut, Lebanon, and in late 1987 he made a seventeen-day trip to entertain servicemen stationed in the Persian Gulf—his fourth tour for the USO. He raises money for St. John's Indian Mission and School in Laveen, Arizona, and he gave a 1982 benefit performance for Indians at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

In 1969 Wayne Newton made his film debut in *80 Steps to Jonah*, playing an innocent man hunted by police who takes refuge as a handyman in a camp for blind children. Twenty years passed before he undertook his next role, that of a sleazy evangelist in the James Bond adventure *Licence to Kill* (1989), a feat of casting that a *New York Times* reviewer called "inspirational." For the two-week shoot in Mexico, he canceled $500,000 in club dates. The singer most recently played the part of a sinister record-company owner in the detective spoof *The Adventures of Ford Fairlane* (1990), starring the comedian Andrew Dice Clay. Newton's television appearances have included hosting network specials in 1968, 1974, and 1982. In 1986 he portrayed a sadistic prison commandant in ABC's twelve-hour Civil War miniseries *North and South, Book Two*.

The centerpiece of Newton's vast land holdings is his San Simeon–like estate five miles outside Las

Vegas, the fifty-two-acre Casa de Shenandoah, which includes eight guest houses, a lagoon, a swimming pool, two artificial lakes, and peacocks, swans, penguins, and wallabies. His father has lived there for the last twenty years, and his mother lived there until her death in 1986. A five-seat helicopter, which he flies himself, or his private jet spirit him away to his 218-acre ranch, sixty miles to the north, where he raises Arabian horses, some of them stallions valued at more than $1 million.

An entertainer who has always sunk his earnings into real estate, by 1970 Wayne Newton owned 4,500 acres of ranchland, four apartment buildings in Los Angeles, two condominiums in Hawaii, and thirty houses. In 1982 the Wayne Newton International Hotels Corporation, a nationwide chain of resorts and time-share vacation facilities, bought a Poconos resort, reportedly for $8 million, and in 1983 he held a half-interest in Las Vegas's Tropicana TraveLodge Casino. Newton also owns the largest contiguous private property on the shores of Lake Tahoe and a luxury wilderness resort. In 1988 he bought an antebellum house in Elizabeth City, North Carolina.

Variously reported as being between six-foot-two and six-foot-four in height, Wayne Newton has a bronzed complexion and brown eyes. His naturally sandy blond or brown hair is dyed black, like Elvis Presley's, and is swept back. His pencil-thin mustache, dating from 1976, is a relic of his aborted effort to star in a movie based on Errol Flynn's memoirs. Newton maintains his weight at about 175 pounds by eating only one meal a day, at about 5:30 P.M. His former baby fat yielded to diet and exercise, and he has built up his body under the supervision of the former movie muscleman Steve Reeves. He holds a black belt in karate. Austere in his habits, Newton drinks only an occasional vodka and rarely goes out on the town. He is currently writing his autobiography. On June 2, 1968 Wayne Newton married Elaine Okamura, a Honolulu airline flight attendant, in Little Church of the West in Las Vegas. By 1980, he was reportedly seeing other women, and the Newtons were divorced in July 1985. Their teenage daughter, Erin, lives with her father.

References: Chicago Sun-Times p5+ N 3 '85 por; Esquire 98:60+ Ag '82 por; N Y Sunday News p4 Jl 21 '66 por; People 11:87+ Ap 30 '79 pors, 16:30+ Ag 3 '81 por, 26:45+ N 17 '86 pors, 32:75+ Jl 31 '89 pors; Time 95:55+ Je 29 '70 por; Who's Who in America, 1988–89

Noonan, Peggy

Sept. 7, 1950– Writer. Address: c/o Random House, Inc., 201 E. 50th St., New York, N. Y. 10022

© Diana Walker

Few presidential speechwriters have become celebrities based on their speeches alone, but Peggy Noonan is an exception. She is responsible for some of the best-known catchphrases of George Bush's campaign for the American presidency in 1988: "a kinder, gentler nation"; "read my lips," which has become a shorthand way of invoking his now notoriously outdated pledge not to raise taxes; and "a thousand points of light," a metaphor for the many community-based voluntary organizations in the United States.

It is less well known that Peggy Noonan also was the begetter of former president Ronald Reagan's now notorious ascription to the Nicaraguan Contras of unassailable virtue, in a speech that he delivered on March 1, 1985: "They are the moral equal of our Founding Fathers and the brave men and women of the French resistance." Such impassioned rhetoric led to Noonan's acquisition of the nickname "La Pasionaria" after Dolores Ibárruri, whose inflammatory speeches helped to inspire anti-Franco Communists during the Spanish civil war. But Noonan's other, more lyrical, side—evident in the remarks she prepared for Reagan to commemorate the fortieth anniversary of D day, to mourn those who died in the explosion of the *Challenger* space shuttle, and to raise funds for the John F. Kennedy Library—justifies the epithet recently given her by a reviewer of her best-selling Washington memoir, *What I Saw at the Revolution*: "the poet laureate of resurgent Republicanism."

Before lending her rhetorical services to the Bush campaign team and, from 1984 to 1986, to

Reagan as a member of the White House speechwriting staff, Peggy Noonan wrote radio commentaries for the liberal Dan Rather at CBS News, an association that led her to title one of the chapters in her book "I Am Often Booed Because of Who My Friends Are." And ten years before going to work for Rather, she was a student antiwar protester against American involvement in Vietnam. With a mother who belonged to the Massapequa (Long Island) Democratic Club and grandparents who had been staunch supporters of Franklin D. Roosevelt and his New Deal, she had grown up infatuated with the Kennedys. Like many of her peers who experienced a radical conversion from left-wing politics to right-wing activism, Noonan perceived her own views to be merely evolving in the midst of a leftward shift in the political landscape; the party of the people had ceased to be the Democrats, in her view, and would in the future be the Republicans, who found a leader to inspire them in the person of Ronald Reagan in 1980.

Converted to conservatism by what she saw as the elitism and ingratitude of her fellow student protesters and by her discovery of William F. Buckley Jr.'s *National Review* at an impressionable age, Noonan was eventually drawn to the Reagan White House "to help the president," feeling that she was more a partisan than an objective journalist. After making history in January 1989 by helping to draft both the outgoing president's farewell speech and the incoming president's inaugural address, Peggy Noonan left the White House for good. Since June 1990 she has been a regular columnist for *Mirabella*, a recently launched and decidedly upscale women's magazine of high style and entertainment.

The third daughter and third child of Mary Jane (Byrne) Noonan and Jim Noonan, Peggy Noonan was born on September 7, 1950 in Brooklyn, New York into an Irish-Catholic working-class family of seven children: Barbara, Cookie, herself, Kathy, Jimmy, Patty, and Dorian. Having to compete with six other siblings for her parents' attention prompted her to hone her communication skills at an early age, as she related in her book *What I Saw at the Revolution: A Political Life in the Reagan Era* (1990): "Before I would say anything at the table, before I would approach my parents, I would plan what I would say. I would map out the narrative, sharpen the details, add color, plan momentum. This way I could hold their attention. This way I became a writer."

Peggy Noonan's father was a merchant seaman who later sold appliances at Friendly Frost and E. J. Korvettes in Massapequa, to whose surburban neighborhood the Noonans moved in 1955. Ten years later the family moved to Rutherford, New Jersey, into an apartment over a candy store and newsstand that provided Peggy with a seemingly endless supply of newspapers to read. Her father sold furniture in nearby Passaic. A self-described "bad student" in high school, she would often stay up all night reading, sleep until two in the afternoon, and then, soon after waking, sneak outside and pretend to be returning home from school. "This worked for about a year," she recounted in her book. "Then they sent the school psychologist to the house, and the jig was up."

According to Peggy Noonan, during her senior year in high school, in the spring of 1968, she had premonitory dreams of the deaths of Martin Luther King Jr. and Robert F. Kennedy. Her great-aunt Jane Jane had foretold, in the 1950s, the election and subsequent assassination of an Irish-Catholic president. (Both claims, incidentally, were completely ignored by reviewers of her book, perhaps because of concern that any mention of the supernatural would damage Noonan's credibility or their own.)

After graduating from high school, during which she had worked as a waitress, Noonan took a job as a premium adjuster with the Aetna Insurance Company in Newark, New Jersey. During her two years there, an experience that she has looked back upon as "soul-deadening," she attended Fairleigh Dickinson University in Rutherford at night until she was accepted as a full-time student in the fall of 1970. Majoring in English literature and minoring in journalism, she for the first time applied herself to her studies, edited the undergraduate newspaper, and became politically active.

"I was part of the whole scene," she recalled to Ron Rosenbaum in an interview for *Esquire* (December 1985). "I had long blond hair and aviator glasses and bell-bottom jeans and a tight-fitting shirt with flowers on it. I remember being on a bus at Fairleigh Dickinson [in the summer of 1971] surrounded by all the nice antiwar kids, and I realized they were just upper-middle-class poseurs out for a good time. I resented it that [they], who were more than any previous generation enjoying the benefits of America, the benefits of economic freedom, the fruits of capitalism—I didn't get a sense that these kids loved America. I didn't sense any grief about Vietnam, any sense that we might have had good intentions. It was just, 'Tear it down.' There was precious little questioning; we were all conformists."

In the meantime, Noonan had begun reading the *National Review*. "It sang to me," she wrote in her autobiography. "They saw it the way I was seeing it: America is essentially good, the war is being fought for serious and valid reasons, the answer to every social ill is not necessarily a social program, when you let a government get too big you threaten your own liberties—and God is real as a rock. I was moved, and more. It assuaged a kind of loneliness." Before embracing the Republican party wholeheartedly, however, Noonan found herself attracted for a time to the Libertarians, whose hatred of rules appealed to her enough to vote for the Libertarian presidential candidate in 1976. "I remember hearing for the first time, 'That which is not explicitly forbidden is explicitly allowed,'" she told Rosenbaum, "and I liked that."

After obtaining her B.A. degree from Fairleigh Dickinson in 1974, Peggy Noonan looked for a job in radio or television in New York City, but she was at first able to obtain only temporary secretarial work through an agency. Before long, she learned of WEEI, CBS's all-news radio station in Boston, and applied for a job there. She was hired on the spot when a newswriter resigned suddenly during her interview. Working from five in the morning until noon for $1.35 an hour, she was soon producing news blocks. After her promotion a year later to editorial director, she stayed on in Boston for two more years before moving (on her twenty-seventh birthday) to CBS News in New York City as a writer-editor. From midnight to eight in the morning, she wrote hourly news reports and cut soundbites. As quoted in *Glamour* (March 1990), she said her most valuable lesson from her first job in news radio was learning how to organize her work: "When you work on deadline, you can't procrastinate or have writer's block. It doesn't matter if you *can't* do it—you do it anyway."

Besides acquiring discipline, Noonan learned, as she wrote in her book, "how to be conversational and catch the listener's attention, how to try to sum up a situation with a good, true line. . . . It was exciting. . . . CBS in those days had style. There was an esprit, a sense of being a veteran of something." There was also some sex discrimination, but no worse than any she would later encounter at the White House. After auditioning for an on-air job at CBS, she was turned down because her voice, she was told, had "no balls." "I still haven't come up with the right answer to that," she noted years later in *What I Saw at the Revolution*. Three years after making her move to New York City, she began writing commentary, as a backup person, for Walter Cronkite, for whom Dan Rather substituted on occasion. When Rather took over Cronkite's radio-commentary show on March 31, 1981, Noonan began a three-year stint of writing his commentary.

Despite the friendliness with which Noonan and her new boss agreed to disagree on political issues, she felt frustrated because of her isolated position as the newsroom's token conservative. She had long since lost interest in the Libertarians when her increasingly conservative views on social issues collided with their refusal to legislate morality. "I'm antiabortion," she told Rosenbaum. "Libertarians just go off the charts when the conservatives get antiabortion." Around 1984 she made an important discovery, as she revealed in *What I Saw at the Revolution*: "I wasn't a journalist, I was a partisan. I yearned to help the president, whose views I shared. I ached to write his words. . . . In Washington they were fighting for ideas, and here I was sailing from tedium to apathy with a side trip to torpor."

Noonan's lack of the right White House connections failed to stop her from pursuing her dream, though she was aware of the formidable odds stacked against her. Telling everyone she knew about her aspirations, she eventually secured an interview with Bentley T. Elliott, the head of the speechwriting department, who reported to Richard G. Darman, the chief assistant to the president's chief assistant, James A. Baker 3d. "I know now," she wrote in her book, "I was asking for a small miracle, but I believe in miracles. . . . I read the tabloid press. . . . I'm just your basic bad Catholic, utterly believing and yet full of flaws that make for real interesting confessions." (*What I Saw at the Revolution* is replete with such digressions, including direct addresses to the reader.) She was added to Reagan's speechwriting team and resigned from CBS on March 31, 1984, three years to the day of her going to work for Dan Rather. "A perfect three-year arc for a thirty-three-year-old woman beginning her third job since leaving college," Noonan wrote, adding, "Not that I pay attention to such things."

Although Peggy Noonan had been promised that she would not have to write speeches for the first lady, Nancy Reagan, her services in that regard were not only requested but obtained, until she halted the process by threatening to resign. She had rightly suspected that becoming the first lady's speechwriter would be a danger that, as the only female speechwriter on the staff, only she would have to guard against. No sooner had she put that misunderstanding behind her than her qualifications to write her first major speech for the president were challenged, again on the basis of sex. It was suggested to her that she should not have been assigned the speech to be delivered at the site of the Normandy landing on the fortieth anniversary of D day, June 6, 1984, because she, in effect, had never personally donned a military uniform. But when Reagan read her words in France to the men who had liberated Europe forty years earlier—"These are the boys of Pointe du Hoc. These are the men who took the cliffs"—more than a few listeners were unable to hold back tears. And when she later met the president for the first time, four months after her arrival at the White House, he congratulated her on a job well done.

Similar reactions were evoked by a speech Noonan drafted for Reagan to deliver at a fund-raiser for the John F. Kennedy Library on June 24, 1985: "And when he died, when that comet disappeared over the continent, a whole nation grieved and would not forget. . . . When they honored John Kennedy, they honored the nation whose virtues, genius, and contradictions he so fully reflected." She also composed the moving remarks that Reagan made shortly after the space shuttle *Challenger* exploded on January 28, 1986, killing all of its seven crew members. Concluding with a quotation from the poem *High Flight* by John Gillespie Magee Jr., an American airman killed in World War II, Reagan said: "We will never forget them, nor the last time we saw them—this morning, as they prepared for their journey, and waved good-bye, and 'slipped the surly bonds of earth' to 'touch the face of God.'" It was that speech for which she received what she has designated as the worst editorial suggestion of her career. During the "staffing process," in which a speech circulates around various policy-making bureaucracies to ensure compliance with policy, a staffer at the National Security Council told her to alter the last line of the quote to "reach out and touch someone—touch the face of God." Fortunately, she managed to avert the transformation of her speech into a telephone commercial.

Other speeches that ventured from Noonan's word processor into the glare of staffing scrutiny did not emerge intact and had to be substantially rewritten, resubmitted, and rewritten again. In her book she compared the practice to "sending a beautiful newborn fawn out into the jagged wilderness where the grosser animals would pierce its tender flesh and render mortal wounds; but perhaps I understate." One of her speeches that failed to make it out alive of the maw of the bureaucracy was prepared for delivery to the European Parliament in Strasbourg, France on the fortieth anniversary of V-E Day, in May 1985. Among other things, its abrasive anti-Soviet rhetoric was softened, prompting Noonan to dash off her most famous internal White House memo in retaliation. In that memo, which one wit dubbed "Darkness at Noonan" because of its dire tone regarding the Soviet Union's threat to the West, Noonan charged that the speech in its altered form would become known as "the famous Strasbourg Hammock Speech of 1985. The speech . . . in the middle [of which] there was this nice soft section where we all fell asleep."

Noonan's frustration with the White House staffing process increased during Reagan's second term, when it became more centralized under the newly appointed chief of staff, Donald T. Regan, with the filling of the post of director of communications, which had been vacant since 1983, by Patrick J. Buchanan. Although she had a sympathetic ally in Buchanan, Regan and his aides, known as the "three blind mice," proved difficult to work with. "I took it as my mission," she stated in *What I Saw at the Revolution*, "to resist the pedants, ignore the pedagogues, spoof them, fight them, pick them up in their little mouse chairs, and throw them out the window." When presented with an opportunity to change jobs by heading the Office of Public Liaison, however, Noonan turned it down, realizing that she preferred writing to "carry[ing] the banner."

When the head speechwriting job opened up, Noonan was more interested, but only on the condition that Regan agree "to work out a peace" with her "on how speechwriting was to be run." While waiting for an answer, she was advised by Richard G. Darman to "go to the mice and tell them you can work with them," but she found herself unable to do it, and eventually Regan let her know that she was out of the running.

After spending two years in the White House, Peggy Noonan learned that, though it could be wonderful in terms of giving her a chance to make an impact with her writing, it could also be far removed from reality. "I started to think, I am on the periphery of a void," she wrote. That feeling was no doubt enhanced by her ultimately disappointing search for the real Ronald Reagan. Reviewers of her book unanimously mentioned the incongruity between her gushing over his innate goodness for 346 pages and her admission that she felt at times that "the battle for the mind of Ronald Reagan was like the trench warfare of World War I: never have so many fought so hard for such barren terrain."

Peggy Noonan left the White House in 1986, but she felt impelled to come to the aid of George Bush in his presidential quest after he came in third in the Iowa caucuses, on February 8, 1988, behind Robert J. Dole and the televangelist Pat Robertson: "It was the dream of every speechwriter to come in at a crucial time and make a difference." Her dream was realized, for she helped Bush to win in the New Hampshire primaries the following week and prepared what many have called the best speech of his career: his acceptance speech at the Republican National Convention in New Orleans that summer. Her final contributions were Reagan's farewell address and Bush's inaugural message, in January 1989. Although many observers remember the 1988 presidential campaign primarily for its low blows, Noonan's assessment differs. Answering questions at a forum held at the John F. Kennedy School of Government at Harvard University in the summer of 1990, she said: "There should have been more name calling, mud slinging, and fun. It should have been rock-'em-sock-'em the way great campaigns have been in the past. It was tedious. As for name calling, there was just precious little."

With the June 1990 first-anniversary issue of *Mirabella* (named after its founder, Grace Mirabella), Peggy Noonan inaugurated a regular column by writing about her neighborhood on Manhattan's Upper East Side, where she lives with her three-year-old son, Will. As of February 1990, she was reportedly in the midst of a divorce from her husband and Will's father, Richard Rahn, the chief economist for the United States Chamber of Commerce, whom she married in Rome, Italy during the Geneva summit in November 1985. She has been described by Maureen Dowd in *Vogue* (December 1989) as "a cool-looking blond with golden skin and blue eyes that are, by turns, appraising and amused—the sort of woman Alfred Hitchcock would have loved." She has professed to be content with her lot. "Life is great," she told interviewers for *People* magazine (February 26, 1990). "There is steak, there is ice cream, there is lots of laughter, good times and good books. So what's to complain about?"

References: Esquire 104:242+ D '85 pors; N Y Times p10 Ja 21 '89; People 33:84+ F 26 '90 pors

Norrington, Roger

Mar. 16, 1934– British conductor. Address: c/o Andrew Rosner, Allied Artists, 42 Montpelier Square, London SW7 1JZ, England; c/o Byers, Schwalbe & Associates, Inc., 1 Fifth Ave., New York, N.Y. 10003

At the age of fifty-five, Roger Norrington is at the apex of one of the most diverse and distinguished international careers the classical-music world has seen in many years. Norrington achieved his greatest celebrity in the middle and late 1980s through his staging of intensive two-day multimedia programs devoted to the music and life of a single composer, such as Beethoven, Haydn, or Berlioz. In addition to concerts performed on original instruments, those "Experiences" featured lectures, open rehearsals, and other events designed to recreate for the audience the world in which the composer lived. Norrington first came to prominence in the 1960s as an expert on the music of the seventeenth-century German composer Heinrich Schütz and as the founder and leader of the Schütz Choir, the Schütz Chorale, and the successor of both groups, the Schütz Choir of London.

Roger Arthur Carver Norrington was born on March 16, 1934 in Oxford, England, the older of the two sons of Sir Arthur Norrington, a member of the Oxford University faculty and, from 1954 to 1970, the president of Oxford's Trinity College, and Edith Joyce (Carver) Norrington. His younger brother, Humphrey Thomas Norrington, is a major figure in London's financial world and currently serves as the executive director of Barclays Bank. By the age of ten, Roger Norrington had begun studying the violin and taken on his first operatic role, that of Phyllis in Gilbert and Sullivan's *Iolanthe*. Music, however, was only a secondary interest to Norrington, who, in his early years, was more involved with drama, first in student productions at the Dragon School in Oxford, and later at the historic Westminster School. "As a teenager, I was quite intent on becoming an actor," he told Alan Blyth for the British publication *Opera* (May 1989). "People I work with in orchestras still think there's a good deal of actor in me. I think that's what gives me an instinctive attitude about every scene in an opera."

On the strength of his promising tenor voice, Norrington entered Clare College, Cambridge on a choral scholarship, and, during his three years there, he immersed himself in its flourishing musical life, singing, playing, and conducting. It was also while at Cambridge that Norrington developed what was to become a lifelong interest in the music of Heinrich Schütz. "I was at one of those amateur musical weekends beloved of the English," he explained to Alan Blyth. "We did a little piece by Schütz and I found it really gritty stuff, so I decided to investigate his music." Norrington told Blyth he was intrigued by Schütz "because he was situated in that cleft between the old and the new in the seventeenth century. It is also the dramatic thrust of his works that enthuses me, because it is that aspect of music that has always interested me most." Among Roger Norrington's other favorite composers at that time were Monteverdi and Purcell.

After obtaining a B.A. degree in English literature from Clare College, Norrington joined the staff of Oxford University Press. Continuing his musical activities in his spare time, he organized an amateur choir, which, after performing in local churches, made its London debut in 1960. In 1962 Norrington organized the Schütz Choir, which was originally slated to give one concert only, at St. Bartholomew-the-Great Church in the Smithfield section of London on April 18, with a program consisting of Schütz's *Magnificat* and *Musicalische Exequien* and featuring the tenor Robert Tear and the organist Colin Tilney, but reviews were so positive that the group became a regular ensemble, performing at festivals and on radio and television. With his musical career launched, Norrington decided to fill in some of the gaps left by his undergraduate major in English literature, and, in 1963, he entered the Royal College of Music to learn about "the dominant seventh," as he quipped in the school publication. Among the musicians with whom he studied was the renowned British conductor Sir Adrian Boult.

Norrington made much of his living in the early days as a professional singer. In 1964, for instance, he became the fourth member of an international quartet known as Frühe Musik, made up of one German and two Americans. Immediately setting off on a tour of Europe, Frühe Musik performed a program of court and church music by such composers as Girardello of Florence, Gilles Binchois, and Pierre de la Rue, in Milan, Innsbruck, Munich, Copenhagen, and other cities. Meanwhile, Norrington continued to conduct the Schütz Choir, which, beginning in 1966, appeared regularly at the Henry Wood Promenade Concerts in London, among the most celebrated annual musical events in England. In evaluating the choir's proms performance on August 23, 1966 of Schütz's *Magnificat*, Alan Blyth wrote in the British publication *Music & Musicians* (October 1966): "Norrington obviously feels this music in every fiber of his body, and he communicates his enthusiasm to his expert choir." By the late 1960s Norrington had developed a reputation as a conductor capable of shaping performances to his will. In his review of a concert held on March 20, 1969 that featured the Schütz Choir and the English Consort of Viols, Blyth, writing in *Musical Times* (May 1969), observed, "[Norrington] managed to persuade the English Consort of Viols to throw off the rather pedantic style they had earlier shown in English music." In addition to leading the Heinrich Schütz Choir, Norrington presided over the Heinrich Schütz Chorale, a smaller, fully professional group.

Even as the Heinrich Schütz Choir and Chorale were establishing themselves, with debut appearances in Germany, Austria, Denmark, and Finland in 1966, Norrington was busy developing his credentials in other areas of music. He began performing with the Chelsea Opera Group as a violinist, chorister, soloist, and chorus master, working under the conductors Colin Davis and Meredith Davies, and he made his debut as the conductor of the Chelsea Opera Group with a performance of Stravinsky's *The Rake's Progress*. Norrington's subsequent Chelsea Opera credits included Mozart's *Idomeneo*, at Queen Elizabeth Hall in London, which a critic for *Opera* (December 1968) characterized as a "firm, feeling performance" of "dramatic immediacy." Norrington also conducted Purcell's *Dido and Aeneas* in Worcester and Gluck's *La rencontre imprévue* in Hintlesham.

In 1969 Norrington became the first musical director of the newly formed Kent Opera Company, a small provincial ensemble that gave him a new outlet for his fascination with period music. The company's debut performance, Monteverdi's *L'incoronazione di Poppea*, on December 10, 1969, was done on original instruments. That performance was reviewed favorably, and, over the next thirteen years, Norrington conducted more than 300 performances of over thirty operas for the Kent Company, many of them exploratory. "We were trying to find new ways, musically, of doing pieces, and working with a small young orchestra on style and idiom," Norrington explained to Nicholas Kenyon during an interview for *Ovation* (June 1989). "Because resources were tight, we'd often look at the original performing forces for the operas and see if we could work with them. . . . And, of course, the rewards were amazing; we changed the way those operas sounded." According to Alan Blyth, writing in *Opera* (May 1989), the most memorable of the Kent Opera Company's performances were *Idomeneo*, *Don Giovanni*, *Cosí fan tutte*, *Rigoletto*, *Orfeo*, *Iphigénie en Tauride*, *La traviata*, *Eugene Onegin*, and *Falstaff*. "All," Blyth wrote, "were distinguished by Norrington's inquiring approach both in returning to the composer's scores to divine his original intentions and for his innate ability to instill his singers and orchestras with his own alert enthusiasms."

In 1969 Norrington made his recording debut as a conductor (having already appeared as a singer on a few records), leading the Schütz Choir and the Goldsborough Ensemble in performances of Schütz's madrigals and cantatas for Britain's Pye label. When they were reissued fifteen years later on the PRT label, those performances were described in *The Complete Penguin Stereo Records and Cassette Guide* (1984) as "expressive" and "alive and appealing." Norrington and the Schütz Choir also recorded Berlioz's *Songs for Chorus* for Argo Records in 1969. Their second Argo album, of Schütz's *Historia der Auferstehung Jesu Christi*, with the tenors Peter Pears and Robert Tear, supported by the Elizabethan Consort of Viols and the London Cornet and Sackbut Ensemble, found Norrington and company at home on more familiar ground. "Roger Norrington and all his forces, together with the engineers, are to be congratulated on a glorious, indeed, an inspired achievement," Alec Robertson observed in *Gramophone* (October 1970). "This is an issue that no one who cares about great spiritual music can afford to miss. It lifts up the heart." Norrington's subsequent recordings for the Argo label included Schütz's *Cantate Domino* (1971), *Christmas Oratorio* (1971), and *St. Matthew Passion* (1972). The choir also recorded Monteverdi's madrigals in 1972, a busy year in which it found time to tour France, Portugal, and Belgium. A year later both the Schütz Choir and the Schütz Chorale disbanded, and they were succeeded by the Schütz Choir of London, a professional ensemble that recorded Domenico Scarlatti's *Stabat mater* (1974), Richard Strauss's *Deutsche Motet* (1976), and Schütz's *Motets* (1978).

Meanwhile, Norrington's many British opera engagements added luster to his reputation in that field. He continued to conduct the Kent Opera Company and, in 1973, he made his debut as the conductor of the Sadler's Wells Opera (now the English National Opera), with a performance of Mozart's *The Marriage of Figaro*. In addition to performing seventeenth- and eighteenth-century music, Norrington took on projects throughout the 1970s involving a more modern repertoire, including Stravinsky's *The Rake's Progress*, Sir Michael Tippett's *King Priam*, and Lennox Berkeley's *Ubi caritas et amor*. And for French Decca, Norrington recorded Liszt's piano concertos, excerpts from Fauré's *Promethée*, and incidental music from *Caligula*. In the August 1977 issue of *Gramophone* magazine, Norrington was quoted as saying, "I couldn't be busier than I am at present. In fact, my schedule is almost ludicrously overcrowded." Yet it was only a year later that he founded the London Classical Players, a period-music ensemble specializing in editorially correct performances of classical-era works on original instruments. The London Classical Players at first stood somewhat in the shadow of such groups as the Academy of Ancient Music and the English Concert, with which it shared London's pool of accomplished original-instrument musicians.

Norrington's breakthrough to international fame began at the South Bank performing-arts complex in London in 1985 with "the Haydn Experience," an entire weekend of open rehearsals, informal lectures, and concerts devoted to Franz Joseph Haydn's work in its most historically authentic form. "My interest in the history of musical works stems from school and university, where I studied history and English," Norrington explained to Alan Blyth for his *Opera* magazine article. "For instance, with Chaucer, I wanted to examine his works to see why he wrote as he did and how he should be understood, and that kind of inquiry I've carried over into music. I want to experience a piece of music in its own time."

The Haydn Experience was followed in February 1987 by "the Beethoven Experience," which was also held at South Bank. Similar in format to the Haydn weekend, the Beethoven Experience consisted of excerpts from the first seven symphonies and full-scale performances of the eighth and ninth symphonies. The event sold out as soon as it was announced and, according to John Rockwell of the *New York Times* (February 10, 1987), "provided the most thoroughgoing examination yet of what Beethoven's symphonies sounded like at the time of their premieres." Edward Greenfield, writing in *Musical America* (July 1989), was most impressed by Norrington's emphasis on "the dramatic impact of authentic brass and timpani, both biting through textures more sharply than modern instruments can." Greenfield also praised Norrington for his strict adherence to Beethoven's metronome markings.

To coincide with the Beethoven Experience, Reflexe, the early-music label of EMI Records, released the London Classical Players' performance of Beethoven's second and eighth symphonies. Reflexe later issued the group's recordings of the entire Beethoven symphony cycle and the five piano concertos, with the fortepianist Melvyn Tan as the soloist. In August 1989 the London Classical Players recreated the Beethoven Experience at the PepsiCo Summerfare festival in Purchase, New York. In the prevous spring, the group had recorded all of the Beethoven symphonies under the auspices of BBC television.

Roger Norrington devoted his next "experience" weekend, held at Queen Elizabeth Hall in London in March 1988, to the music of Hector Berlioz, the nineteenth-century French composer who is credited with revolutionizing orchestral sound in works such as *Symphonie fantastique* and the dramatic symphony *Romeo and Juliet*. "I cannot remember another live performance of *Romeo and Juliet* as strongly structured or involving as this," Edward Greenfield observed in the *Guardian* (March 8, 1988). Equally impressed was John Rockwell, who, in his *New York Times* (March 9, 1988) review, wrote that the superlative performance of Norrington and the London Classical Players had "made at least one observer appreciate Berlioz's originality and genius as never before." Not all aspects of Norrington's performance practice found favor with critics, however, and some listeners found his strict adherence to Beethoven's or Berlioz's specified tempos—long ignored in practice—jarring to the modern ear. Moreover, some critics, such as Robert Henderson of the London *Daily Telegraph* (April 8, 1988), questioned "why Norrington should also be so keen on reviving some of the bad habits of early nineteenth-century practice, by encouraging applause between movements." The 1989 "experience" focused on Mozart's *The Magic Flute*.

Norrington, who was chief conductor of the Bournemouth Sinfonietta from 1985 to 1989 and for several years conducted the Jerusalem Symphony on a regular basis, has been a guest conductor with the Boston and San Francisco symphonies, the Los Angeles Philharmonic, and orchestras in Cleveland, New York, Baltimore, and St. Paul as well as the Israel Philharmonic and, of course, many British orchestras. In February 1990 he was named music director of the New York-based Orchestra of St. Luke's, effective with the 1990–91 concert season. Continuing his involvement in opera, he conducted Benjamin Britten's *Albert Herring* and *Peter Grimes* at the Royal Opera House in Covent Garden during the 1988–89 and 1989–90 seasons. He ended his association with the Kent Opera Company in 1984, with his farewell performance of Sir Michael Tippett's *King Priam*.

Roger Norrington and his second wife, the dance scholar Karalyn Mary Lawrence, to whom he has been married since 1986, are linking London's early-music community together through their Historic Arts Limited, a clearinghouse and resource center for performers in period music, opera, and dance. They are also involved with the Early Opera Project, which they founded in 1983. Although the group has to date mounted only one production, Monteverdi's *Orfeo*, staged under Norrington's direction in London, Bath, Cardiff, Rome, and Florence in 1984, there are plans to produce works by Rameau, Gluck, Lully, and Mozart.

A man of medium height and weight, Roger Norrington has thinning brown hair and a beard. From his first marriage, to Susan Elizabeth McLean May, which ended in divorce, he has a son and a daughter. An officer of the British Empire since 1980, he was recently made a *cavaliere* of the Italian Republic. In 1987 Roger Norrington won the *Gramophone* magazine award for period performance and an Opus magazine award for his EMI recording of Beethoven's second and eighth symphonies. In October 1989 he was named *Ovation* magazine's recording artist of the year, and his recording of *Symphonie fantastique* with the London Classical Players tied for best recording of the year. His hobbies include sailing, gardening, reading, and walking.

References: Connoisseur 220:64+ Ja '90 pors; Interview 20:83+ Ja '90 por; Mus Am 109:6+ Jl '89 por; N Y Times III p1+ Ap 2 '89 pors; Ovation 10:24+ Je '89 pors; Time 131:74 Mr 21 '88 pors; International Who's Who, 1989–90; New Grove Dictionary of Music and Musicians (1980); Who's Who, 1990

Norville, Deborah

Aug. 8, 1958– Broadcast journalist. Address: National Broadcasting Company, 30 Rockefeller Plaza, New York, N.Y. 10112

The newest coanchor of the *Today* show, NBC's weekday-morning television-news program, is Deborah Norville, who began co-hosting the show, with Bryant Gumbel, on January 8, 1990. Norville's predecessors at the thirty-eight-year-old *Today* show include the well-loved Jane Pauley, whom Norville replaced after Pauley had logged thirteen years on the program, Tom Brokaw, Barbara Walters, Hugh Downs, and John Chancellor. Like its network competitors for the (mostly female) viewers who tune in between 7:00 A.M. and 9:00 A.M.—ABC's *Good Morning America* and CBS *This Morning*—the *Today* show offers what Walter Goodman described in the *New York Times* (January 21, 1990) as "your daily head scrambler": "substantial goods laid out along with hype and hustle; informative, if unprolonged, interviews along with puffery; straight reporting along with vacuous chitchat." After four years of beating out the other networks' offerings in the Nielsen ratings, the *Today* show slipped to a tie with *Good Morning America* in the ratings sweeps during May and November of 1989; in September of that year, Norville had replaced John Palmer as the news anchor of *Today* and had begun to share the camera with Gumbel and Pauley. Since Norville replaced Pauley in January 1990, despite the return in June of Joe Garagiola, a former *Today* host, and the addition of Faith Daniels and Katherine Couric to the cast, *Today* has remained in second place in the ratings, behind *Good Morning America*.

One of the primary reasons for hiring Norville for the *Today* show had been her documented appeal to viewers of *NBC News at Sunrise*, which she anchored in New York City from January 1987 to September 1989 while substituting as coanchor of the *Today* show. The only woman in the nation to anchor a daily network newscast at the time, Norville took *Sunrise* to the top of the ratings for the 6:00 A.M. to 7:00 A.M. time slot. Before anchoring *Sunrise*, she spent five years with NBC's Chicago affiliate station, WMAQ-TV, which broadcasts to the nation's third-largest market in the television-news industry. Her reporting for WMAQ earned Norville several awards; her fund-raising activities for charitable causes won the admiration of many; and her striking good looks attracted a loyal following as well as a measure of misplaced criticism that surfaced with particular virulence in anticipation of her replacing the slightly older, slightly less ambitious Jane Pauley. In an effort to dispel the notion that Norville's looks were solely responsible for her success, Dick Ebersol, NBC's senior vice-president in charge of *Today*, told Edward Klein for a *Vanity Fair* (January 1990) profile, "The reason Deborah's on the air is because of her unique talents in being able to think on her feet and project cohesiveness. There are very few people in television who can do that in complete sentences without the aid of scripts or enormous preparation. Deborah can. She's special."

Born on August 8, 1958 in Dalton, Georgia, Deborah Anne Norville is the second of Zachary Norville and Merle Norville's four daughters. Nestled in the foothills of the Blue Ridge Mountains near the Tennessee border, Dalton has the highest per-capita concentration of millionaires in Georgia and is known as the carpet capital of the nation. Zachary Norville, a prosperous textile engineer, owned and operated Norville Industries, a supplier of floor-covering materials to the carpet industry. Merle Norville, whose ancestry was Swedish, was a merchandising vice-president of a manufacturing firm before her marriage. "A career gal, not exactly June Cleaver," in her daughter's words, she ran Norville Industries alongside her husband. When Deborah was fourteen her parents divorced. Around that time, Merle Norville was stricken with rheumatoid arthritis, which confined her first to a wheelchair and then to a bed. She died of pneumonia when Deborah was twenty. The Norvilles' divorce and Merle Norville's illness meant that Deborah and her sisters had to take over the management of their household and their 630-acre cattle ranch at an early age. "I think all of us grew up faster because of that," Norville told Joanmarie

Kalter during an interview for *TV Guide* (August 1, 1987).

Hardships notwithstanding, Deborah Norville was a straight A student who found time for Girl Scouts, the Methodist Youth Fellowship, high school basketball, and competition in local beauty pageants. At the age of seventeen, she won the Whitfield County beauty contest by displaying her hand-sewn garments for the talent segment, and the magic feats she performed in the state competition helped her to win Georgia's Junior Miss title in 1976, as well as a scholarship for poise and appearance. It was while she was competing in the national contest in Mobile, Alabama that Norville became fascinated by the CBS television crew's filming of the event. Until that moment, she had planned on becoming a lawyer. "I saw how much everyone in the TV production enjoyed their work," Norville recalled for Kalter, "so I started looking for how I could be in this field."

Her search led Deborah Norville to the journalism school of the University of Georgia at Athens, where she enrolled as a sophomore after dispensing with her freshman courses via a qualifying exam. She maintained a perfect 4.0 grade-point average for the duration of her three-year academic career, during which she belonged to the School of Journalism's advisory board and the Delta Delta Delta social sorority. She also somehow managed to find time to intern as an on-camera reporter for a public-television program on the state legislature called *The Lawmakers* during her junior year. One of those broadcasts was noticed by Shelley Schwab, who was then the station manager of CBS's Atlanta affiliate, WAGA-TV. "It was a God-awful boring subject," he recalled to Klein, "but I found myself interested in the reporter. . . . She had tremendous poise and presence." Hired by Schwab as an intern for the summer of 1978 at $150 a week, within three days Norville worked her way out of the newsroom and into daily, on-the-air street reporting. She agreed to work weekends as a reporter at WAGA during her senior year in return for the offer of a permanent position there upon graduation.

The sixty-mile commute between school in Athens and work in Atlanta was grueling, as remembered by Norville in an interview with Larry B. Dendy for the *Georgia Alumni Record* (February 1990): "I'd leave the university on Friday afternoon and drive to Atlanta, and sometimes I had a place to stay and sometimes I slept in my car in the parking lot. I worked Saturday and Sunday; Sunday night after the eleven o'clock show I'd drive back and go to class Monday morning." Her hectic schedule seems not to have detracted in the least from her academic performance. "There was always something about Deborah," said Al Wise, one of her former professors, as quoted by Dendy, "that the other students never had. Not just raw talent, but a drive. . . . She was the kind of person you always knew would be successful." Another of Norville's former professors, Dr. William Lee, told Dendy: "She was exceptionally hardworking, and she had a determination to succeed. She had a bearing and a self-confidence that set her apart, but she did it without being smug or conceited." Elected to membership in Phi Beta Kappa and Blue Key, Norville graduated summa cum laude at the age of twenty, in 1979. "I guess I was a basic achiever," Norville told Kalter. "I was one of those people you just wanted to hate."

Following a summer of travel in Europe, Norville was hired by WAGA in September 1979 as a weekend coanchor and reporter. After working for two years with WAGA, during which her investigative reporting prompted the state to sign a consent decree to stop the forced medication of inmates at the Georgia Women's Prison, she moved from the CBS affiliate in Atlanta to WMAQ, the NBC affiliate in Chicago, where she began her five-year tenure in December 1981 as a general-assignment reporter. Citing the allure of Chicago for broadcast-news professionals, she explained her reasons for moving there in the interview with Dendy: "I knew I could report in Atlanta. Chicago had the reputation, and still does, of being the toughest local news market in the country. Also, Chicago is producing the best network journalists in the country. . . . I had to prove to myself that I was in the right profession. I figured if I could go up there and keep my nose above water with the rest of the reporters I'd be working against, then maybe I'd chosen the right field."

"She took the town by storm," reminisced Monte Newman, then the general manager of WMAQ, in an interview for the *Vanity Fair* profile. "We started her on the weekend newscast as a coanchor, and then moved her into the 4:30 newscast, and the numbers went off the boards. Everybody knew this kid was a star." Over the next eighteen months, the program's ratings soared by 50 percent. Among the stories Norville covered were the Tylenol-tampering deaths in 1982, the hijacking of TWA flight 847 by Lebanese Shi'ite Muslims in June 1985 (for which she won a local Emmy Award), the earthquakes in Mexico City on September 19 and 20, 1985, Chicago politics, teenage runaways, high school dropouts, and racial tensions. Her documentary on domestic violence, *Shattered Dreams*, which aired in March 1985, became a national Emmy finalist, and her *A Child Is Missing* of August 1984 earned her a Silver Plaque Award from the Chicago Film Festival. In an interview conducted in August 1987 with Daniel Paisner for his book *The Imperfect Mirror* (1989), Norville said, "I think people sense in me a real good listener. And that's why I do a lot of stories on domestic violence, sexually abused children, and those kinds of things, the really tough things to get people to talk about."

Just as persuasive a fund-raiser as she was an interviewer, Deborah Norville hosted telethons for the Arthritis Foundation of Illinois and served on its board of directors. "I felt that was really important," she explained in her interview with Dendy, "because it gave attention to a disease that didn't get a lot of press. People knew who I was, and I thought that if I got involved, they would see me and say, 'If she has found some time to donate to this worthy cause, maybe I can find time to do likewise.' . . . When you are a local television journalist, you are so much a part of the community. God has given me an awful lot. He didn't have to let me have the kind of success I've had as a broadcast journalist. A big part of the credit goes in that direction, and I feel real strongly that one way I can give back is to give my time."

Deborah Norville's popularity resulted not only from her reporting skills, broadcasting talents, and fund-raising drives but also from her blond-haired, blue-eyed beauty. To her detractors, it was her looks alone that accounted for her success. Dan Ruth of the Chicago *Sun-Times* was quoted by Kalter as saying of Norville, "As a reporter, she didn't distinguish herself above the pack in any way. Let's face facts. She would not have [attained the same level of success] if she looked like ZaSu Pitts." She was sometimes perceived to be capitalizing on her looks—as in the case of Victor Skrebneski's photograph of a bare-shouldered Norville that accompanied an article by Richard Stern, a professor at the University of Chicago, entitled "Lunch with a Goddess" that appeared in *Chicago* magazine (October 1985). According to Joanmarie Kalter, she was "shocked to find [Stern] had written his fantasies of her"; moreover, the photograph had not been intended for publication. Kalter quoted WMAQ's general manager Richard Lobo as saying, "I think she got totally sandbagged. She was used." The same kind of unwelcome emphasis on her looks greeted the news of her move to *NBC News at Sunrise* in January 1987, when that month's issue of *Playboy* awarded her the dubious distinction of possessing the "best newscaster's lips" in the country. The Chicago *Sun-Times* compounded the insult by running a tongue-in-cheek "Deborah Norville Week" series chronicling her five years at WMAQ, but the late Chicago mayor Harold Washington declared an official Deborah Norville Week and announced that "her new assignment is going to completely rearrange my mornings."

Far from regarding her telegenic appearance as an unqualified asset, Deborah Norville contends that it has handicapped her by forcing her to work extra hard to overcome the still-pervasive dumb-blond syndrome, a sexist prejudice (held by both men and women) against allowing beauty and brains to coexist in a successful woman. A measure of frustration attends her indignation, since she has pointed out repeatedly that she is responsible neither for her God-given looks—which she nonetheless refuses to acknowledge as being "gorgeous"—nor for people's judgments of her based on her physical assets, favorable or unfavorable. "I've always been blond, I've always been a woman, and I've always had some people tell me I don't deserve to be here," she told Jan Hoffman in an interview for *Gentlemen's Quarterly* (June 1989). In the interview with Paisner she conceded, "If somebody's noticed me because I have blue eyes and blond hair and they have a burning desire to have a blue-eyed blond on their newscast, well then hooray for me." But in the same interview, aware that her looks could not benefit her career forever, she expressed the conviction that either her talent will triumph in the end, or she will be vindicated for calling her looks a minus rather than a plus: "One of these days I'll be gray, I'll be old, and I'll be wrinkled. We'll see then if I still have a job."

While not denying that her looks may have helped get her noticed by network executives in New York City, Norville revealed, in her interview with Paisner, the extent to which she had to convince them that she was the best person for the job. "They didn't come to me and say, 'Hey, Norville, we want you to be on *NBC News at Sunrise*.' I badgered these people until finally they said, 'O.K., let's talk to her.' I had to convince them that I could do this job." After substituting for Bob Jamieson for three weeks, she was asked to become the permanent anchor of the 6:00 A.M. broadcast, beginning on January 5, 1987. "I had a beau in New York that I was madly in love with," she told Dendy, "and my contract in Chicago was coming up, so the timing just worked out really well and I was able to accept the job." The reasons she gave Hoffman for accepting the job were weighted more heavily toward romance than careerism: "I didn't move to New York for a job. I was having a great time working in Chicago. I moved here to be with a man." That man was Karl Gert Wellner, a native Swede whom she met through her Swedish relatives and who is the head of United States operations of Habsburg, Feldman, a Swiss-based fine-arts auction house in New York City. Norville and Wellner were married in 1988.

From January 5, 1987 to September 5, 1989, Norville was the country's only female solo anchor of a daily network newscast. Her hectic workday required her to rise at 2:30 A.M. each morning and often included a race down the hall to the *Today* show, which followed the two thirty-minute segments of *NBC News at Sunrise* (at 6:00 and 6:30). On February 9, 1987 she began substituting on *Today* for Pauley or Gumbel. Since, aside from the grueling hours, an additional drawback of her new job was the scarcity of opportunities for reporting some of her own stories, she made such occasions one of the conditions of her $400,000-a-year contract. "I will go stark raving mad if all I do is rewrite the wires," she exclaimed to Jan Herman of the New York *Daily News* (February 6, 1987). As it turned out, she loved the challenge of having to prepare to deliver the first news of the day to 2.3 million viewers. "It's like being in school again," she told Hoffman. "You can't know enough! I'm always thinking, 'If this viewer is gonna get up at 5:00 A.M., I want to make damn sure I pull my end of the bargain.' I guess I have this compulsion about it." To Paisner, she said, "I enjoy what I do, and I want to continue doing it. . . . It's exciting to be part of the whole operation of informing the entire nation about what's going on. If you give yourself a chance to think about it, it's really a pretty awesome responsibility."

Norville's dedication paid off in rising ratings for the show and increased recognition of her talents. Observing her performance on the *Sunrise* set one day, Paisner wrote admiringly, "She's got things down as if delivering all the news that fits into a half-hour, minus commercials, at this ridiculous hour of the morning is the most natural thing in the world." Her stories included a June 1988 broadcast on men's issues, "Of Macho and Men," which was reported by Lucky Severson; "Abortion: Rights and Lives," a May 1989 report, anchored by Tom Brokaw, for which she was the correspondent; and the August 1989 documentary "Bad Girls," described by Klein as a "tabloid confection of sex and violence that was the highest-ranked news special on any network . . . in all of television history." In 1989 Deborah Norville was named Person of the Year by the Chicago Broadcast Advertising Club, and she was rated the top female newscaster (eleventh out of all newscasters) in the 1989 Q Ratings, which measure appeal and familiarity to viewers.

While Norville's and *Sunrise*'s ratings were scaling new heights, the *Today* show was losing its hard-won lead over *Good Morning America*, and the two were tied in 1989. When Norville was hired in September 1989 at $1 million a year (for five years) as a news anchor, switching jobs with John Palmer, *Today* was still recovering from the March 1989 leak to the press of Bryant Gumbel's abrasive memo criticizing several of his colleagues, most notably the popular, clownish weatherman Willard Scott. Just as that controversy began to ebb, a new one—this time over the opinion of some viewers that Norville was forcing Pauley off the show—began to gather momentum. Norville was the first *Today* news anchor to share the screen with Gumbel and Pauley and the program's first-ever permanent substitute co-host. Although she is only seven years younger than the thirty-eight-year-old Pauley, Norville was portrayed in the media as the home-wrecking character played by Anne Baxter in the Bette Davis classic *All about Eve*. A headline in *USA Today* that read "Jane Pauley, move over" reportedly contributed to Pauley's unhappiness, and in September she threatened to resign. Although Pauley herself announced, on the October 27 broadcast, that Norville would be replacing her at the end of the year—and although the two women even exchanged hugs on the air—the hyped-up stories about the cat fight the two were supposedly having failed to disappear, to the dismay of both Norville and Pauley.

"I should be able to be dancing on a cloud," Norville told Bill Carter of the *New York Times* (October 27, 1989), in anticipation of her imminent rise to coanchor of the *Today* show. But because of the hostility directed her way ever since Pauley's impending departure became known (well before it was announced), Norville added, "And I haven't been dancing on a cloud." "If a man had come in, it would have caused no ripple whatsoever," she noted—"even if he had been sitting on the set, under the set, or on his head. I don't know why, but maybe it makes for better copy if someone can portray two blonds duking it out on the set. Unfortunately for the people who wrote those stories, it just isn't true. It's sexism, pure and simple. . . . Jane would be a tough act for anyone to follow. She was my friend in the morning before she was my friend in person."

Norville's debut as coanchor of *Today*, on January 8, 1990, was faintly praised by Walter Goodman in his review for the *New York Times* on the following day. "She lived up to the requirements of the job," he reported, enumerating them as follows: "Personality is the main commodity here: a ready smile to welcome viewers to another day; a go-down-smooth manner, to help the digestion of breakfast; a talent for making prepared small talk seem off the cuff; an ability to laugh at the jokes of one's colleagues, even Willard Scott. Although Ms. Norville does not as yet seem to have quite the individual touch of Ms. Pauley, she probably didn't spoil anybody's morning." Bryant Gumbel took a more favorable view of his new colleague's talents, as quoted by Hoffman in 1989. "Her preparations are exemplary. She's miles better than Connie Chung [who anchored *NBC News at Sunrise* at its inception in 1983 and currently has her own prime-time program]. Jane is more subtle, but Deb is more confrontational and combative. She is much more inclined to say to a politician, 'That's a load of crap.' And even though she's young, she doesn't project that she's frail. Oh, on the contrary—her image is one of strength, which intimidates some people. But that's not Deb's problem."

The stories that Deborah Norville has reported since becoming coanchor of the *Today* show include a five-part series on educators and a satellite interview with United States Army captain Linda Bray shortly after the December 1989 invasion of Panama. On July 31, 1990 she hosted a prime-time NBC News special entitled "Sex, Buys, and Advertising" characterized by what one television critic called "omission, vagueness, and superficiality." She writes all of the news broadcast on the *Today* show's first thirty-minute segment and parts of the rest of the show, often putting in fifteen-hour workdays. She spends her afternoons sleeping so that she can be with her husband in the evenings. They share an apartment in New York City and a weekend retreat in Southampton, Long Island. She enjoys cooking and sews many of her on-camera wardrobe items herself—a talent she acquired as a child. She currently serves on the board of directors of the Greater New York Council of Girl Scouts.

Deborah Norville attributes her success not only to a providential God and hard work, but also to her adherence to two cardinal rules, which Dendy described as not setting "precise goals, because that can create blinders to other opportunities" and "'no what-ifs.'" He quoted her as saying, "The only two things in life you can't undo are having a baby and suicide. Every other act you take in life is rectifiable if it turns out to be a mistake. So why not go for it?" Another component of her creed is feminism, which she took care to define in her interview with Hoffman. "I wouldn't call myself a feminist in the accepted definition of the word. Most people think of feminists as people who deny their sexuality, who have a great deal of negative feeling about the opposite sex, who feel that a great injustice has been dealt to their gender. But I am a feminist in that I think if a woman is as qualified to do a job as well as a man, she deserves the same pay. The simplest definition of feminism is fairness and justice, and not just for women. Feminism should be and is working for equality for men, too."

References: People 32:48+ O 9 '89; Sat Eve Post 262:44+ Mr '90 pors; TV Guide p36+ Ag 1 '87 por; Vanity Fair 53:78+ Ja '90 pors; Paisner, Daniel. The Imperfect Mirror: Inside Stories of Television Newswomen (1989)

Nujoma, Sam(uel Daniel)
(nū-yō´ mā)

May 12, 1929- President of Namibia. Address: Windhoek, Namibia

On March 21, 1990 the rebel leader Sam Nujoma was sworn in as the first president of Namibia, an historic occasion that also marked the end of South African colonial rule of the southwestern African nation of 1.2 million people, 90 percent of whom are black. The transfer of power from Pretoria, which had administered the country for seventy-four years, to a democratically elected government had long been the highest hope of the Namibian people, and more particularly of SWAPO, the rebel organization cofounded by Nujoma three decades earlier to wage the war for Namibian independence. Living in exile throughout those thirty years of armed struggle, Nujoma traveled the globe raising funds and arms for his cause, spearheading a diplomatic offensive against South Africa and converting SWAPO from an obscure nationalist movement into the internationally recognized voice of Namibian independence.

Although Nujoma has been criticized for a lack of intellectual depth and an intolerance of dissent, he remains for many the very personification of the independence movement. "Nujoma symbolizes the struggle for Namibia," observed the Reverend Vezera Kandetu, a senior official of the Council of Churches of Namibia. "He is seen as somebody who has successfully led a difficult struggle. People feel he is the person who made it happen, for all his shortcomings."

Samuel Daniel Nujoma was born on May 12, 1929 in Ongandjera, a village in the Ovamboland region of northernmost South West Africa, a former German colony that since the end of World War I had been administered by South Africa. The older son of Daniel Utoma Nujoma and Helvi Mpingana Kondombola, Ovambo peasant farmers, Nujoma, or Shafiishuna, as he was called in his youth, grew up tending crops and herding cattle. He received his only formal education at a primary school run by Finnish Lutheran missionaries. Because all secondary schools in the country at that time were restricted to whites, he was forced to continue his studies through a correspondence course from a school in Johannesburg, South Africa. At the end of World War II, he moved in with an aunt in Walvis Bay and, on her death, was taken in by an uncle in Windhoek, the capital city.

From the late 1940s to 1957, Nujoma worked for South African Railways in Windhoek as a janitor and messenger at a time when only whites could aspire to positions of office clerk and higher. Experiencing at firsthand the economic and social consequences of racial discrimination, he began organizing black workers for change. "It's where we learned either that we learn to do something or else we will perish," he recalled of those dark days in an interview with Caryle Murphy of the *Washington Post* (June 16, 1984). "The black population of Namibia was reduced every day by shooting on sight, by beating to death in offices or on the farms. Contract laborers were not accorded sick leave or annual leave, even compensation in the case of an accident." Fired for his union activities, he worked briefly as a Windhoek municipal clerk and, from 1957 to 1959, as a clerk in a wholesale store.

In 1959 Nujoma and Herman Toivo ja Toivo, a railway policeman and former soldier, formed the Ovamboland People's Congress to promote the welfare of Namibian workers. The organization was in the forefront of the opposition to South Africa's program of imposing apartheid on the region. When authorities began forcibly removing blacks from their homes in Windhoek to the newly created township of Katutura in December 1959, police opened fire on a group of black protesters, killing a dozen. Nujoma, an organizer of the demonstration, was arrested and jailed for a week. On his release he went into exile, first in Tanzania, then Zambia, and finally in Angola, an odyssey that was to last for three decades.

On April 19, 1960 the Ovamboland People's Congress was renamed the South West Africa People's Organization to emphasize that it represented all Namibians, not just the ethnic Ovambos, who make up about half of the country's population. As SWAPO's president in exile, Nujoma spent much of his time lobbying delegates at the United Nations and visiting foreign capitals in search of funds. He declined offers to study abroad. "Nujoma said, 'No, I'm going to fight,'" a SWAPO aide, Leake Hangala, was quoted as saying in the *New York Times* (October 24, 1989). "'I'm going to mobilize scholarships for other Namibians.' He has foregone his own education to provide the education of many, many other Namibians." (Hangala himself earned a doctorate in geology on a Nujoma scholarship.)

In March 1966 Nujoma tried to return to Namibia to organize political opposition to the South African administration, but he was denied admission to the country. On August 26 of that year, he launched a war of liberation that was to last for nearly a quarter of a century. With arms supplied by the Soviet Union and other Eastern-bloc countries, he created the People's Liberation Army of Namibia (PLAN), which made little headway until the mid-1970s, when Portuguese colonial rule collapsed in Angola, giving rise to a Marxist-led regime there. Although he had been allied with Jonas Savimbi, the anti-Communist rebel leader in Angola, Nujoma praised the new government, which in turn permitted the establishment of several PLAN bases in southern Angola. From those sanctuaries, PLAN forces conducted sporadic raids on white-owned farms in Namibia and engaged in skirmishes with South African-led security forces. Although PLAN casualties far outnumbered those of the government, SWAPO was able to draw enough fresh recruits from the thousands of refugees who fled north amid a South African crackdown in Namibia to wage a war of attrition that eventually helped to persuade the besieged Pretoria government to negotiate a political settlement.

Meanwhile, Nujoma won a series of victories on the diplomatic front. South Africa had been administering Namibia under a mandate first granted by the League of Nations, but in 1971 the World Court ruled that South Africa's administration of that region was illegal. Five years later the United Nations General Assembly recognized SWAPO as the sole legitimate representative of the Namibian people and, over the objections of the United States and most Western European governments, endorsed SWAPO's "armed struggle" for independence and condemned South Africa's "illegal occupation." Increasingly isolated, South Africa began to temper its longstanding refusal to deal with SWAPO, which it had condemned as a terrorist organization. Under the auspices of five Western governments (the United States, Canada, Great Britain, France, and West Germany), the South African prime minister John Vorster agreed to hold indirect talks with Nujoma. The main stumbling block to an agreement on Namibian independence, which South Africa accepted in principle, was Pretoria's insistence on a constitution that preserved white domination of the black majority. In 1978 South Africa surprised some observers by accepting the Western Five's peace plan, which called for a cease-fire, a phased withdrawal of South African forces, and one-man-one-vote elections under the supervision of the United Nations. Nujoma came under intense pressure from the West to accept the proposal and from the Soviet Union and Cuba to reject it.

Following a meeting with the United States secretary of state Cyrus R. Vance in April 1978, Nujoma asked for amendments to the plan. They involved enlarging the United Nations role in the transition, restricting the movement of remaining South African forces, and making Walvis Bay, Namibia's only deep-water port, part of the new nation (South Africa claims sovereignty over the Walvis enclave). While all that was being sorted out, South Africa bombed a SWAPO camp in Angola, killing hundreds of persons, including many women and children. Nujoma promptly suspended the talks and at one point rejected the peace plan outright. Thanks largely to the persistence of Donald F. McHenry, the deputy United States representative to the United Nations and the leader of the Western Five negotiating team, the peace initiative remained alive, and in July 1978 Nujoma, responding to additional appeals from other African governments, agreed to accept the plan virtually unchanged. Disagreements over interpretation of how the plan should be carried out soon erupted, however, and the fighting continued. Moreover, South Africa, perhaps surprised by SWAPO's acceptance of the plan, began having second thoughts about the presence of United Nations supervisors on Namibian soil, and the plan languished in limbo for the next three years.

In January 1981 SWAPO and South African representatives met face to face for the first time, ironically at the former council chamber of the League of Nations in Geneva, Switzerland, where the original post-World War I mandate had been drafted. Although many observers expected Nujoma to balk at sitting across from Namibian representatives handpicked by South Africa and representing groups hostile to SWAPO, the rebel leader raised no objection. As a matter of fact, he seemed to go out of his way to promote concord, even when a representative of the Democratic Turnhalle Alliance, the largest anti-SWAPO movement in Namibia, denounced SWAPO as "an organization of schoolchildren kidnappers, rapist thugs, and bandits." The main stumbling block to reaching an agreement was South Africa's contention that the United Nations, because it had recognized SWAPO as the sole legitimate representative of the

Namibian people, was incapable of supervising the elections and the transition to independence without bias against the anti-SWAPO parties.

But Nujoma dismissed their concern as unfounded. "It is absurd," he declared, as reported in the *New York Times* (January 14, 1981), "that the colonial power which in actual fact is responsible for organizing the elections should be the one to demand 'impartiality' from the United Nations. It is rather that the United Nations and the international community should require assurances from South Africa." Nevertheless, the United Nations agreed to recognize all indigenous parties as legitimate and to cease funding various nonmilitary SWAPO programs in exchange for a mutual cease-fire and free elections later in the year. Despite such assurances, South Africa rejected the plan as "premature," and the fighting resumed.

The failed conference coincided with the beginning of Ronald Reagan's administration, which adopted a much more conciliatory approach toward South Africa than President Jimmy Carter had taken. Nujoma condemned Reagan for what he called an "unholy alliance" with the Pretoria government. In 1983 the United Nations empowered its secretary general, Javier Pérez de Cuéllar, to try to resume peace talks on the basis of the 1978 plan, also known as Security Council Resolution 435. By that time, however, the Reagan administration had added a new wrinkle, linking Namibian independence with the withdrawal of Cuban troops from Angola, a condition that was quickly picked up by South Africa. Although intermittent talks continued and South Africa granted SWAPO limited freedom to conduct peaceful business inside Namibia, the war along the Angolan border continued for the next several years.

The breakthrough came with the ascendancy of the Soviet leader Mikhail Gorbachev, who scaled back Soviet support for wars of liberation around the globe and fostered a comprehensive settlement in southern Africa. In August 1988 Cuba, Angola, and South Africa agreed to a cease-fire within Angola and the phased withdrawal of Cuban troops. Under an accord mediated by a United States team led by Assistant Secretary of State Chester Crocker and with the cooperation of the Soviet Union, in December 1988 SWAPO and South Africa agreed to a cease-fire and a plan for independence largely along the lines of Resolution 435. Thus ended twenty-two years of fighting that cost the lives of 20,000 Namibians and prompted one-third of the country's 130,000 whites to flee.

The peace plan called for the phased withdrawal of South African forces, the dissolution of the PLAN camps in Angola, and the restriction to defined bases of those forces remaining during the transition to independence. South Africa accepted United Nations supervision of the elections, and SWAPO agreed not to press Namibia's claim to Walvis Bay until after independence was achieved. Moreover, some 41,000 Namibians living in exile were permitted to return under refugee status. According to the terms of the agreement, Namibians were first to elect a constituent assembly in November 1989, which in turn would draft a constitution and set the date for independence, probably in early 1990.

But continued disagreement over side issues threatened to disrupt the timetable. For example, the fate of the Koevoet, the dreaded secret police whose name means "crowbar" in Afrikaans, was the subject of heated debate. Even more damaging to the prospects for independence was the outbreak of fighting along the Angolan border on April 1, the very day that the United Nations peacekeeping force was to begin its mission. For reasons that never became clear, about 1,800 PLAN troops left their Angolan base camps in violation of the accord and crossed the border into Namibia, where they were attacked by South African-led security forces. The clashes, which lasted for eight days, left 300 dead, nearly 90 percent of them PLAN forces. Although Nujoma blamed the United Nations for permitting South African troops to help police the cease-fire until the international peacekeeping forces could be fully deployed, even he could not adequately explain why his men had crossed the border in the first place. At last Nujoma agreed to a United Nations request that he order the rebels to turn their weapons over to the peacekeeping forces and return to their bases in Angola.

On September 14, 1989 Nujoma returned to Namibia, ending three decades in exile, to enter the political struggle for the future of his country. Crowds of cheering blacks filled the airport and lined his motor route to Windhoek. Heading the reception committee was Helvi Kondombola, Nujoma's eighty-nine-year-old mother. At a press conference that day, the veteran rebel leader emphasized that he was looking forward, not backward. He urged his followers to "unlearn, forget, and leave the sad chapter behind us." "Those memories of bitter and long years of conflict, racial hatred, and deep distrust among us Namibians must be buried forever," he continued. "Let us open a new page and a new chapter, based on love, peace, human rights, patriotism, respect for one another, and genuine reconciliation."

During his long years in exile when he was dependent on Communist support, Nujoma often called for a socialist government for Namibia. Although he continued to insist that the new government must undertake land reform and redistribute wealth to the black majority, during the election campaign he went out of his way to reassure whites that their rights would be protected and that he would not impose a one-party state. Not everyone, however, was convinced of his sincerity. "If SWAPO gets into power," charged Mishake Muyongo, a disaffected SWAPO leader who became a member of the Democratic Turnhalle Alliance (DTA), a multiracial pro-Western coalition and SWAPO's chief rival in the elections, "and we have that gentleman as president, he will be just like Idi Amin. He doesn't trust anybody."

The DTA and its leader, Dirk Mudge, a white rancher, made Nujoma's alleged intolerance for dissent within SWAPO a major issue in the campaign. Their charges were underscored by reports of torture from prisoners freed from SWAPO camps in Ethiopia and Angola, and hundreds of detainees came forth with allegations that they had been beaten, burned, shocked with electricity, hung upside down, and buried alive before agreeing to sign false confessions of being South African spies. Nujoma refused to comment on the charges except to say, "If we are going to go backward and dig out things in the past, I think we will have chaos."

Nujoma was also criticized for being uninformed and generally lacking in intellectual depth. "Nujoma does not think structurally or conceptually," an unidentified international businessman was quoted as saying by Allister Sparks of the *Washington Post* (September 21, 1989). "He is not the kind of man who can define issues or impose his vision on the organization he is running. He always fastens on particulars—and quite often he gets these particulars wrong."

Despite those criticisms of Nujoma and his movement, when Namibians went to the polls on November 6 to elect the constituent assembly, they ushered into office a coalition dominated by SWAPO. "I must say how happy I am," Nujoma said following the election. "The people have given SWAPO a democratic mandate to lead Namibia to independence." In the heady weeks that followed the historic election, the constituent assembly hurriedly prepared for independence, first unanimously passing a constitution guaranteeing fundamental human rights and establishing a multiparty democratic system of government, and then choosing Sam Nujoma to lead the country in its first five years of independence.

Sam Nujoma's thirty-year-long struggle for Namibian independence finally came to an end on March 21, 1990, when Africa's last colony became a sovereign nation. At the midnight ceremony, attended by dignitaries from around the world, Nujoma was sworn in as Namibia's first president by UN Secretary General Javier Pérez de Cuéllar. "In the name of our people, I declare that Namibia is forever free, sovereign, and independent," Nujoma declared to the thousands of people who packed Windhoek's sports stadium that night. "As of today, we are masters of this pastoral land of our ancestors. The destiny of this country is now in our hands."

Although the world's youngest independent nation inherited from South Africa a well-developed infrastructure that included excellent roads and telecommunications and a per capita income of over $1,000, one of the highest in Africa, it also suffered from an illiteracy rate of about 60 percent and a budget deficit of over $200 million as well as poverty and mass unemployment among blacks. Economic dependence on Pretoria added to the nation's ills, especially since the costly staple crops imported from South Africa, which included corn, rice, and fruit, could easily be grown on Namibian soil.

Many of those pressing issues will likely be left for future governments to solve. Although the government acknowledges the immediacy of the nation's economic problems, Nujoma has concentrated his efforts on a policy of "national reconciliation," or the cultivation of a truly democratic political culture. "The people want to see a quick solution to the problem of unemployment and they are looking to the government," one of Nujoma's cabinet members said, according to the *Christian Science Monitor* (September 17, 1990). "But the process is not as quick as we would like it to be."

Sam Nujoma, who stands five feet, ten inches tall, is a burly figure with small eyes, a graying beard, and tribal scars on his cheek. His gentle manner and broad, disarming smile belie a toughness that enabled him to survive numerous power struggles within SWAPO over three decades. He has been described as stubborn, autocratic, and slow to reach a decision. Other African leaders have dubbed him "Slippery Sam" because he is hard to pin down or even contact at times. He speaks in a full guttural voice, typically in jerky, rambling sentences. He is fluent in Ovambo, Afrikaans, and English. He and his wife, Kowambo Theoplidine Katjimuina, have one daughter and three grown sons, the oldest of whom was a PLAN commander.

References: N Y Times A p2 Ja 13 '81; Washington Post C p1 Je 16 '84 por; International Who's Who, 1990-91

O'Day, Anita

Oct. 18, 1919- Singer. Address: c/o Richard A. Barz & Associates, R.D. No. 1, Box 91, Tannersville, Pa. 18372

Long after most of her contemporaries have either died or stopped performing, Anita O'Day, who began singing professionally fifty-six years ago, continues to dazzle audiences as, according to John S. Wilson, the *New York Times* critic, "the best jazz singer performing today." Renowned almost as much for her chaotic personal life as for her singing abilities, O'Day has survived a fourteen-year addiction to heroin (which nearly cost the singer her life), two prison terms for drug possession, a nervous breakdown, bouts with alcoholism, a rape, several abortions, and two failed marriages.

Unlike most jazz singers, O'Day improvises not only by substituting "scat," or nonsense syllables, for the lyrics of a song but also by weaving melodic lines into the lyrics themselves. She has a throaty, husky voice; because her uvula (the fleshy part of the soft palate) was accidentally removed by a doctor during a childhood tonsillectomy, she has no vi-

Anita O'Day

brato and is unable to hold notes in the way that most singers do. "The dynamic range of her voice may be smaller than any other jazz singer's except Blossom Dearie's," Charles Michener observed in *Newsweek* (July 13, 1981), "but her flexibility with it allows her to scat, slide, and skitter through a song the way a cat's tongue laps up milk." "When you haven't got that much voice, you have to use all the cracks and the crevices and the black and the white keys," O'Day told Amy Duncan of the *Christian Science Monitor* (February 18, 1981). "That's all the range I've got. I'm no Lily Pons or Sarah Vaughan—that's what makes my style."

Anita O'Day was born Anita Belle Colton on October 18, 1919 in Chicago, Illinois, the only child of James Colton, a printer, and Gladys (Gill) Colton, who worked in a meat-packing plant. Anita's parents had an unhappy marriage. Her father left home when she was about a year old, returned when she was seven, and left again a short time later. "They had terrible fights," she related in her autobiography, *High Times Hard Times* (1981), "screaming at one another through the door, blaming each other, while I cowered in one of the back rooms, praying, as my grandmother had taught me to do, that they wouldn't hurt one another. And my prayers were answered, because Dad would always eventually disappear." After the marriage dissolved for good, Anita and her mother moved into a one-room apartment in the Uptown neighborhood of Chicago's North Side. Now fatherless, the child discovered that her relationship with her mother was also an unpleasant one. "When I look back," she wrote in her autobiography, "she seems to me exhausted, uptight, unable to express emotion, and filled with self-pity."

From the time she was two, Anita was sent to Kansas City, Missouri each summer to visit her paternal grandparents. "They were churchgoing people," she recalled in her autobiography, "and it was there that I began singing." When she was five, she was given the leading part in a Christmas play, in which she sang and danced. At the age of seven she underwent a tonsillectomy, during which the doctor accidentally removed her uvula, whose vibrations produce tone when singing. The mistake, which she did not discover until many years later, forced her to alter her vocal style by singing eighth and sixteenth notes, rather than the customary quarter notes.

When Anita O'Day was fourteen, she and a friend named George Beiber entered and won a Walkathon—one of the brutal dance-endurance contests that flourished during the Great Depression—at the Arcadia Gardens Ballroom in Uptown. With her mother's permission, she dropped out of school and hitchhiked to Muskegon, Michigan to enter a Walkathon there. Over the next two years, she entered many other such contests in midwestern towns, once remaining on her feet for ninety-seven consecutive days. "I got fed seven times a day, and I was having a ball," she told David Hutchings, who interviewed her for *People* magazine (August 14, 1989). "When you are fourteen, you don't hurt." To earn extra money, she also sang and danced during the Walkathons. It was around this time that she changed her last name from Colton to O'Day—pig Latin for the "dough" she hoped to make.

In 1936 O'Day returned to Chicago and reenrolled at Senn Junior High School. Inattentive to her studies, she began working in a burlesque show at a club in the Uptown area called Vanity Fair. One night the club's "canary" developed laryngitis, and O'Day volunteered to replace her. She performed "I Can't Give You Anything but Love, Baby," which was the only song she knew, three times that night, slowly working other songs into her act on succeeding evenings. A few weeks later she was hired away by another Uptown club, the Planet Mars, and, in January 1939, she obtained her first gig outside of Uptown, at the Off-Beat Club, in downtown Chicago. During her debut performance, on January 25, 1939, she did only five numbers, but at the conclusion of her set, she received a standing ovation.

"People shouted, stamped, applauded, whistled, stood on their chairs, and cheered," she wrote in *High Times Hard Times*. "It was the response you dream about. . . . I was a success beyond my wildest expectations. . . . I wasn't just the toast of Chicago nightlife; I was the toast of all the hep . . . musicians and hepcats in the city." The February 1939 issue of *Down Beat* magazine featured a big picture of Anita O'Day, together with a review of one of her performances at the Off-Beat Club, in which the critic described her singing style as "a combination of [Mildred] Bailey and [Billie] Holiday."

The legendary drummer Gene Krupa saw O'Day perform at the Off-Beat Club later in 1939; two years later he hired her to sing with his big band. In his book *The Big Bands* (1967), George T. Simon wrote, "Before she joined, the band's overall approach had been fairly conservative. . . . Too often on records, it produced just too many dull sides. . . . Anita provided the band with a new spark." O'Day teamed with the trumpeter Roy Eldridge on "Let Me Off Uptown," which became her first million-selling record and Krupa's biggest hit. The success of that recording made Anita O'Day an instant national celebrity. "My privacy was gone," she noted in her autobiography. "I'd go into some dumb bar, . . . and the first thing I knew, somebody'd spot me and want me to sign a matchbook or a soggy napkin. I didn't mind. I loved it, gloried in it, basked in it! I'd achieved my goal. I was entertaining people, making them happier, which was what I'd set out to do." The O'Day-Eldridge collaboration also produced the hits "Thanks for the Boogie Ride" and "That's What You Think."

Down Beat magazine named O'Day its "New Star of the Year" for 1941 and, in 1942, named her one of the top five female singers in the country. (The others were Helen O'Connell, Helen Forrest, Billie Holiday, and Dinah Shore.) When, in 1943, Gene Krupa was jailed for possession of marijuana, his band broke up. Following a short stint as a solo act, O'Day joined Woody Herman's band, after Carolyn Grey, Herman's female singer for many years, quit. O'Day spent only six weeks with Herman's band, and in 1944 she joined the band of Stan Kenton. Although she gave Kenton his first million-selling hit, "And Her Tears Flowed Like Wine," she was unable to adjust to his upbeat playing style and quit the band in January 1945, after recruiting June Christy as her replacement. In the same month she was named "Best Band Singer" of 1944 by *Down Beat*. After leaving Kenton, O'Day joined the reconstituted Gene Krupa band and scored hit singles with "Boogie Blue" and "Opus One." In early 1946 the rigors of big-band touring caused Anita O'Day to suffer a nervous breakdown, and, after recovering, she decided to become a solo act.

Now on her own, O'Day began playing clubs in Los Angeles, but in March 1947 she and her second husband, Carl Hoff, were arrested for possession of marijuana. Convicted and sentenced to ninety days in prison, O'Day and Hoff served only a few days; they appealed their sentence and were released on $5,000 bail. She then took to the road, appearing in Milwaukee and New York, before her return to Los Angeles. After losing the next round of appeals on their marijuana conviction, O'Day and Hoff were sent back to prison in late 1947. "I looked on serving my sentence as a kind of vacation," O'Day wrote in *High Times Hard Times*. "I wasn't worried about my career. A couple of prisoners who were fans told me I'd probably earn more bread when I got out just because I'd been in. So I emerged thinking it was no big deal. Rehabilitated? Hardly. Rested? Definitely."

Following her release from prison, Anita O'Day moved back to Chicago, where she sang at the Rag Doll and other clubs, managing her schedule so she could also sing with Count Basie's band at the Royal Roost in New York. In March 1949 she and Carl Hoff formed a partnership with a Chicago cabdriver named Marty Dennenberg and opened a jazz club called the Hi Note in downtown Chicago, where she was the headliner along with such jazz luminaries as Carmen McRae and Miles Davis. In September 1950 she performed at Harlem's famed Apollo Theatre for the first time.

While appearing at the Samoa, a club in Long Beach, California in 1953, Anita O'Day was arrested and later convicted on what she contends in her autobiography was a trumped-up charge of heroin possession, though she conceded that she had sniffed the substance on two previous occasions. "That was a bum rap," she told Leonard Feather during an interview for his book *The Pleasures of Jazz* (1976). "A musician set me up for it; he was able to keep out of trouble by turning someone else in every so often." She was jailed from September 1953 until February 1954.

Despite her drug arrests Anita O'Day's career was on the upswing. In 1955 she signed on with Verve, a new record company founded by the jazz impresario Norman Granz. "In those days, if you were a hype (drug addict), most major record companies wouldn't have anything to do with you," O'Day wrote in *High Times Hard Times*. "But Norman built his labels on junkies. In the bebop era it was hard to have a jazz label if you didn't deal with hypes. Norman had Charlie Parker, Billie Holiday, Lester Young, and most of the other known users, including me." Released in 1956, *Anita*, her first album on Verve, included such standards as "I Can't Get Started with You," "A Nightingale Sang in Berkeley Square," and "You're the Top." Her interpretation of "Honeysuckle Rose" so impressed the song's cowriter, Andy Razaf, that he wrote to tell her it was his favorite recording of that number. The album landed O'Day on the cover of *Cashbox* magazine and brought her an encomium from a critic for the *New Yorker* (April 28, 1956). "Miss O'Day's style is fascinating in at least half the numbers," the critic wrote, "and in all of them she displays abilities that set her far ahead of most of the competition."

In 1957 O'Day released two more albums for Verve: *Pick Yourself Up*, on which she was accompanied by Stan Getz, André Previn, and Buddy Di Meoa, and *Anita Sings the Most*, on which she was backed up by the Oscar Peterson combo. Her later recordings for that label included *Anita Sings the Winners*; *Anita O'Day Swings Cole Porter*; *Anita O'Day and Billy May Swing Rodgers and Hart*; *Cool Heat*; *Incomparable Anita*; *Waiter, Make Mine Blues*; *All the Sad Young Men*; *Time for Two*; *Anita O'Day and the Three Sounds*; and *Travelin' Light*.

In the late 1950s and early 1960s, O'Day kept up a heavy touring schedule, playing Stratford, Connecticut with Dave Brubeck; the Hollywood Bowl with Count Basie, Joe Williams, and the Oscar Peterson Trio; Lewisohn Stadium in New York with Louis Armstrong and Lionel Hampton; and Randall's Island, New York with Billie Holiday. Her career received a major boost when part of her performance at the 1958 Newport Jazz Festival was filmed for what was to become a noted documentary entitled *Jazz on a Summer's Day* (1959). In reviewing the segment that featured O'Day, a critic for the *New York Times* credited her with "making mincemeat of 'Sweet Georgia Brown' and 'Tea for Two'" and said she " is as vivid and insinuating as is Mahalia Jackson booming 'The Lord's Prayer.'"

As Anita O'Day noted in her autobiography, the documentary helped to change the public's perception of her. "The moviegoing public who had only heard my records or read about my problems got a good look at me, and for the first time they had an image to go with the sound. I've thought about it a lot, and I've concluded that the fact I looked so together after all the horrendous things they'd read about me going through caught their imaginations. If there is a legend, as writers keep insisting, I think it began with *Jazz on a Summer's Day*. I know the film made me a star singer in Japan and paved the way for international tours." O'Day toured Sweden and Germany with the Benny Goodman Orchestra in 1959. Two years later she made her British debut at the Beaulieu Jazz Festival, and she visited Japan in 1964, 1969, 1975, and 1976.

On March 4, 1966 O'Day's addiction to heroin nearly cost her her life. She overdosed in the bathroom of a Los Angeles office building and was rushed to the UCLA Medical Center, where doctors were unable to detect a heartbeat. They were about to draw the sheet over her face when an intern rushed into the emergency room with an experimental electric-shock device that jolted life back into her body. Deciding to quit heroin cold turkey, O'Day went to Hawaii to begin her recuperation. (She also wanted to get out of Los Angeles before the police could bring charges against her for possession of heroin.) "I was so sick I could hardly walk, but I was determined to get well," she recalled in her autobiography. "Every day I pulled myself together to get to the ocean. . . . I'd lie on the hot beach until I got the sweats, and then go into the cold water. After I'd cooled down, I'd come out and lie in the sun again."

Within five months O'Day felt well enough to make a six-week tour of the Far East. Ironically, her life became more difficult after she gave up heroin, since the rock-'n'-roll boom of the 1960s made it difficult for jazz artists to earn a living. "There were just enough gigs and friends to keep me from becoming a bag lady," she wrote in *High Times Hard Times*. Unable to get a recording contract for several years, she managed to land a steady gig at a small New York club called the Half Note, but she was obliged to live rent-free at the apartment of a fellow musician to make ends meet. To add to her woes, her agent died, and she underwent expensive dental surgery that cost her most of her original teeth. In 1973 Leonard Feather disclosed in a *Los Angeles Times* article that O'Day was living in a three-dollar-a-night hotel in North Hollywood, working just one night a week in a Beverly Hills club. Yet Feather wrote that he found O'Day to be "in incredibly good physical and spiritual shape."

In the second half of the 1970s, O'Day's fortunes began to improve. She established her own recording company, Emily Records (named after her toy Yorkshire), and hired a new agent, Alan Eichler, who got her regular gigs at Marty's in New York, a club that became her "home away from home." She also appeared at the City nightclub in San Francisco (one of her performances there was recorded for the album *Live at the City*, released in 1979) and at Studio One's Backlot in Los Angeles. Reviewing a 1978 performance at Studio One's Backlot, a critic for the *Christian Science Monitor* wrote, "Miss O'Day's voice is simply amazing, pure and never strained, full but never belted. Her phrasing is unlike that of any other singer and further enhances each song."

Following the publication of *High Times Hard Times* in 1981, Anita O'Day experienced a surge in popularity, as overflow crowds jammed her club dates. But, as she noted in the bittersweet epilogue to her autobiography, the increased attention proved to be a mixed blessing. "When I stepped into the spotlight, I sensed these weren't the cats who'd followed my career for years," she wrote. "This was a different breed of cat. They didn't come to dig my singing. They were there to stare at the woman who'd done all the things they never dared to do. . . . And so I began to come apart a little." Anita O'Day eventually suffered a "mini breakdown," after which she canceled the promotional tour for the book, rejected all singing engagements, and, refusing to see or talk to anyone, secluded herself in her home. She slowly came out of her shell and began performing again, accepting gigs in Las Vegas with the big bands of Buddy Rich and Woody Herman. She later appeared at the Dunes Hotel in Las Vegas, at the Fairmont hotels in New Orleans, Dallas, Denver, and San Francisco, at the Blue Note and Fat Tuesday's in New York, and, on a regular basis, at the Vine Street Bar and Grill in Los Angeles.

Because 1984 marked Anita O'Day's fiftieth anniversary as a professional singer, the Vine Street Bar and Grill organized a celebration to mark the occasion, with such celebrities as Martha Raye, Clint Eastwood, Dudley Moore, and Johnnie Ray on hand. Mayor Tom Bradley of Los Angeles issued a proclamation declaring it "Anita O'Day Day" in the city. A year later Carnegie Hall in New York also commemorated the singer's fiftieth anniversary, with a special program that reviewed her years with Gene Krupa's big band as well as her work with smaller groups.

In 1986 O'Day again appeared at the Vine Street Bar and Grill, at Ronnie Scott's in London, at and Michael's Pub in New York. She then took a three-year leave, returning to the scene in 1989 with appearances in London, Rome, Hong Kong, and, once again, at Michael's Pub, where she was backed by a Gene Krupa reunion band and where her scheduled three-week engagement was extended to seven weeks. Reviewing one of her performances at Michael's Pub for the *New York Times* (May 27, 1989), John S. Wilson wrote, "She is funny, swinging, and, convincingly, the best jazz singer performing today." O'Day also released a new album in 1989, *In a Mellow Tone*, for which she received her first Grammy nomination.

O'Day has appeared in three feature films. In the "biopic" *Gene Krupa Story* (1959), she played herself and sang "Memories of You"; in the thriller *Zigzag* (1970), she was a nightclub singer who sang "Green Dolphin Street"; and in *The Outfit* (1974), she again played herself, singing Cole Porter's "I Concentrate on You." She was also featured on the soundtrack of Harvey Fierstein's film *Torch Song Trilogy* (1988), singing "Can't We Be Friends?"

When Anita O'Day was seventeen, she married the drummer Don Carter. Following her divorce from him, she wed Carl Hoff, a professional golfer, in 1943. That marriage lasted twelve years. Since 1982 her home has been a forty-three-foot-long trailer in San Jacinto, California, a small town near Palm Springs, where she lives with her dog, Emily. According to Stephen Holden, who interviewed her for the *New York Times* (June 8, 1989), "her staccato, hard-boiled style of conversation suggests how Claire Trevor might have sounded in a late 1940s movie set in a Chicago saloon." Although she has not used hard drugs since nearly overdosing in 1966, O'Day continues to drink alcoholic beverages. "Sometimes I think booze is what keeps me alive," she told David Hutchings. "It makes me swing." Concluding the epilogue to her autobiography, O'Day wrote, "Life continues to be a series of gigs, which is just the way I want it to be. It's a whole different world when the music stops."

References: Chicago Tribune VI p16 O 24 '81 pors, XIII p18+ Ap 22 '90 pors; Christian Sci Mon p18 F 18 '81 por, p10 Jl 3 '89 por; N Y Times III p18 My 24 '85 por, III p17 Je 8 '89 por; People 32:93+ Ag 14 '89 pors; Who's Who in America, 1988–89

O'Faolain, Sean

(ō-fwā´ lən shän)

Feb. 22, 1900– Irish writer. Address: b. c/o A. P. Watt, 26/28 Bedford Row, London WC1, England; h. 17 Rosmeen Park, Dunlaoire, County Dublin, Ireland

In the course of his sixty-year writing career, Sean O'Faolain has documented, mainly in short stories but also in novels, biographies, and plays, much of twentieth-century Irish history. O'Faolain, whose themes include the complexities of romantic love and the role that memory and experience play in one's life, based much of his early work on the Irish independence movement, in which he took part as a member of the Irish Republican Army. His later work revolves principally around contemporary Irish life.

O'Faolain's short stories, though often critical of the Irish people and their way of life, are suffused with understanding and sympathy, humor, and understated irony. In his biography of O'Faolain, Paul A. Doyle compared the author's style to that of the great Russian master Anton Chekhov: "Following Chekhov's standards, O'Faolain gives us realism combined with lyricism; a pervasive sense of mood; compassion; a deep awareness of the inherent mystery of existence; and detachment, combining sensibility and intelligence." Of his own approach to short-story writing, O'Faolain has said, "As I see it, a short story, if it is a good story, is like a child's kite, a small wonder, a brief, bright moment."

Sean O'Faolain was born in Cork, Ireland on February 22, 1900, the youngest of the three sons of Denis Whelan, a police officer in the Royal Irish Constabulary, and Bridget (Murphy) Whelan, who supplemented the family income by taking in actors from the nearby Cork Opera House as lodgers. According to Gordon Henderson, who profiled O'Faolain for the *Dictionary of Literary Biography* (1983), the author's childhood was inhibited by "his father's unquestioning respect for authority, his mother's excessive piety, and the preoccupation both had with rising above their peasant farmer origins."

The youngster got some relief from his repressive upbringing during summer visits to his relatives in the rural towns of Rathkeale and Kildare and especially during his trips to the Cork Opera House, where he developed a lifelong affinity for the theatre. The actors and actresses who were taken in as boarders by his mother gave him free tickets to their shows, and he rarely missed a play. His favorites included *The Scarlet Pimpernel, The Prisoner of Zenda*, and *A Royal Divorce*. In January 1915, when he was fourteen, O'Faolain was profoundly moved by a performance of Lennox Robinson's *Patriot*. The realism of the play's setting (a shopkeeper's parlor in an Irish country town), dialogue, and characters struck a responsive chord in him. "For years I had seen only plays straight from the West End of London," he wrote in his autobiography, *Vive Moi!* (1964). "Here was a most moving play about peasants, shop-keeping and farming folk, men and women who could have been any one of my uncles and aunts down the country. It brought me strange and wonderful news—that writers could also write books and plays about the common everyday reality of Irish life."

Political developments in his homeland also exerted a profound influence on the young O'Faolain, who grew up during a time of rising Irish nationalism. That nationalism exploded in the famous Easter Rebellion of 1916, when members of the Irish Republican Brotherhood (IRB), an organization that sought to free Ireland from British rule, staged a revolt against occupying British troops. The British suppressed the rebellion in a week and then, in an event that shocked many Irelanders as well as world opinion, executed fifteen IRB leaders. At first, O'Faolain shared his father's contempt for the rebels, but his attitude changed after he learned of the brutality with which the British had put down the rebellion, and he became a firm supporter of Irish independence.

Imbued with a new sense of nationalism, O'Faolain began taking Irish language lessons, and, in the summer of 1918, he studied Gaelic at a school in the mountains of West Cork. In the same year, he also changed his surname to its present Gaelic form, won a scholarship to University College at Cork, a division of the National University of Ireland, and joined the Irish Volunteers, an organization that was later absorbed into the Irish Republican Army. Fighting broke out again between Irish rebels and British forces in January 1919. In 1920 the British Parliament divided Ireland into two countries: the northern counties became Northern Ireland, and the southern counties became Ireland. Both countries remained as part of Great Britain, but with some degree of self-government. Dissatisfied with partial independence, the IRA engaged British forces in new fighting, which was halted in 1921 by a treaty that made southern Ireland a self-governing country of Great Britain called the Irish Free State.

O'Faolain, who, as he admitted in his autobiography, "was never cut out to be either a soldier or a killer," saw little combat during the war for independence. Instead, he carried out such tasks as gathering information, standing sentry, carrying dispatches, and felling trees to impede British forces. In 1922 a civil war erupted between the new Irish Free State government and the intransigent IRA, which refused to accept anything less than complete independence. During the war, O'Faolain was given more-dangerous assignments by the IRA, including stuffing explosives into bomb casings in a portable bomb factory. He also worked as a propagandist, first as a writer for an underground IRA newspaper and later as the army's publicity director.

Also a full-time student during those turbulent years, O'Faolain obtained a B.A. degree in English from University College in 1921 and an M.A. degree in Irish from the same institution three years later. In addition, he somehow found the time to work as a traveling salesman for a textbook publisher. After the Irish civil war ended in defeat for the IRA in 1923, O'Faolain accepted a teaching job at a secondary school in Ennis. Unhappy living in a small town, he returned to University College and, in 1926, obtained an M.A. degree in English and a higher degree in education. O'Faolain also began contributing short stories and articles to Irish periodicals that attracted the attention of the playwright Lennox Robinson and the poet George W. Russell, who recommended him for a Commonwealth Fellowship to study at Harvard University. Disillusioned with life in Ireland, O'Faolain eagerly accepted the opportunity to leave his homeland, telling a friend, "I don't care if I never see the bloody place again." Harvard granted O'Faolain an M.A. degree in comparative philology in 1928, but although he enjoyed the scholarly life, he felt his temperament to be ill suited to a career as an academic.

In June 1928 O'Faolain married Eileen Gould, an IRA comrade. Undecided as to whether they should remain in the United States or return to Ireland, the newlyweds set off on a cross-country car trip of America, during which they reached a decision. As O'Faolain noted in *Vive Moi!*, they came to the conclusion that they "belonged to an old, small, intimate, and much-trodden country, where every field, every path, every ruin had its memories, where every last corner had its story. We decided that we could live only in Europe, and in Ireland." In order to pay for their trip back, O'Faolain took a position as a lecturer in Anglo-Irish literature at Boston College and edited the book *Lyrics and Satires from Tom Moore* (1929).

Returning to Ireland with his wife in the summer of 1929, O'Faolain decided what he wanted to do with his life. "I wanted to write about this sleeping country, those sleeping fields, those sleeping villages," he recalled in *Vive Moi!*. His return to Ireland was short-lived, however. Unable to find work, he moved, later in 1929, to England to accept a position as a lecturer in English at St. Mary's College, a teacher-training institution in the Twickenham section of London, where he taught for just ten hours a week. He used most of his free time to write reviews and articles for such periodicals as the *New Statesman and Nation, Dial, Criterion,* and *Commonweal.*

Sean O'Faolain's first successful short story, "Fugue," based on his experiences with the IRA, had been published in *Hound & Horn* in September 1928, and, in the early 1930s, he was hard at work on a collection of the short stories that he had begun writing at Harvard in 1927. According to his autobiography, his writing method was painstaking: "I used to rewrite every sentence a dozen times over . . . , learning my trade in the way any writer can learn his trade, by practice, by experiment, and hard work."

O'Faolain's arduous apprenticeship paid off when, in 1932, *Midsummer Night Madness and Other Stories,* consisting of seven stories based on his experiences during the Irish war of independence and civil war, was published. Although a few critics found the collection excessively melodramatic, most reviewers praised it, with John Chamberlain of the *New York Times* (March 27, 1932) hailing it as the best collection of short stories to come out of Ireland since the publication of James Joyce's *Dubliners,* in 1914. The collection also won O'Faolain election to the Irish Academy of Letters, whose membership at that time included such titans as George Bernard Shaw and W. B. Yeats. But, in an act that "infuriated and humiliated" O'Faolain, the Irish Censorship Board banned *Midsummer Night Madness and Other Stories* as obscene.

The reception of *Midsummer Night Madness and Other Stories* induced Jonathan Cape, O'Faolain's publisher, to grant him a three-year subsidy as an advance against future royalties, which allowed him, in June 1933, to return to Ireland and become a full-time writer. His first novel, *A Nest of Simple Folk,* followed later in the same year, launching a productive ten-year period in which O'Faolain published eleven books and more than seventy articles and stories. *A Nest of Simple Folk* follows the life of Leo O'Donnell, a feckless Irish rebel, from 1854 until his death in the Easter Rebellion of 1916, at which point the novel's protagonist becomes O'Donnell's nephew Denis Hussey, a character that O'Faolain based on himself. Writing in *Commonweal* (May 11, 1934), M. E. Chase called *A Nest of Simple Folk* "both tragic and beautiful, both melancholy and filled with light," and most other critics also gave the book an enthusiastic welcome. "Sean O'Faolain, whose first novel this is, has the poet's vision and the realist's eye," J. D. Adams wrote in the *New York Times* (January 7, 1934). "It is in books like *A Nest of Simple Folk*—for they are few—that one takes new courage for the future of the novel."

O'Faolain has called his next novel, *Bird Alone* (1936), an Irish version of Nathaniel Hawthorne's *The Scarlet Letter.* Set in Cork in the early 1900s, the novel, according to O'Faolain, is a story of "sin and salvation" in "a community as merciless and alien to passion as Hawthorne's Salem." The "bird alone" of the title is Corney Crone, the narrator, whose affair with Elsie Sherlock ends with her death during childbirth, after which he is ostracized by his family and friends. Corney subsequently becomes a loner, and by the age of sixty, he is "a man without help, free among the dead." Like *Midsummer Night Madness and Other Stories, Bird Alone* was banned in Ireland as obscene.

The chief character in *Come Back to Erin* (1940), which is set in Cork and New York City in the late 1930s, is Frankie Hannafey, an IRA man who has been involved in all the rebel campaigns of the previous twenty years but who learns, to his dismay, that his revolutionary ideals have become passé, among both his former IRA comrades and Irish-Americans in New York. Hannafey still envisages an Ireland economically independent of Great Britain, but, because he is unable to arouse any public interest in his cause, he gives up the struggle and becomes a government livestock inspector. The critic Maurice Harmon has noted that Hannafey typifies the "frustrated reformers" that O'Faolain often casts as protagonists in his novels. "All tend to be perplexed by the conditions of their time," Harmon told Gordon Henderson for the *Dictionary of Literary Biography.* "None are equipped with sufficient imagination or intelligence to define and thereby create. . . . All reflect O'Faolain's own insecurity and lack of an intellectual perception of an emergent order."

That phase of O'Faolain's career was also marked by three major biographical works. The first, *The Life Story of Eamon De Valera* (1933), was a highly sympathetic treatment of the Irish political leader and statesman, who served as prime minister three times. (O'Faolain later delivered a more measured assessment of De Valera in a second biography, *De Valera,* published in 1939.) O'Faolain's second biographical subject was the nineteenth-century Irish political activist Daniel O'Connell. In *King of the Beggars* (1938), O'Faolain tried to demonstrate the relevance of O'Donnell's life to contemporary Ireland. Similarly, in *The Great O'Neill: A Biography of Hugh O'Neill, Earl of Tyrone, 1550–1616* (1942), O'Faolain sought to demonstrate how O'Neill, whose loyalties were divided between the insularity of his native land and the wider Renaissance culture of Europe, exemplified the problem faced by contemporary Irelanders in trying to determine their country's role in the world.

During those highly prolific years, O'Faolain also wrote a play (*She Had to Do Something,* 1937), which was not well received and closed after a short run at the Abbey Theatre in Dublin; a collection of short stories (*A Purse of Coppers,* 1937); a travel guide (*An Irish Journey,* 1940); and a collection of poetry translations (*The Silver Branch,* 1938). In *A Purse of Coppers,* O'Faolain wrote in a more detached and less impassioned vein than he had in *Midsummer Night Madness,* simultaneously retaining the pessimism of *Bird Alone* and *Come Back to Erin.* Set in the Ireland of the late 1920s and early 1930s, the stories depict a more peaceful, though not necessarily better, society. The first story, "A Broken World," expresses the prevailing spirit of apathy, coupled with widespread poverty and decay. In a striking image, the whole of Ireland is seen lying under a white shroud, "broken and hardly breathing." In *An Irish Journey*, O'Faolain interspersed his account of a cross-country trip with reminiscences about his youth; in *The Silver Branch*, he translated early Irish poetry into English.

In 1940 O'Faolain founded an Irish literary journal entitled *The Bell*, which, in addition to presenting works by such renowned Irish writers as Frank O'Connor, Elizabeth Bowen, Lennox Robinson, and Brendan Behan, featured articles on fashion, theatre, home furnishings, food and drink, and other social and cultural amenities. O'Faolain not only contributed stories to *The Bell* but also wrote editorials criticizing the Irish government, for its economic and educational policies, and the Catholic church, for sponsoring literary censorship. In addition, he urged Ireland not to isolate itself but to take up its global responsibilities. O'Faolain headed *The Bell* until 1946, when he turned the editorship over to the novelist Peadar O'Donnell.

Over the next thirty-five years, Sean O'Faolain wrote two volumes of literary criticism, *The Short Story*(1948) and *The Vanishing Hero* (1956); *The Irish* (1947), an analysis of the Irish character; the travel books *A Summer in Italy* (1949) and *South to Sicily* (1953); *Newman's Way* (1952), a biography of the English theologian and author John Henry Newman; his own autobiography, *Vive Moi!*; and the novel *And Again?* (1979). He also produced ten short-story collections.

The first collection in that series was *Teresa and Other Stories* (1947), published in the United States as *The Man Who Invented Sin and Other Stories* (1948). The title story of the American edition and the story "The Silence of the Valley" are considered by most critics to be among O'Faolain's finest works, and the collection as a whole received highly favorable notices. "O'Faolain manages to transmit . . . feeling without once falling into sentimentality," E. F. Meagher wrote in *Commonweal* (December 24, 1948). "The power of tightly controlled tragedy animates this art, a power that frequently even passes through humor like a subdued undertone." *The Finest Stories of Sean O'Faolain* (1957), published in England as *The Stories of Sean O'Faolain* (1958), contained twenty-seven stories, nineteen of which had appeared in the author's first three short-story collections. Of the eight new stories, "Lovers of the Lake" was regarded as the most outstanding.

O'Faolain produced two more short-story collections in the 1960s. *I Remember! I Remember!* (1961) contained eleven stories, the most notable of which was "The Sugawn Chair." *The Heat of the Sun: Stories and Tales* (1966) was another eleven-story collection. Reviewing that collection in the Toronto *Globe and Mail* (January 7, 1967), Leo Simpson noted that "all the stories are concerned with love, or with removing the mask from the face of love." The tales in O'Faolain's next collection, *The Talking Trees and Other Stories* (1970), were concerned "with the center of experience, with what is eternal and universal: love, shame, devotion, pride; the fugue of childhood, the longings of adolescence, the secret abysses of marriage, the tenacity of old age."

Six years elapsed before the publication of Sean O'Faolain's next collection of short stories, *Foreign Affairs and Other Stories* (1976). Summarizing it in *America* magazine (May 1, 1976), G. C. Reedy wrote: "These . . . wonderful stories concern bachelors, loneliness and love, middle-life marriages, Protestants, Catholics, and Jews, the Irish, and clever men being outsmarted by cleverer women." Julian Moynahan, writing in the *New York Times Book Review* (January 25, 1976), commented that the stories "exploit some of the ironies and tensions that emerge as the Irish . . . undergo 'modernization.' Perhaps the strongest tension of all is between this modernizing process and certain elements in the national attitude that conspire to thwart it." O'Faolain rounded off his long and distinguished short-story-writing career with *Selected Stories of Sean O'Faolain* (1978) and *The Collected Stories, Volume I* (1980), *Volume II* (1981), and *Volume III* (1982).

And Again? (1979), O'Faolain's first novel in nearly forty years, is about Robert Younger, a sixty-five-year-old journalist who is approached by the gods of Mount Olympus and given the option of either being killed in an accident or living his life over again. If he chooses the latter option, however, he will have to begin his life at his present age and grow progressively younger, until he becomes an embyro and disappears, and, though he will be allowed to benefit from his experiences, he will have no memory of specific people, places, or events. According to the gods, the purpose of the experiment "is solely to decide, once and for all, whether what you humans call experience teaches you a damned thing." In discussing the novel with his daughter, the writer Julia O'Faolain, during an interview that appeared in *London Magazine* (June 1980), Sean O'Faolain explained: "The whole point of this . . . novel . . . is that destiny is hanging over it. You're born a certain way, and no matter if you lived ten times over, you'd still be the same bloke. . . . It's decided once and for all. That's what I was writing about." When *And Again?* was finally published in the United States in 1989, American critics gave the novel laudatory notices, with Carolyn Gaiser, in her evaluation for the *New York Times Book Review* (September 17, 1989), for example, describing it as a work "of amazing originality and inventiveness" that explores "the mysterious nature of memory and how it shapes the sense of self."

Two of Sean O'Faolain's short stories, "The Man Who Invented Sin" and "Mother Matilda's Book" (from *A Purse of Coppers*), were dramatized and shown on British television in 1970. During the 1950s and 1960s, O'Faolain lectured or served as writer in residence at several American universities, including Princeton, Northwestern, Wesleyan, and Boston College. From 1957 to 1959 he served as the director of the Arts Council of Ireland. Among the periodicals to which O'Faolain has contributed articles, reviews, and short stories are *Playboy, McCall's, Life, Holiday,* the *Atlantic, Envoy,* and the *New York Times Magazine.*

Sean O'Faolain and Eileen Gould celebrated their sixtieth wedding anniversary in 1988. The O'Faolains, who live in Dunlaoire, Ireland, are the parents of two children: a daughter, Julia, who is a writer, translator, and language teacher; and a son, Stephen. O'Faolain, who continues to work as a journalist, lists as his hobbies gardening and travel. In the interview with his daughter that was published in *London Magazine,* he described himself as "a bit of a loner." "Loneliness—being alone—is important to me," he said. "I have to be able to close the door—sometimes for no reason, just to rest. Sometimes to start articulating my feelings through the medium of other, imaginary people."

References: Contemporary Authors new rev vol 12 (1984); Contemporary Literary Criticism vol 32 (1985); Doyle, Paul A. Sean O'Faolain (1968); Harmon, Maurice. Sean O'Faolain: A Critical Introduction (1967); International Who's Who, 1990-91; Who's Who, 1990

Pei, I(eoh) M(ing)
(pā lō ming)

Apr. 26, 1917- Architect. Address: Pei Cobb Freed & Partners, 600 Madison Ave., New York, N.Y. 10022

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1969.

A glittering succession of commissions in cities on three continents attests to I. M. Pei's reputation as perhaps the most famous architect in the world today and as the creator of an impressive number of cultural, civic, and corporate structures characterized by what the *Washington Post* (May 17, 1983) has called "bold forms, geometrical daring, and crisp clarity of layout." Known for his flair for dealing with demanding clients, Pei has maintained an almost unbroken record of successes, except for the initial structural fiasco of the John Hancock Tower in Boston and despite designs that have generated headline-making debate over their fitness to setting or purpose. Most notably, there was the furor, from 1984 on, over the glass pyramid that he designed to serve as the new grand entrance to the Louvre museum. All Paris discussed the suitability of that startling addition to the august seventeenth-century palace, making a political issue of it, but the pyramid has now succeeded the Chinese-American's East Building addition to the National Gallery of Art in Washington, D.C., as his most famous structure to date.

In the course of three decades, I. M. Pei has evolved from a designer of urban-renewal projects to an independent practitioner whose buildings, according to architecture critics such as the *New York Times*'s Paul Goldberger, tend increasingly to be conceived as abstract works of art, isolated from their surroundings. Most critics, however, agree that the elegance of form and refinement of detail for which Pei's later buildings are noted are combined with due consideration for contemporary construction technology and functional utility. In the age of postmodern architecture, Pei adheres to a classic modernism, which he defines simply as "enduring quality." In general, his works do not stand as manifestoes of any single architectural theory, nor has this prolific and innovative master ever been the subject of a full-scale, objective critical analysis.

Ieoh Ming ("to inscribe brightly") Pei was born on April 26, 1917 in Canton, China, the eldest son of a prominent banker, Tsuyee Pei. His mother, Lien Kwun Chwong, died when he was very young. One of his earliest memories is of accompanying her to a Buddhist retreat and experiencing its contemplative silence. After a childhood spent in Canton and Hong Kong, Pei moved with his family to Shanghai, where I. M., as he has been known to his family and associates for most of his life, attended the prestigious St. John's Middle School.

Shanghai's building boom at the time inspired Pei's interest in architecture, and in 1935 (despite his father's wish that he become a doctor) he went to the United States to study, expecting to return home to practice. He enrolled first at the University of Pennsylvania but, finding himself increasingly uneasy over the school's emphasis on architectural drawing, then transferred to the Massachusetts Institute of Technology, where he received his bachelor of architecture degree in 1940. Prevented from returning to China by the outbreak of World War II, he worked for architectural firms in Boston, New York, and Los Angeles until 1942, when he volunteered for work with a unit of the National Defense Research Committee in Princeton, New Jersey. There, he was charged with the task of devising efficient ways to incinerate Japanese buildings, an assignment he found profoundly distasteful.

After the war and the Communist takeover of his homeland, Pei remained in the United States, becoming a citizen in 1954. From 1945 to 1948 he served as an assistant professor in the Graduate School of Design at Harvard University, from which he received his master of architecture degree in 1946, after studying with the Bauhaus teachers Walter Gropius and Marcel Breuer. It was Breuer who exerted the stronger influence on him, Pei has recalled, "particularly his interest in light, texture, sun, and shadow"—a lasting influence that was first noted in the timber house with glass skylight and partitions that Pei built for himself in Katonah, New York in 1952. With its inner core completely enveloped by a screened porch, it is drenched in sun and shadow.

In 1948 Pei came to the attention of William Zeckendorf, the head of the real-estate firm Webb & Knapp. He joined the New York company as director of its architectural division, which was entrusted with the design of multipurpose urban complexes, generally in connection with slum-clearance programs, that would integrate commercial and residential structures with open plazas. Conceived within strict budget limitations, Pei's buildings were characterized by what he termed their "unified building envelope expression," since he saw "no need to express an arbitrary variety on the façade of [a building] designed for a multiple and transient tenancy."

Pei's commitment to those principles continued after 1955, when he established his own firm, I. M. Pei & Associates, shortly thereafter renamed I. M. Pei & Partners. Webb & Knapp, which he retained as a client, provided important commissions. Especially acclaimed among the early urban projects of the Pei group are the Mile High Center in Denver (1955); the Place Ville-Marie in Montreal (1961); the Kips Bay Plaza apartments and commercial spaces on Manhattan's East Side (1962); and the Society Hill project in the area adjoining Independence Hall in Philadelphia (1964).

Toward the mid-1960s Pei's "repressed taste for drama," as one writer termed it, began to break loose, manifesting itself in a diversity of single-purpose structures. Among them is the Henry R. Luce Foundation Chapel in Taiwan (1963), featuring curved (and therefore typhoon-proof) walls that slope up to enclose a soaring, yet intimate, space within. Pei's National Center for Atmospheric Research in Boulder, Colorado (1967), regarded as a "bellwether of [his] national emergence as an architect" by a writer for the *Christian Science Monitor* (January 12, 1979), is a grouping of elemental geometric forms: reddish brown concrete towers dramatically silhouetted against the distant Rocky Mountains. Reportedly, the design was influenced not only by Anasazi Indian pueblos but also by the architecture of the contemporary that Pei most admired, Louis I. Kahn.

The Everson Museum of Art in Syracuse, New York (1968) is the first of the series of museum buildings for which Pei has become especially famed. Here, four separate galleries, of different heights, cantilevered out over a podium, are joined by bridges that lead visitors from one level to another. The Everson was followed in 1973 by the Herbert F. Johnson Museum of Art at Cornell University, a concrete tower that takes advantage of its hillside setting, cantilevered to provide sweeping views over Cayuga Lake. In 1979 his art gallery for Indiana University in Bloomington was opened, followed in 1980 by his West Wing addition to the Boston Museum of Fine Arts.

The success of Pei's design for a huge steel-and-glass domestic carrier terminal at the John F. Kennedy International Airport in New York City (1970) makes an interesting logistic and aesthetic contrast with the John Hancock building in Boston, which was constructed three years later. The sixty-story office building was sheathed in double-layered blue-green glass, designed to mirror and blend in with the nineteenth-century buildings in historic Copley Square below. Even before it was completed, the Hancock building's windowpanes began to fall out repeatedly, and it was some time before faulty manufacture was found to be the reason and suit was brought against the glass company. Throughout what is considered to be one of the most complex architectural liability cases ever prosecuted, Pei had to share the responsibility, even though the design was actually the work of one of his partners, Henry N. Cobb. Coupled with a building recession, the case almost spelled disaster for his firm in the mid-1970s. According to Pei, it was "mainly commissions abroad that kept [the firm] alive."

Pei's image soon revived, however, with his East Building annex to the National Gallery of Art in Washington, D.C., which opened to the public in 1978 to enormous acclaim. Commissioned in 1968, it was built at a cost of about $94 million that was underwritten by the Mellon family. Its striking design makes optimum use of the difficult trapezoidal plot on which it is sited, directly across from the main building. Two triangles, sheathed in the same pink marble as the older structure and, at the meticulous architect's insistence, quarried from the same Tennessee site, are connected by an enormous skylight that bathes the atrium lobby in natural light. Inside, triangular columns, vaulted ceilings, hexagonal and octagonal galleries, and the tetrahedonal skylight tease the eye (in the opinion of some critics, too relentlessly) with variations on the geometric theme.

The whole structure is in the greatest contrast to the Beaux Arts bulk and symmetry of the original building—a dramatic juxtaposition that still provokes debate among casual observers and writers on architecture alike. As to its merits on its own terms, the art critic Robert Hughes concluded in *Time* magazine (June 5, 1978) that if the lobby, which is a gathering and dispersal point capable of handling vast crowds, provides "a sense of grand occasion," in the gallery spaces adjoining it "nothing . . . interferes with the job in hand: to display works of art in tranquility."

According to some commentators, the watershed in Pei's career came in 1964, when the then relatively unknown architect won the commission to design a library at Harvard for President John F. Kennedy's books and papers. No formal design competition was held, and, in fact, Pei has always refused to enter such competitions. He was chosen by the president's widow, who is acknowledged to be a person of demanding and unpredictable tastes and who had considered, among others, Mies van der Rohe, Louis I. Kahn, and Philip Johnson for the job. It has been rumored that Pei's strategy, taking into account his potential client's preferences in decor, was to repaint his office completely in white and strip it of all decoration except an enormous vase of flowers. Fifteen years later, after plans and locations had been changed many times, the John F. Kennedy Library was opened in Dorchester, on a site that slopes down to Boston Harbor. A complex of rectangular, triangular, and cylindrical wings in glass and whitewashed concrete, Pei's building is one "of integrity and grace," according to the *New York Times* architecture critic Ada Louise Huxtable. Seen from different approaches, it changes its shape and form in a kind of three-dimensional metaphor for the unfulfilled promise of John F. Kennedy's administration.

In 1979, the year of the library's opening, I. M. Pei received the Gold Medal of the American Institute of Architects, its highest award. He also began work on a hotel proposed by the municipal authorities of Beijing to accommodate the new influx of tourists. Rejecting a suggestion made the year before that he construct a modern skyscraper in the downtown area because he felt such a building would be out of keeping with the scale and spirit of the city, he chose instead wooded slopes several miles out of town on which to site the relatively small Fragrant Hill (Xiangshan) Hotel. A unique synthesis of technologies and styles, the hotel comprises four low wings, built around formal Chinese courtyards, that zigzag out from a central four-story building with a glass-and-steel atrium lobby. Room appointments are Western in style, and exteriors are of traditional Chinese brick and white stucco, ornamented by gray tiles. Eschewing both the sleek modernism favored by developing nations and the formality of Chinese palace and temple architecture, Pei evoked the vernacular tradition of merchant-class mansions. The architect usually determines only the basic design concept for commissions undertaken by his firm, but he was so "elated" by the challenges of the Chinese project that he involved himself in every stage of the work. The first wing of the hotel was opened in October 1982, before a gathering of Chinese and American dignitaries and friends, including Jacqueline Onassis.

In April 1979, after a decade of political wrangling over sites and plans, I. M. Pei & Partners were picked to design a convention center for a five-block site on the far West Side of Manhattan. It was Pei's first major civic project in the city where he has spent most of his professional life. Aside from a five-year deadline and restraints imposed by a budget that had to cover land acquisition, demolition, and financing costs as well as architects' fees, the firm faced the problem of humanizing the immense proportions of what was billed as the largest exposition space under one roof in the United States. Pei's partner James Ingo Freed is credited with the solution: the 1.8-million-square-foot mass is broken up into a main exhibition hall and such smaller ancillary spaces as meeting rooms, public areas, and restaurants. The exterior is softened by a sheathing of reflecting glass and given scale by notches and doorways that break the expanse at regular intervals. Officially named the Jacob K. Javits Convention Center, it was opened, two years behind schedule, in 1986.

Three years earlier Pei had been personally chosen by French president François Mitterrand to embark on the first phase of a series of extensions to and renovations of the Louvre to provide much-needed curatorial offices and storage and conservation facilities as well as shops, restaurants, and public parking, or, as Paul Goldberger put it, "a large and efficient machine for the handling of crowds and the merchandising of art." No design competition or submission of bids was involved. Underlying the doubts about the aesthetic rightness of Pei's concept of a glass pyramid entrance was the perception that Mitterrand had exercised a form of cultural despotism by imposing the work of a foreigner on a venerated national monument. Defending his design, Pei pointed out that "the pyramid is the most structurally stable of forms" and that glass would not hide the old facades. Built at a cost of some $330 million, the four-sided structure, trussed with thin steel cables, rises 70.5 feet from the middle of the Cour Napoléon over an escalator and an elaborate spiral staircase that take visitors to a lobby below. From there, access to the galleries is provided by corridors that are lit from above by the main pyramid and three smaller pyramidons.

The art critic John Russell, writing in the *New York Times* (March 21, 1988), praised the "aerial delicacy" of the entrance and the efficiency of the new spatial organization below ground. Paul Goldberger, also writing in the *New York Times* (March 29, 1989), on the occasion of the public opening, somewhat reversed his earlier doubts and found the pyramid to be "an exquisite object; . . . an elegant abstraction" afloat in its setting of reflecting pools and fountains. Taking a contrary stance, the travel writer and critic Olivier Bernier expressed his disappointment in the *New York Times* (October 8, 1989) over the dirtiness that often afflicts the glass, the long waits in the open courtyard while the crowds funnel down through the entrance, and the less than direct access to certain galleries. In any event, however, Pei's pyramid is now accepted enthusiastically by Parisians.

In 1989 Pei became one of the recipients of the newly established $100,000 Praemium Imperiale, an international award given by the Japan Art Association that has been hailed as the equivalent of a Nobel Prize recognizing lifetime achievement in the arts. In September of the same year, another Pei structure, the Morton H. Meyerson Symphony Center in Dallas, Texas, formally opened. Pei's first-ever design for a concert hall, that building, too, had provoked a protracted and bitter political controversy, in this case over financing. Always pragmatic, Pei strove to accommodate his design concept to the requirements of the acoustical engineer, which he frequently disputed, and to the demands of the shallow building site.

The limestone building is a rectangular "shoe-box" shape, but Pei has surrounded it with swooping curves of glass so that, in his words, "everything begins to dance around the box." Light-filled during the day, at night the building casts light outside. In contrast to the austere grandeur of the enormous lobby, the auditorium is intimate in scale and warm in tone. Its mix of limestone and onyx with wall paneling of cherry and African *makore* wood evokes for the designer the richness and rigor of a violin's tone. The huge disc-shaped acoustical canopy suspended over the stage, compared by some irreverent observers to a flying saucer, can be raised or lowered as the music demands. Postmodernist critics who fault many of Pei's works for their detachment from their urban settings describe "the Mort," too, as a purely sculptural monument, aloof from the city, at the edge of downtown Dallas.

Two other Pei buildings, serving very different needs, opened in 1989. One was the Beverly Hills headquarters of Creative Artists Agency, one of Hollywood's top talent agencies. For its triangular plot, Pei designed a dazzling building with curved façades of stone and glass, surmounted by a fan-shaped skylight over the characteristic atrium lobby. The other was the seventy-story Bank of China office tower in Hong Kong—the tallest building outside the United States. (Neatly rounding out the human-interest angle of the story, it was Pei's father who had originally founded that branch of the mainland bank.) Composed of gigantic triangles of glass and steel that seem to twist skyward at different angles, it is "as Western as any building," the architect has asserted. While that may be suitable for that crossroads metropolis, it has been pointed out that the triangle is a motif taboo to traditional Chinese architecture.

Pei planned to return to Hong Kong later in 1989 to "finish quietly" some details of the work, despite his alienation from the present Chinese government. In a rare expression of his political views that appeared on the Op-Ed page of the *New York Times* (June 22, 1989), Pei declared that the massacre in Tiananmen Square had dashed hopes for a more open Chinese society and, on the personal side, might well prevent his ever working in his homeland again.

In September 1989 the name of Pei's firm was changed to Pei Cobb Freed & Partners, reflecting the contributions of his two longtime associates. "I'm passing the baton to a younger generation while I can still help them," the senior partner has explained. Pei's reduced role will allow him to work on smaller projects that afford him a special personal pleasure, ranging from a bell tower for a Buddhist temple in Japan to the Rock-'n'-Roll Hall of Fame in Cleveland, Ohio. The latter is currently envisaged as a 200-foot tower rising above a large tent-shaped glass atrium—a design to capture "the energy . . . and the spontaneity of the music." Other future work includes the second phase of the Louvre project and a Japanese-backed multimillion-dollar hotel in New York that might vie for the distinction of being the city's most luxurious.

I. M. Pei is a member of the American Academy and Institute of Arts and Letters, an honorary fellow of the Royal Institute of British Architects, a foreign associate of the Institut de France, and a chevalier of the French Legion of Honor. In 1983 he became the fifth recipient of the international Pritzker Award for architectural excellence. Carrying his distinctions lightly, Pei maintains a modest outward manner that is quietly self-assured. His small, compact frame remains trim, and his hair is only touched with gray. His round, black-rimmed glasses frame a somewhat impassive gaze that readily gives way to a jovial smile, and he is always impeccably tailored. Interviewers describe him as being warm and patient and as living up to his reputation for charm and charisma, helping to explain why he has become the center of a wide circle of friends among the international cultural elite.

In 1942 Pei married the former Eileen Loo, the daughter of another prominent Chinese family, which had sent her to be educated in the United States. They have three sons: T'ing Chung, a real-estate developer, and Chien Chung ("Didi") and Li Chung ("Sandi"), who are members of their father's firm. Their youngest child and only daughter, Liane, is an attorney. Although traditional in their regard for family ties, Pei and his wife were so determined to become Americanized that they refused to teach their children Chinese. Their New York town house on fashionable Sutton Place is furnished with quiet elegance; against its stark white walls, a collection of contemporary paintings and sculpture is shown to advantage. Constant travel to confer with far-flung clients now interferes with the Peis' favored diversion, museum-going, but they still manage to keep up with the season's exhibitions, and the master continues to enjoy puttering in the garden of his Katonah country retreat.

References: N Y Times Mag p24+ My 20 '79 por; Vanity Fair 52:260+ S '89 por; Contemporary Architects, 1987; International Who's Who, 1990-91; Who's Who in America, 1988-89; Who's Who in American Art, 1989-90

Peters, Charles

Dec. 22, 1926- Editor. Address: c/o The Washington Monthly, 1711 Connecticut Ave., N.W., Washington, D.C. 20009

In 1968 Charles Peters quit a secure job as head of the evaluation and research divisions of the Peace Corps in order to start a new magazine, the *Washington Monthly*, which, he hoped, would look at the nation's capital "the way that an anthropologist looks at a South Sea island." In the intervening years, Peters and his staff of young, highly motivated writers and editors, many of whom have gone on to senior positions with such publications as *Time*, the *Atlantic*, the *New Yorker*, and the *Wall Street Journal*, have practiced an innovative style of journalism. Blending reporting with analysis, it examines government, as Peters once put it, "not from the standpoint of the outsider, but from the standpoint of the informed insider."

Peters coined the word "neoliberal" to describe the political philosophy espoused by the *Washington Monthly*—a term that has since become part of the language. It is a populist creed that evolved out of his experiences as a soldier, lawyer, amateur theatrical director, West Virginia state legislator, government bureaucrat, and small-business owner. Neoliberalism differs from traditional liberalism in its criticism of organized labor, advocacy of entrepreneurship, and the dim view it takes of government entitlement programs, especially those that benefit the elderly, regardless of their need. "It is a movement that, like the neoconservative movement, felt that something had gone wrong with liberalism," Peters explained to William E. Farrell of the *New York Times* (November 1, 1984). "We wanted to retain our allegiance to the old liberal goals of fairness for all, help for the down and out. But we were no longer going to be bound by the automatic prejudice against business, against the military. Nor were we going to be bound by the automatic prejudice in favor of labor, of unions in particular, and of big government." Every article in the magazine reflects Peters's philosophy, which his staffers refer to as "the Gospel." Although it has only 33,000 subscribers, the *Washington Monthly* is highly influential, since about three-fourths of those who subscribe are public officials, journalists, and academics.

Charles Given Peters Jr. was born in Charleston, West Virginia on December 22, 1926, the only child of Esther (Teague) Peters and Charles Given Peters Sr., a successful trial lawyer in the firm of Mohler, Peters, and Snyder and a prominent Democrat in state politics who in 1936 managed the successful gubernatorial campaign of Homer A. Holt. Peters's boyhood home was located at Twenty-five Brooks Street in Charleston. Describing the house in his autobiography, *Tilting at Windmills* (1988), Peters termed it "a modest dwelling with no central heat—there were gas stoves in each room." Since he had no siblings, Peters often shared his bedroom with unemployed relatives who stayed with his family while they looked for work during the dark days of the Great Depression. "They were able people, " he wrote in *Tilting at Windmills*. "During World War II and thereafter, they all prospered—but in the 1930s they couldn't get work or had to take jobs considerably beneath their talents. I knew it was not their fault. From then on I could never accept the fundamental tenet of American conservatism that anyone who really wants to can get a job and get ahead."

A movie aficionado who often saw three films a week, Peters also enjoyed football and baseball, both of which he played with more enthusiasm than skill. "So I was usually a coach or manager," he wrote in his autobiography. "This was to become a pattern in my life; I was a leader because I was ill equipped to be anything else." When Peters was thirteen, he entered the Kentucky Military Institute, near Louisville. World War II had recently broken out, and Peters decided, as he wrote in *Tilting at Windmills*, that he "would have to prepare to defend [his] country." His parents also felt that military school would be beneficial, since he had a rebellious streak as a youth, which manifested itself in such hijinks as setting off firecrackers in his junior high school arithmetic class.

Bullied repeatedly by a bigger boy, Peters was so unhappy at the Kentucky Military Institute that he dropped out after a year and, returning to his hometown, entered Charleston High School in the fall of 1941. Although he studied less than an hour a day, he maintained an A average. His extracurricular activities included serving on the student council and working with the high school theatre group, usually backstage but occasionally as an actor. During his junior year he worked as a page in the West Virginia State Senate, and, in the summer between his junior and senior years, he was a messenger at Kanawha Valley Bank. After graduating from Charleston High School in the spring of 1944, Peters enlisted in the United States Army, but a serious back injury suffered during basic training at Fort McLellan, Alabama kept him in the hospital until the fall of 1945, by which time World War II had ended.

After his discharge from the army in January 1946, Peters moved to New York City and enrolled as a prelaw major at Columbia College, where his friends included such future members of the Beat Generation of writers as Allen Ginsberg, Jack Kerouac, and Neal Cassady. In his autobiography, Peters described Kerouac and Cassady as "people who were much more open and much less careerist than the typical Columbia student of that time. Sometimes I thought they were crazy, but more often I found myself liking their unconventionality." In the summer of 1946, Peters worked as an assistant stage manager at a summer theatre in Boylston, Massachusetts. After his return to Columbia that fall, he became the stage manager for the Columbia University Players, helping to mount productions of *The Taming of the Shrew* and *Murder in the Cathedral.*

During the summer of 1948, Peters and a friend of his named James Lee operated a summer theatre in Charleston, with a company composed mainly of actors from New York. The experience of staging eight plays at the parish house of St. Matthew's Episcopal Church made a lasting impression on him. "I learned how hard it is to make a business work and developed a lasting respect for the entrepreneur who manages to survive," he wrote in *Tilting at Windmills.* "I also learned to respect the energy and idealism of the young people in our company who worked every day of the week from 10:00 A.M. to 11:00 P.M. for miserable wages. This had a major effect on the rest of my life. I learned from them the importance of loving the work you do—and the importance of ignoring money whenever it is an obstacle to doing that work. I never loved the theatre as much as they did. But when I found the work I did love, I remembered the lesson."

Columbia College granted Charles Peters a B.A. degree in humanities in 1949. In the fall of that year, he enrolled in Columbia University's graduate program in English drama and the dramatic arts, which, as Peters explained in his autobiography, "involved studying the literature of the theatre and also learning the practical side of play production. Since I was fairly well informed in both of these areas, there was a considerable rest-cure aspect to this period of my life." After submitting a thesis on Arthur Miller's *Death of a Salesman,* he received his M.A. degree in 1951, but he had already decided by then that politics, not the theatre, would be his life's work.

Peters had been fascinated by politics since his elementary-school days, when he shared his parents' devotion to Franklin D. Roosevelt. In November 1948 he stayed up all night listening to radio returns from the Truman-Dewey presidential race, and in the spring of 1949 he worked on the congressional campaign of Franklin D. Roosevelt Jr., who won a seat from the Manhattan district in which Peters lived. Peters also handed out leaflets in behalf of Rudolph Halley, a candidate for the presidency of the New York City Council in 1951, and a year later he campaigned door-to-door for Adlai E. Stevenson, the Democratic presidential candidate. To support himself in the meantime, he took a job at J. Walter Thompson, the New York advertising agency, where he worked from early 1952 until May 1953. By that time, he had decided to attend law school, intending to use the law as a stepping stone to a political career, but, since it was too late to apply for the fall 1953 semester, he was forced to wait a year. While biding his time, he kept himself afloat financially by taking reservations for American Airlines, reading manuscripts for a literary agent, and assisting the producers of the Bucks County Playhouse in Pennsylvania and the Newport Casino Theatre in Rhode Island.

After graduating from the University of Virginia Law School in 1957, Peters joined his father's law firm in Charleston, where he lost only two cases during his four years with the firm. His other duties included the chore of researching real-estate titles (which he found much less enjoyable) and reviewing potentially libelous articles for the *Charleston Gazette* newspaper. In 1958 he took time off from the firm to work as a clerk for a member of the West Virginia House of Delegates, preparing summaries and analyses of bills for members of the judiciary committee, a task he found so congenial that, in February 1960, he filed to run for the House of Delegates himself in the upcoming Democratic primary. An admirer of Senator John F. Kennedy, Peters, in that month, was asked to head Kennedy's presidential primary campaign in Kanawha County.

Victory in West Virginia, a predominantly Protestant state, was considered crucial to Kennedy's chances for capturing the Democratic nomination, since it would prove that his Catholicism was not a liability in the minds of most voters. Although Kennedy trailed Senator Hubert H. Humphrey in early opinion polls, on primary day, May 10, he scored an impressive victory, after which Humphrey withdrew from the race, insuring the nomination for Kennedy. Peters's efforts paid off, since Kennedy won Kanawha County as part of his statewide triumph. Peters went on to manage Kennedy's successful general-election campaign in Kanawha County, and he was also victorious in his own campaign for the House of Delegates, winning both the Democratic nomination and the general election. While serving in the House of Delegates during its 1961 and 1962 sessions, Peters sponsored bills establishing a state human rights commission and prohibiting billboards near interstate highways.

Eager to become part of the new Kennedy administration, Peters accepted a temporary assignment in April 1961 as an evaluator for the Peace Corps, the overseas volunteer program that Kennedy had established on March 1 of that year. His work involved visiting Peace Corps groups during their training period in the United States and reporting on their progress to R. Sargent Shriver, the head of the organization. In August 1961 he returned to Charleston and resumed his position in his father's law firm, but he continued to work as a Peace Corps evaluator on a part-time basis until February 1962, when Shriver asked him to become head of the evaluation division. Several months earlier, Peters had also been asked by William Wallace Barron, the governor of West Virginia, to become his special counsel, but since his own long-term goal was to become governor himself, he was torn between the two offers.

"What tipped the balance in favor of the Peace Corps was my growing realization that, in evaluation, I had finally found work that fit me like a glove," Peters explained in *Tilting at Windmills*. "For the first time in my life, I felt both completely competent at a job and completely interested in it. As a lawyer, I had learned how to interview and investigate and put the resulting evidence together. Now I could do that and at the same time serve a cause that I believed in completely."

Most of the evaluators whom Peters hired were journalists from such organizations as CBS News, the *New York Herald Tribune*, the Associated Press, and the *Miami Herald*, who worked for the Peace Corps on a part-time basis. He also employed several part-time evaluators from the *New Yorker*, including Calvin Trillin, Richard Rovere, and Robert Rice. His responsibilities increased in 1966, when Jack Vaughn, who had succeeded Shriver as head of the Peace Corps, put him in charge of the organization's research division. Bored with government work by the spring of 1967, Peters told Vaughn that he intended to step down in one year. "The main problems [the evaluation division] had been reporting were being attended to," he noted in his autobiography. "And working in the government was no longer exciting. Vietnam had taken care of that. I wasn't proud of what [President Lyndon B.] Johnson was doing there—I was ashamed and depressed. I was ready to leave the Peace Corps and try something else."

Peters's decision to publish the *Washington Monthly* grew out of his experience with the Peace Corps. As he explained in *Tilting at Windmills*: "I knew something about organizational behavior that American journalism seemed unaware of; no one person had had the opportunity that I had for six years at the Peace Corps to examine the operation of a government agency from top to bottom—not just to uncover fraud and abuse . . . but to determine why programs succeeded or failed." His role model was Henry R. Luce, the founder of *Time*, *Life*, *Fortune*, and *Sports Illustrated*, who had singlehandedly changed the face of American journalism by introducing a point of view into the coverage of the news—something that had never been done before. "The conclusion seemed obvious: I, too, should start a magazine and change the way journalism covered government," Peters wrote in *Tilting at Windmills*.

Peters faced several major obstacles. Since he had no magazine experience and had not worked on a newspaper since junior high school, he enlisted Richard Rovere as his editorial adviser. Needing at least half a million dollars to get the magazine off the ground, he was obliged to seek out investors. His first prospect was John D. ("Jay") Rockefeller 4th, with whom he had worked in the Peace Corps. Rockefeller agreed to put up $20,000, an amount that was matched by Peters's parents and by Alfred Clark, one of the heirs to the Singer sewing-machine fortune (Clark later increased his pledge to $50,000). Other early investors included the New Haven, Connecticut businessman Joseph Crowley ($50,000); Marx Toy Company heir Louis Marx Jr. ($10,000); and Fiona Field Rust, the daughter of the department-store magnate Marshall Field ($10,000). In addition to Rovere, the magazine's original editorial advisory board included Russell Baker, Murray Kempton, Peter Lisagor, and Hugh Sidey.

The *Washington Monthly*'s office opened its doors on May 1, 1968, and the first issue appeared on January 23, 1969. The prospectus in the first issue (dated February 1969) promised readers that the magazine would help them understand "our system of politics and government, where it breaks down, why it breaks down, and what can be done to make it work." Among the contents were an article by David Broder on the role of the press in presidential elections; a piece by Bill Moyers on the rivalry between the White House staff and the cabinet; and a story by Arthur Ross on the way in which the government deceives a gullible public by twisting statistics around. Unencumbered by advertisements, the first issue was sold on newsstands in just three cities—Washington, New York, and Boston—but the magazine had some 7,500 paid subscribers, many of whom signed up in response to a persuasive ad that appeared in the *New York Times* in November 1968.

By 1971 the *Washington Monthly* had begun to attract advertisers, and its circulation had grown to 23,000. In that year, Peters and the magazine received the George Polk Award for magazine reporting for a January 1970 article by the army captain Christopher Pyle entitled "CONUS Intelligence: The Army Watches Civilian Politics," which dealt with military spying on individuals involved in protest demonstrations and other political activity. The article led to congressional hearings presided over by Senator Sam Ervin of North Carolina.

"Of perhaps greater long-range importance to the *Monthly*'s future," a writer for *Time* (March 29, 1971) noted, "is that it is being noticed where it matters. It is must reading at the White House, on Capitol Hill, and elsewhere in the government."

Articles on the Vietnam War dominated the pages of the *Washington Monthly* during its early years. "Cooing Down the War: The Senate's Lame Doves," an August 1971 article by managing editor John Rothchild, dealt with the failure of those senators who were opposed to the war to vote against appropriating funds to finance it. The *Monthly* addressed draft evasion by the upper middle class in two articles: the first, "Let Those Hillbillies Go Get Shot," was written by Susannah Lessard and appeared in the April 1972 issue; the second, "What Did You Do in the Class War, Daddy?" appeared in the October 1975 issue under the byline of James Fallows, a *Monthly* staff writer and a Harvard graduate who himself had evaded the draft by going on a crash diet to get his weight below the minimum army requirement.

The manned space program was another frequent target of the *Washington Monthly* during the first ten years of its existence. In the April 1980 issue, editor Gregg Easterbrook wrote a prophetic article entitled "The Spruce Goose of Outer Space," which questioned the safety of the space shuttle, six years before the *Challenger* explosion. To Peters's dismay, however, the article was largely ignored by NASA. "Of course we were proud of having been right," he wrote in *Tilting at Windmills*, "but we had to face one of the most painful of all truths—that there is absolutely no virtue in saying the right thing if you can't get anyone to listen."

"Tilting at Windmills" is also the name of a regular column that Peters has written for the *Monthly* since 1977. This potpourri of short anecdotes and items of opinion, which Peters refers to as "my little enthusiasms," is usually about 1,500 words long and focuses on a wide range of topics. In the May 1990 issue, for example, Peters commented on the escalating costs of the B-2 bomber, the fact that only six of the 474 people who graduated from Harvard Law School in 1989 entered public law, and the soaring costs of children's clothing and sneakers, which Peters considers to be "poisonous to the democratic spirit that ruled the public schools of [his] youth," when "practically everyone could afford the clothing that was considered acceptable."

In the book *How Washington Really Works* (1980), Charles Peters lambasted the capital city's power structure, maintaining that the majority of federal bureaucrats are more concerned with their own job security than with the welfare of the public, a situation that, he contended, is exacerbated by the fact that it is virtually impossible to fire anyone from civil-service employment. "Obvious, sensible, straightforward, wise, funny, mad—*How Washington Really Works* is really about why Washington doesn't work except for itself," John Leonard commented in his review for the *New York Times* (June 9, 1980). Charles Peters has also collaborated on five books: *Blowing the Whistle*, with Taylor Branch (1972); *The System*, with James Fallows (1975); *The Culture of Bureaucracy*, with Michael Nelson (1977); *Inside the System*, with Timothy Adams, John Rothchild, James Fallows, Nicholas Lemman, and Jonathan Alter (fifth edition, 1985); and *A New Road for America: The Neoliberal Movement*, with Phil Keisling (1985). Among the publications for which Peters has written articles are the *New York Times*, the *Boston Globe*, the *Washington Post*, the *Los Angeles Times*, the *New York Times Book Review*, the *New Republic*, the *Columbia Journalism Review*, and *Harper's*.

Charles Peters is a short man with deep-set eyes and gray hair. He has a high-pitched voice and, according to Charles Trueheart, who profiled him for the *Washington Post* (June 9, 1988), "still speaks in the shucksy drawl of his native West Virginia." Following what his colleagues at the *Washington Monthly* commonly refer to as "The Little Scare"—an apparent heart attack in 1975 that turned out to be a hiatus hernia—Peters began doing most of his work at home, rather than at the cramped, cluttered offices of the magazine near Dupont Circle in northwestern Washington. Since August 3, 1957 Peters has been married to the former Elizabeth Hubbell, whom he met while attending law school at the University of Virginia. They are the parents of a grown son, Christian, and live in a town house in the Palisades section of Washington. Among the awards and honors Charles Peters has received are the Columbia University Journalism Award (1978), the Yale University Poynter Fellowship (1980), the *Charleston Gazette-Mail*'s West Virginian of the Year (1980), and the University of Charleston's Scholar of the Year (1986). Unconcerned with material success, he continues to draw the same $24,000 annual salary he received when he started the *Washington Monthly*.

References: N Y Times B p12 N 1 '84 por; Newsweek 103:69 F 6 '84 por; Washington Post C p1+ F 25 '79 pors, B p1+ Je 9 '88 pors; Who's Who in America, 1988–89

Pfeiffer, Michelle

Apr. 29, 1958– Actress. Address: c/o Orion Pictures Corp., 1888 Century Park East, Los Angeles, Calif. 90067

After appearing in a string of undistinguished films throughout the early and mid-1980s, Michelle Pfeiffer moved into the forefront of American film actresses in the last three years of the decade as a result of her appearance in five consecutive hit movies: *The Witches of Eastwick, Married to the Mob, Tequila Sunrise, Dangerous Liaisons*, and *The Fabulous Baker Boys*. Described by Richard

Michelle Pfeiffer

Corliss, the film critic of *Time* magazine, as "a cover girl with the inverted-searchlight soul of a Woody Allen heroine," Pfeiffer, with her combination of stunning beauty and sly wit, has evoked comparisons to such screen stars of the Hollywood golden age as Carole Lombard, Katharine Hepburn, Greta Garbo, Lauren Bacall, and Marilyn Monroe. "The beautiful face captures your attention," Ben Brantley wrote in a profile of Pfeiffer that appeared in *Vanity Fair* (February 1989), "but what holds it is the measured tension in her performance—the disquieting balances of self-possession and self-abandonment." Although Stephen Frears, who directed her in *Dangerous Liaisons*, once said that Pfeiffer "seems born to be in the movies," her formal dramatic training was limited to a few months of acting lessons, and she used her victory in a beauty pageant as her springboard into show business. "I kind of learned how to act on the screen," she has admitted.

Michelle Pfeiffer was born on April 29, 1958 in Santa Ana, California, a Los Angeles suburb, and was raised, along with two sisters and a brother, in nearby Midway City, California. Her father operated a successful heating and air-conditioning business, enabling the family to live comfortably. "It was," wrote David Ansen, who profiled Pfeiffer for *Newsweek* (November 6, 1989), "a classic aimless, fun-in-the-sun childhood: enduring the boredom of school, hanging out with surfers and high school athletes, brief enthusiasms for painting and dancing, but nothing that really stuck." Michelle Pfeiffer appeared in a few student plays while attending Fountain Valley High School in Fountain Valley, California, but she spent most of her extracurricular hours at the beach and working at a succession of part-time jobs. She got her first job, as a salesgirl in a clothing store, at the age of fourteen, and she subsequently worked in an optometrist's office, in a printing plant, in a preschool, and, as a checker, in Von's, a large southern California supermarket chain. Since her high school gave academic credit for after-school jobs, she earned her diploma in just three years. Following high school, Pfeiffer attended a local junior college for one year and then took a course in court reporting. Finding neither experience to her liking, she returned to her old job at Von's, but she soon became bored there as well. Recalling the enjoyment she had derived from the high school plays in which she had performed ("It was the first thing that made the work and the commitment effortless," she told Ansen), she decided to become an actress.

In 1978 Michelle Pfeiffer entered and won the Miss Orange County beauty pageant, though, as she admitted to Martin Kasindorf of *New York Newsday* (October 8, 1989), she took part only because she hoped to meet one of the judges, who was a commercial agent. "I didn't want to go to the opening of every drugstore," she told Kasindorf. Following the pageant, she was signed by a talent agency that secured modeling and television-commercial assignments for her. She also began taking acting lessons in Los Angeles several times a week. It was around this time that Michelle Pfeiffer's new career got temporarily sidetracked when she joined a quasi-religious, metaphysical cult that she now says "brainwashed" her. "The philosophy was so bizarre," she told David Ansen. "I obviously needed to have somebody controlling me, real bad. . . . But it did a lot of damage that I had to get over for years afterwards." (Peter Horton, a fellow acting student who later became her husband, persuaded her to leave the cult.)

Michelle Pfeiffer gained her first professional acting experience in two short-lived series on ABC: *Delta House* (1979), a campus comedy based on the hit 1978 movie *Animal House*, and *B.A.D. Cats* (1980), a police drama. The actress made her film debut in *Falling in Love Again* (1980), a forgettable romantic comedy starring Elliott Gould and Susannah York. She then appeared as Suzie-Q, the carhop, in *The Hollywood Knights* (1980), about a group of southern California high school students and their adventures on Halloween night, 1965, and as a debutante in *Charlie Chan and the Curse of the Dragon Queen* (1981), which starred Peter Ustinov as the famous Oriental detective. She also obtained roles in several made-for-television movies. In *Callie and Son*, which aired on CBS on October 13, 1981, she played a woman with a questionable past who marries into a wealthy publishing family, and in *The Children Nobody Wanted*, broadcast by the same network on December 5, 1981, she played the girlfriend of a young man who adopts a succession of abandoned children. In addition, Pfeiffer portrayed Ginny, the "hyperactive flapper," in *Splendor in the Grass*, a remake of the 1961 Elia Kazan film telecast by NBC on October 26, 1981.

In her first film role of note, Michelle Pfeiffer portrayed the punkish teenager Stephanie Zinone in *Grease 2* (1982), the sequel to the 1978 musical starring John Travolta and Olivia Newton-John. Although the film failed to impress the critics, she won positive notices for her performance, with Janet Maslin of the *New York Times* (June 11, 1982) insisting that, while she was not Newton-John's equivalent as a singer, she was superior in every other area. "She has a sullen quality that's more fitting to a *Grease* character than Miss Newton-John's sunniness was," Maslin noted. "Also, though she is a relative screen newcomer, Miss Pfeiffer manages to look much more insouciant and comfortable than anyone else in the cast." Pfeiffer collected strong notices again for her depiction of Elvira Montana, the cocaine-sniffing wife of a Cuban refugee (Al Pacino) who becomes entangled in the Miami drug trade, in Brian De Palma's *Scarface* (1983). Reviewing the film for the *New York Times* (December 9, 1983), Vincent Canby called it "the most stylish and provocative . . . serious film about the American underworld since . . . *The Godfather*," released eleven years earlier. And Canby termed Pfeiffer "a beautiful young actress without a bad—or even an awkward—camera angle to her entire body. . . . Though she's not on screen that much, [she] will not be easily forgotten."

In the John Landis comedy-thriller *Into the Night* (1985), Pfeiffer took the role of Diana, "a frightened fast-lane party girl" on the run from a group of Iranians who seek the valuable emeralds she possesses. According to David Ansen, it was in that film that Pfeiffer's "sense of comedy emerged, along with something both haunting and heartbreaking." Concurring, Vincent Canby, in his *New York Times* (February 22, 1985) review, discovered that Michelle Pfeiffer had "the potential for being a fine comedienne." Returning to drama, Pfeiffer next starred in *Ladyhawke* (1985), a medieval romance about a pair of lovers who have a terrible curse put on them by a jealous bishop. The curse causes Pfeiffer's character, Isabeau, to turn into a hawk each morning, while her lover transforms into a wolf every evening. Although reviewers liked Pfeiffer and the rest of the cast and praised Oscar-winning cameraman Vittorio Storaro's cinematography, they faulted the director, Richard Donner, for failing to coordinate "the various elements of the overall vision." Pfeiffer returned to the made-for-television movie genre with *One Too Many*, a drama about teenage alcoholism, which was telecast by ABC on May 21, 1985. Portraying a high school student whose boyfriend is an alcoholic, Pfeiffer was called "powerfully affecting" by John J. O'Connor of the *New York Times* (May 20, 1985).

In *Sweet Liberty* (1986), a farce about what happens when a Hollywood movie company invades a small college town in North Carolina to shoot a big-budget film based on an historical novel by a local professor (Alan Alda, who also directed and wrote the screenplay), Michelle Pfeiffer took the dual role of actress Faith Healy and her screen counterpart, the revolutionary-war patriot Mary Slocum. Although the film met with mostly negative reviews, Pfeiffer and Michael Caine, her co-star, were both singled out for their fine performances. "The icily beautiful Pfeiffer reveals new skills as the tough actress who turns ladylike in front of the camera," observed Dudley Saunders of the Louisville *Courier-Journal* (May 17, 1986). Michelle Pfeiffer was one of the many actresses to appear in *Amazon Women on the Moon* (1987), a series of unrelated vignettes spoofing "contemporary manners and mores." In her segment, Pfeiffer portrayed a woman whose newborn baby is lost by the hospital.

Michelle Pfeiffer scored her first major box-office success with *The Witches of Eastwick* (1987). Based on the John Updike novel of the same name, the film focuses on three widowed or divorced women (Michelle Pfeiffer, Susan Sarandon, and Cher) in a small New England town, each of whom is seduced by the devil incarnate (Jack Nicholson). Pfeiffer played Sukie Ridgemont, a reporter for a local newspaper and the mother of six children, whose husband left her for being too fertile. Joe Leydon in his *Houston Post* (June 12, 1987) review called the film "an amusingly ironic black comedy, . . . devilishly funny and bountifully inventive, escalating sexual warfare into a seriocomic Armageddon." Philip Wuntch of the *Dallas Morning News* (June 12, 1987) went on record as saying that Pfeiffer "again proves that she has the stuff of which superstars are made." Although he disliked the movie, David Edelstein of the *Village Voice* (June 25, 1987) found that Michelle Pfeiffer "floats above the mess—again. . . . Who knows if she's a great actress? In dud after dud (*Grease 2*, *Ladyhawke*, *Sweet Liberty* . . .), she has never been less than bewitching."

Returning to television later in 1987, Michelle Pfeiffer appeared as the title character in *Natica Jackson*, part of PBS's *Great Performances* series. Based on a John O'Hara short story, *Natica Jackson* tells of a successful but lonely actress in the Hollywood of the 1930s who has a tumultuous affair with a married man (Brian Kerwin). Reviewing the film for the Bridgeport (Connecticut) *Post-Telegram* (November 15, 1987), Joe Meyers praised Pfeiffer for demonstrating "once again that she is among the finest (and most interesting) actresses of her generation." Equally complimentary was Kay Gardella of the New York *Daily News* (November 5, 1987), who credited her with playing the role "to perfection."

Michelle Pfeiffer's depiction of Angela De Marco, the high-heeled, gum-cracking widow of a Long Island Mafia hit man in Jonathan Demme's satirical comedy *Married to the Mob* (1988), proved to be her breakthrough role. "For the first time in her career, [Pfeiffer] displays the full reach of her talent," Alan Mirabella wrote in the New York *Daily News* (August 14, 1988). "All at once, she plays a gutsy, vulnerable, sassy, sexy, and romantic woman." To Terrence Rafferty of the *New Yorker*

(August 22, 1988), Pfeiffer's performance was "extraordinary." "She makes both Angela's toughness and her goodness believable, funny, and touching," Rafferty declared. "Her vulgarity and her almost ethereal delicacy seem indistinguishable." Pfeiffer prepared for the role by visiting Long Island shopping malls and studying the mannerisms of her fellow shoppers, and her transformation from the prototypical California blond into a dark-haired Italian-American from New York was stunning. "By the time the accent, the hair, and so on was right, nobody on the set even recognized Michelle," Jonathan Demme told Clarke Taylor of the *Chicago Tribune* (August 14, 1988).

Less than four months after the release of *Married to the Mob*, Pfeiffer starred opposite Mel Gibson and Kurt Russell in the Robert Towne romantic drama *Tequila Sunrise* (1988). As Jo Ann Vallenari, the soft-spoken, refined co-owner of an elegant Los Angeles restaurant who falls in love with both Gibson's Dale McKussic and Russell's Nick Frescia, Pfeiffer, according to Mike McGrady of *New York Newsday* (December 2, 1988), "does extremely well with the kind of lines once given the young [Lauren] Bacall. As detective Russell, seeking information about Gibson, makes a play for her, she cuts his grins short with 'Your lips keep getting stuck on your teeth. Or is that your idea of a smile?'" While such influential critics as Roger Ebert of the *Chicago Sun-Times* and Vincent Canby of the *New York Times* rated *Tequila Sunrise* as being merely mediocre, other reviewers heaped superlatives on it. "Writer-director Robert Towne has created quick, complex, ambiguously passionate characters that both the actors and the audience can relish," David Ansen observed in *Newsweek* (December 12, 1988). "This dense, sexy, slippery movie crackles with wit and feeling. It may be only a crime movie, but it casts a powerfully seductive spell." In agreement was *New York Newsday*'s McGrady, who singled out the film's "solid performances, brilliant camera work, [and] memorable scenes," all supporting "a script that is intelligent, witty, sexy, suspenseful, stylish, and satisfyingly explosive."

Dealing with the decadent French aristocracy of the late eighteenth century, *Dangerous Liaisons* (1988), under Stephen Frears's masterly direction, was Michelle Pfeiffer's third movie in five months. As Madame de Tourvel, the virtuous wife who becomes the object of a seduction plot devised by two former lovers, the Vicomte de Valmont (John Malkovich) and the Marquise de Merteuil (Glenn Close), Pfeiffer, in the opinion of Michael Sragow of the *San Francisco Examiner* (January 13, 1989), "hits just the right note of bold yet frightened emotion, modesty, and pain. She works that old white magic as superbly as the stars of Hollywood's golden age. . . . Casting the unaffected, movie-trained Pfeiffer against Close and Malkovich was a gamble," Sragow continued, "but Pfeiffer is the perfect actress to suggest the qualities that make Madame de Tourvel so irresistible to Valmont." And Eleanor Ringel, in her *Atlanta Journal* review of the same day, wrote that Pfeiffer "embodies both the tremulous human vulnerability on which Valmont and Merteuil's intrigues rely and the flustered eroticism on which *Dangerous Liaisons* relies." For her work in *Dangerous Liaisons*, Michelle Pfeiffer earned an Academy Award nomination as best supporting actress. The film was also nominated for best picture.

Michelle Pfeiffer continued her sequence of successful films with *The Fabulous Baker Boys* (1989), a comedy-drama about a pair of brothers (Jeff and Beau Bridges) who, in an attempt to liven up their shopworn cocktail-lounge piano act, hire Pfeiffer's Susie Diamond, a sultry ex-call girl, as a singer. Susie revives the act and ultimately becomes romantically involved with the younger of the brothers, played by Jeff Bridges. Although Pfeiffer had not sung professionally since her appearance in *Grease 2* seven years earlier, she sang seven numbers in the film, including the standards "More Than You Know," "My Funny Valentine," and "The Look of Love." She readied herself for the role by taking lessons from vocal coach Sally Stevens. "I nearly killed myself training for this part," she confessed to Iain Blair of the *Chicago Tribune* (October 8, 1989). "I started by taking all these voice lessons, and then I just sang all the time—in my house, in my car, in the shower. . . . And when I wasn't singing, I was listening to music all the time."

Her hard work paid off, for her performance won rapturous notices. "Pfeiffer gives a taut, thrilling performance; she brings sex and the colors of fierce ambition to the movie," David Denby rhapsodized in *New York* magazine (October 16, 1989). "[Pfeiffer] positively sizzles here," Rick Groen reported to his readers in the Toronto *Globe and Mail* (October 13, 1989). "Her singing is a tribute to her acting, precisely as good and exactly as bad as it's meant to be. At one delicious point, spread-eagled across the piano-top, she warbles a version of 'Makin' Whoopee' that out-Marilyns Monroe—this scene would steam up a church window." Pfeiffer's performance in *The Fabulous Baker Boys* earned her best-actress awards from the National Society of Film Critics, the New York Film Critics Circle, the Chicago Film Critics, and the National Board of Review, a Golden Globe Award as best actress in a dramatic motion picture, and an Academy Award nomination as best actress.

While Michelle Pfeiffer is best known as a film actress, she has, on two occasions, performed in the theatre. In 1981 she had a small role as a feminist student in the Los Angeles production of a play entitled *Playground in the Fall*. Then, for four weeks in the summer of 1989, she portrayed Olivia in Joseph Papp's production of Shakespeare's *Twelfth Night* in New York's Central Park. Her costars in that production included Jeff Goldblum, Gregory Hines, and Mary Elizabeth Mastrantonio. Reviewing the play in *New York Newsday*, Linda Winer said that Pfeiffer "starts weak and steadily improves. . . . There's an amateurishness in the way she fidgets and flusters . . . but she handles the tricky balance between elegance and foolishness with intelligence and wit." Other critics, however, were less kind. Frank Rich of the *New York Times*, for instance, called Pfeiffer's performance an "object lesson in how gifted stars with young careers can be misused."

Pfeiffer planned to take some time off following *Twelfth Night*, but her plan was sidetracked when she was offered a leading role in the film version of John Le Carré's latest spy novel, *The Russia House*. For the part of Katya, a Soviet book editor who becomes involved in international intrigue, she was required to learn a limited amount of Russian. (Her character speaks English with a British-Russian accent through most of the film.) Shot on location in Moscow and Leningrad, *The Russia House* was directed by the Australian Fred Schepisi and also stars Sean Connery and Roy Scheider.

Michelle Pfeiffer is generally considered to be one of the world's most beautiful women, and her stunning good looks, the principal features of which are large, almond-shaped blue eyes, silky blond hair, porcelainlike skin, a wide, voluptuous mouth, and a slim figure, have consistently attracted as much attention from movie critics as her considerable acting talents. Extremely private, she is a reluctant star who views her celebrity as a mixed blessing. "I like the fact that I don't have to worry about money," she told David Ansen. "I like that the projects that I'm being offered get better and better and the people I'm with are really interesting. But I don't like just about everything else about it." She has a small circle of friends, rarely attends Hollywood social gatherings, and almost never discusses her personal life with reporters. She and Peter Horton, who is now one of the stars of the hit ABC series *thirtysomething*, were divorced in 1988 after seven years of marriage. Since her divorce, she has been linked romantically with the actors Michael Keaton and John Malkovich.

According to Ben Brantley, Michelle Pfeiffer "speaks in a flat, friendly Americanese edged with the self-protective hesitancy common to beautiful women who are tired of being hit on. . . . The generally mundane, pause-spliced sentences she utters seem weighted with purposeful self-editing." Blessed with a tireless curiosity, she is an avid reader. Away from the set, she commonly wears jeans, jackets, and boots, with little makeup or jewelry. Pfeiffer lives in a house in Santa Monica, California, which she shares with two dogs and a cat. She maintains a close relationship with her two younger sisters, Dedee and Lori, both of whom are aspiring actresses. In 1989 she became the co-owner of her own production company, under the auspices of Orion Pictures, which will develop movies for her to star in or produce.

References: Chicago Tribune XIII p4+ O 8 '89 pors; N Y Newsday II p4+ O 8 '89 pors; N Y Times II p15 Ja 1 '89 pors; Newsweek 114:64+ N 6 '89 pors; Vanity Fair 52:120+ F '89 pors; International Motion Picture Almanac, 1990

Pivot, Bernard
(pē vō′ ber-nār)

May 5, 1935- French journalist. Address: b. c/o Antenne 2, 22 ave. Montaigne, 75387 Paris cedex 8, France; h. 7 ave. Niel, 75017 Paris, France

Difficult though it may be for Americans to imagine millions of viewers glued to their television sets in order to watch talking heads discuss books for ninety minutes straight on Friday evenings, that phenomenon happened to be true of the French television host Bernard Pivot and his *Apostrophes*—a literary salon for mass audiences that lasted for fifteen years. Indeed, *Apostrophes* had become so much a part of France's cultural landscape that when Pivot pronounced his final "Good evening to all" in June 1990, it became a full-scale media event, with as much front-page coverage, *Le monde* observed, as would be given the Académie Française if it suddenly decided to disband.

A trained journalist, Pivot spent more than a dozen years writing cultural columns for the weekly *Le figaro littéraire*, and, when it folded in 1971, he went over to its parent daily, *Le figaro*, as the head of its literary section. With the same disregard for the conventions and pretensions of the intellectual elite that was to become his trademark on *Apostrophes*, he published a book-length critique of his fellow critics, wrote regular columns on restaurants and advertising, and in 1973 became the host of a popular television literary magazine, *Ouvrez les guillemets* (Open Quotes). That venture proved to be the last straw for the literary establishment, and he was soon eased out of *Le Figaro*, but the break proved doubly providential when, in short order, he was appointed director of a new magazine, *Lire* (To Read), and host of the nascent *Apostrophes*.

Since then Pivot has become known as France's "Roi Lire" ("the king of reading," a double pun alluding to both the magazine *Lire* and Shakespeare's King Lear). Nor has his impact been limited to an evening's entertainment, for the "Pivot Effect," as it is called, made itself felt in French bookstores and, by extension, French publishing houses, so that by 1980, a public-opinion poll indicated that *Apostrophes* was second only to word-of-mouth in influencing book purchases. As for the secret of Pivot's success, everyone seems to agree with his own explanation: "I'm seen as an ordinary Frenchman because I share the simple pleasures of the majority of my compatriots. I like to eat, I like to drink, I like my family life, the movies, a good laugh, soccer, I read *L'équipe* [The Team, a sports newspaper], and, at the same time, I have the privilege of interviewing intellectuals."

As he has taken special pains to point out, Bernard Pivot was born in Lyon, France on the fifth hour of the fifth day of the fifth month of 1935. His parents, Charles Pivot and Marie-Louise (Dumas) Pivot, had a grocery store in Lyon as well as vineyards in the Beaujolais country about an hour away. When Pivot was five, his father left to fight in World War II. Captured by the Germans, Charles Pivot spent the next five years in prison. During that time, Madame Pivot took Bernard and his younger brother, Jean-Charles, to live with her family in the village of Quincié-en-Beaujolais. On their return to Lyon in 1945, Bernard entered a local boarding school and then went on to the Lycée Ampère, though he continued to spend his vacations in Quincié. As a child, he had been an avid reader, but when he reached adolescence, he abandoned books for sports, notably soccer. His performance in high school was far from brilliant, and he has recalled that he had "one terrible time" passing his *baccalauréat* exams. He went on to study law at the University of Lyon with the idea of becoming a tax inspector, but when a friend of his father's suggested that he try journalism instead, he jumped at the idea and enrolled at the highly touted Centre pour la Formation des Journalistes (Center for the Training of Journalists) in Paris.

After emerging from his teenage academic slump, Pivot began to thrive on both Paris and journalism. "I realized that this was the chance of a lifetime and that I had to take it," he told Pierre Assouline of *Paris-Match* (July 15, 1990). According to a fellow student who was also interviewed by Assouline, Pivot did well at the Centre pour la Formation des Journalistes, "but outside of school, he was still a small-town guy who didn't mix with the crowd." A serious bout with rheumatoid arthritis at the age of twenty not only kept him out of the Algerian War but also ended his fantasies of becoming a soccer star. After completing his degree, he went back to Lyon to work as a trainee on a local daily, then studied financial reporting for six months on a fellowship that he had not even applied for.

In 1958 Pivot applied for a job with *Le figaro littéraire*, the literary and artistic supplement of the venerable Paris daily, which was then much less conservative than it is now. As he has told the story, his lack of familiarity with contemporary literature was painfully evident, but when the editor, Maurice Noel, eventually got around to asking him about his own family origins, the Beaujolais connection allegedly saved the day. In any event, Pivot was to spend the next ten years as a *courriériste* (columnist) who was sent all over the city and, occasionally, the country to cover events of cultural interest ranging from literary cocktail parties (his first signed article, which was published on November 15, 1958) to the grape harvest in the Beaujolais (in which he had taken part since he was seven years old).

Soon after he joined *Le figaro*, Pivot married Monique Dupuis, a fellow student from the Centre pour la Formation des Journalistes, who was to build her career in the romantic press (she is now the editor in chief of two of France's leading love-story magazines). He also published his first and only novel, *L'amour en vogue* (Love in Vogue, 1959), a coming-of-age saga set in his native Lyon that was saved from oblivion by two enthusiastic reviews written by friends at *Le figaro littéraire*. It was reissued in a pocket edition after Pivot started *Apostrophes*. In the mid-1960s he published a selection of his newspaper columns under the title *La vie, oh la vie!* (Life, Oh Life!, 1966), for which he received the Prix de la Chronique Parisienne, an award that was based on the winner's weight in champagne (in Pivot's case, thirty-six bottles).

Toward the end of the 1960s, Pivot's activities at *Le figaro littéraire* took a new turn when he began writing two regular columns, one on restaurants and the other on advertising. "A la carte," which began in 1967, was written under the pseudonym Antoine Dulac (Dulac was the name of a winegrower from Beaujolais), so that Pivot could rate his restaurants in anonymity. Although his restaurant reviews were widely followed, Pivot himself has tended to downplay the seriousness of the venture. "I did it . . . to amuse myself, twice a week, with friends. I never pretended to make it my profession," he explained to Edouard Brasey, the author of the extensive sociobiography *L'effet Pivot* (The Pivot Effect, 1987). By contrast, "Un art nommé désir" (An Art Named Desire), the advertising column that he launched in 1969, became a full-time occupation, if not an obsession. "I took the subway, I listened to the radio, I watched TV," he recalled to Brasey. "I had become an 'ad addict.' A campaign consumer. And I said what I liked and what I didn't like." In at least two instances, saying what he did not like cost *Le figaro* accounts (the Nicholas liquor-store chain and the Israeli Tourist Office), but he was allowed to express his opinions freely.

Just before embarking on "Un art nommé désir," Pivot had brought a similar approach to the subject of literary criticism to *Les critiques littéraires* (The Literary Critics, 1968). Lambasting the powerful interlocking directorate of critics and publishers and dismissing the democratic pretensions of the omnipresent literary prizes, he reserved the brunt of his assault for the critics themselves, who were given the same kind of "like, don't like" treatment that he was soon to bring to restaurants and advertisements. According to Brasey, backlash from the controversial book turned into pressure to get Pivot out of *Le figaro littéraire*, but a year later, he was made the head of its literary department, and when the magazine folded in 1971, he went over to the daily *Le figaro* as head of the literary department there.

Between 1970 and 1973 Pivot also produced a daily radio commentary—on politics, news, and humor—with enough of a critical bite that Georges Pompidou, then the French president, was reportedly offended. In April 1973, after the state-owned television system was split into three stations, the first channel (TF1) invited him to host a weekly literary magazine called *Ouvrez les guillemets*. Pivot has recalled that the impending switch to television caused him considerable anxiety, and in the weeks preceding the new show, he even tried to change his delivery in order to project a more sophisticated image. But in the end, as he told the historian Pierre Nora in a lengthy interview for *Débat* (May–August 1990), he decided that "either your way of expressing yourself, which, it's true, is sometimes a bit baroque, is going to be O.K., to be well received, and so much the better for you, or it's going to be unpleasant, annoying, incompatible with the quality of this exemplary literary program, and you'll go back to the print media after a failed but nonetheless interesting experience."

As it turned out, the Monday-night program, with its mix of reviews, interviews, and short features presented by Pivot and a team of fellow critics, was well received by the press and doubled its audience within the first two months. Meanwhile, *Le figaro*'s owner, Jean Prouvost, had decided to make Pivot the head of the entire cultural section. The nomination was backed by the newly appointed director, Jean d'Ormesson, a well-known intellectual who had just been received into the Académie Française, and the news soon spread all over town. As Pivot told the story to Edouard Brasey, even before his promotion was official he began receiving congratulatory telegrams from all the potential beneficiaries of his new position, from art galleries to travel agencies.

At that point the intellectual establishment got its revenge. Pivot's popular, if not populist, image was unacceptable in the circles of the Académie Française, and especially his participation in *Ouvrez les guillemets*, which was deemed "irreconcilable" with his position as a print journalist. Put to the choice by Jean d'Ormesson, Pivot resigned from *Le figaro* in May 1974. With the 140,000 francs in severance pay that he finally managed to extract from the unwilling d'Ormesson, he built a swimming pool at his country home in Quincié-en-Beaujolais and promptly set up a metal plaque designating it the "Jean d'Ormesson Pool." In the *Apostrophes* years, moreover, d'Ormesson was to be the most frequent guest, reflecting Pivot's gratitude for being forced to make a decision that was "at the time unpleasant but ultimately a happy one."

Pivot was soon back in print with a column in the Paris weekly *Le point*, which he continued to write for the next four years. On the day that the announcement of his resignation from *Le figaro* appeared in *Le monde*, the publisher Jean-Jacques Servan-Schreiber called him to see if he would be interested in editing a new magazine. Modeled on the *Book Digest* that had appeared in the United States earlier that year, the proposed monthly was not to be a literary review but a sampler of current literature. Pivot agreed, and by October 1975, *Lire* was coming off the press. But by that time, Pivot had become involved in *Apostrophes*.

Following the establishment of the second TV channel (A2), its newly appointed president, Marcel Jullian, who was himself a book publisher, had approached Pivot about starting a new literary program. Unlike the usual assortment of reviews and interviews that characterized *Ouvrez les guillemets* and its many predecessors and competitors, the as-yet-unnamed program was to bring together a group of books and their authors around a single theme, with the intention, in Jullian's words, of "getting writing out of its intellectual ghetto." Pivot's response came a few days later, in the form of a five-page proposal that bore the title *Apostrophes*, a name intended to convey the show's two main components—writing (by the apostrophe that signals a contraction) and speech (by the apostrophe that is a figure of rhetoric). In addition, Pivot has often pointed out, since he could never quite decide on the word's gender in French, the title offered a double advantage: "It designated very well what I was about to undertake, and at last I wouldn't have to worry about its gender."

The first program, which was telecast live on Friday, January 10, 1975, addressed the question of legal justice with three lawyers of vastly different sociopolitical persuasions, a former death-row inmate who had completed his legal studies while in prison, and A2's legal correspondent. Although that broadcast, like the eight that followed, was not recorded, those who took part have recalled a heated debate, and though there was little press coverage, *Le monde*'s Claude Sarraute noted the "marvelous evening" that was "lively, instructive, unexpected, [with] all the virtues of live broadcasting." Over the next fifteen years and their 723 programs (he never missed a broadcast, in spite of rhinitis, shingles, and a broken arm), Pivot and his guests tackled such wide-ranging topics as "Sexuality in the Nineteenth and Twentieth Centuries," "Information and Disinformation," "The Responsibility of the Intellectuals," "Jokesters and Imitators," "Is There a New French Cuisine?" and "The War of the Dictionaries." During one program, on the subject of "Bad Feelings," one of the guests was so outspoken in his attacks on blacks, Jews, and democracy, among other things, that a journalist watching the show at home jumped into his car and raced to the station in time to get into a brawl with the trangressor after the broadcast.

When the American writer Charles Bukowski was invited to a 1978 program on "Life on the Margins," he created almost as much of a problem on-camera. After visibly swigging down three bottles of white wine, he began disrupting the discussion, grabbed the knee of his female neighbor, and finally swaggered off the set. It was, Pivot has recalled, "the biggest fright of [his] career." Seven years later, another American visitor distracted Pivot from his other guests by her charm. "I fell madly in love with Jane Fonda during the program," he acknowledged in the *Apostrophes* recapitulation that he wrote for *Lire*. On yet another memorable program, the linguist Claude Hagège so captivated viewers with his chatty manner that some 70,000 copies of his book were snapped up in the bookstores, only to be returned en masse in the days that followed because it was completely inaccessible to a lay audience.

Early on, Pivot began varying the regular format with single-author "specials" that proved to be even more popular with the viewers than the group discussions. (As a writer for the weekly *Télérama* wryly observed, "The best *Apostrophes* are those that didn't resemble *Apostrophes*.") When asked to single out his own favorites, Pivot has generally been evasive, but he has cited Albert Cohen, the aged, reclusive novelist who received Pivot in silk bathrobe and slippers several years before his death and was actually stimulated to start writing again because of all the attention that he had received; Marguerite Yourcenar, the first woman elected to the Académie Française; the dissident Soviet writer Aleksandr Solzhenitsyn, who was interviewed in his Vermont retreat in 1983; and Vladimir Nabokov—"probably the most precious of all," according to Pivot—who refused a spontaneous interview and insisted instead on reading from notes camouflaged behind a pile of books while sipping whiskey similarly concealed in a teapot.

Another coup for *Apostrophes* was Lech Wałęsa, who was interviewed while he was in hiding in January 1987. Among the notable refusals, on the other hand, were those of Samuel Beckett, Michel Leiris, René Char, Cioran, Julien Gracq, Jean Genet, and Jean-Paul Sartre. (The last-named turned down an invitation to appear on *Apostrophes* because, as Pivot once explained, "In the mid-1960s I had, rather nastily I admit, criticized a novel by Simone de Beauvoir. She never forgot and she never forgave me.") As for his most regretted omissions, Pivot has wistfully looked back to the likes of Molière, Diderot, Flaubert (for his correspondence), or Proust ("at home . . . in his bed, with his pallid hands placed calmly on the sheets"). Among more recent authors, he has perhaps most regretted his failure to invite the historian Fernand Braudel, who died in 1986. On the average, *Apostrophes* attracted a weekly audience of some five million viewers; the Solzhenitsyn special, in 1983, set an all-time record with eight million.

Beginning in the 1970s, *Apostrophes* was also broadcast in Italy and Quebec and, later on, in the Benelux countries, northern Africa, and Haiti. Since 1985 it has been retransmitted in the United States on some cable television stations. As Pivot himself has pointed out, his role in what he once described as "the world's most popular literary show" was not so much that of a critic as that of an intermediary. "I've always thought that the program's success resulted from the fact that viewers recognized themselves in me and weren't intimidated by me," he has said. "Many people felt like I was closer to them than to the people I was interviewing."

Nonetheless, for every ninety minutes of seemingly effortless chitchat, Pivot put in days of virtually nonstop preparation, sorting through the 10,000 books he received every year, reading hundreds of them in daily stretches of ten to fourteen hours, taking "pounds of notes," and devoting every Friday afternoon for fifteen years to the detailed planning of that night's show. And even after the broadcast, the drink with the guests at the station, and a late-night dinner with his colleagues at the Brasserie Lipp (virtually his only outing), he has contended that he inevitably woke up at dawn on Saturday worrying about what had gone wrong with the show the night before.

Pivot had already considered giving up *Apostrophes* in 1982 because he was "tired of reading," but just at that time, the prominent Left intellectual Regis Debray launched a frontal attack on his alleged "dictatorship" over French publishing markets. Since Debray had just been appointed cultural adviser to the French president, François Mitterrand, the "Pivot affair" became instant news, and Mitterrand himself (who had been Pivot's first "special" guest in his pre-presidential days) stepped in to declare, "Regis Debray may not like *Apostrophes*. Myself, I like [it] very much." In the end, Debray backed off (he even appeared on the show three years later), and, as Pivot later wrote in *Lire*, the incident "did more for the reputation of *Apostrophes*—especially abroad—and for the notoriety of its host than the program's biggest scoops." It also motivated Pivot to stay on the air to avoid giving the impression that he surrendered to the "powers that be."

The second time around, though, Pivot stood firm, and after announcing his decision to A2 in May 1989, he broke the news to his viewers on the first show of the fall season. "The party's over," he told one interviewer, "because reading isn't a party anymore." He had lost his taste for fiction, but ultimately, as he told *Télérama*, he just wanted to "lift up [his] head, always buried in books, and get back to film, theatre, exhibitions. I even have a crazy desire to hang out and waste my time." By early June Bernard Rapp, a well-known television personality, had been named to preside over the successor literary magazine scheduled for the same time slot the following fall. On June 19, 1990 the program's modest sets (one round coffee table, armchairs, and a backdrop) were auctioned off for over $100,000, which went to the Bibliothèque Nationale, and on June 22 the *Apostrophes* era came to a close with a gala two-and-one-half-hour retrospective. In the flurry of polls provoked by the impending end, 47 percent of the persons questioned in one sampling expressed regret at Pivot's decision, and 67 percent of another deplored "a great loss for cultural programming."

In the view of many, however, the real "orphans" of *Apostrophes* were not the viewers but the book publishers. "The French don't read more than [they did] fifteen years ago," the Lyon journalist Jean-Philippe Mestre, writing in the newspaper *Le progrès* (June 21, 1990), observed. "But given the choice, they read the books that are presented on Pivot." In addition to what amounted to free television advertising and newspaper and magazine coverage, an appearance on *Apostrophes* set off an extensive press campaign both before and after the show, and the *Apostrophes* table, newly decked out every Saturday morning with the books discussed the night before, became a permanent feature in bookstores throughout France, especially those in large shopping centers. That obvious popularization always nettled some critics, and smaller, less visible publishers in particular complained that literature was being debased into entertainment. Nevertheless, the parting salvos of praise from the French publishing community were virtually unanimous. "I don't even think a publisher today can remember the pre-Pivot era," Yves Berger of the all-powerful Editions Grasset was quoted as saying. And as one bookseller from the provinces suggested to a reporter from *Le monde* (June 22, 1990), in the post-Pivot era, "people lost in the shopping centers will come [back] to us. . . . Booksellers themselves will have to become little Pivots."

Bernard Pivot has signed a new three-year contract with A2 and, after taking a six-month sabbatical, he was scheduled to return to the air in the winter of 1990–91 with a new and less literary "multicultural" program. There was also a project underway with Sir James Goldsmith's *Express* group, the publishers of *Lire* since 1983, to launch a daily newspaper focusing on culture, but much to Pivot's disappointment, those plans fell through. Meanwhile, he has remained the director of *Lire* as well as the unpaid organizer of the French Spelling Championships that have been conducted in the pages of *Lire* since 1985.

Pivot's personal reputation is even more unimpeachable than his professional status. "The trouble with Pivot," according to Frédéric Ferney of *Le figaro* (June 22, 1990), "is that you can say only good things about him." In the publishing world he is known as an "incorruptible" who zealously avoids any possible abuse of his tremendous power, to the extent of returning all gifts, refusing to do endorsements, and, in one instance in 1984, abandoning a morning radio commentary he had been doing when he discovered that a book club owned by the station was using his name in an advertising campaign.

In private life, moreover, Bernard Pivot is apparently much the same as his on-camera persona. He and his wife, Monique, who have two grown daughters, Agnès and Cécile, live with their cat in a seven-room book-filled Paris apartment but return frequently to Pivot's native Quincié-en-Beaujolais, where he served as deputy mayor between 1977 and 1983. His three best friends, a baker, a veterinarian, and a plastics manufacturer, date back to his childhood, like his abiding passions for soccer and the Beaujolais country. Once *Apostrophes* began, he all but renounced his own literary activity, although he wrote the text for a photoessay on the Beaujolais (*Beaujolaises*, 1978) as well as a book about his favorite soccer team, the St. Etienne Verts (*Le football en vert*, 1980). He has been awarded the Prix de la Critique of the Académie Française (1982) and the 7 d'Or for best host and best television producer (1985) and best moderator and best cultural magazine (1987). He has turned down the Legion of Honor three times ("they wanted to make me a hero or a saint because I read 400 pages a day—it flips me out!") but accepted a nomination to the Order of Agricultural Merit.

References: Atlan 260:21+ Ag '87; N Y Times Bk R p3 S 29 '85 por; Time 130:64 Jl 13 '87 por; Brasey, Edouard. L'effet Pivot (1987); International Who's Who, 1990–91; Who's Who in France, 1988–89

Pozsgay, Imre

(pōzh´ gīē ēm´ rə)

Nov. 26, 1933– Minister of state and member of the Presidium of Hungary. Address: c/o Hungarian Socialist Party, Széchenyi rakpart 19, 1387 Budapest, Hungary

The winds of change blowing across Poland, East Germany, and Czechoslovakia in 1989 were driven by former dissidents and reformers outside the Communist party, but in Hungary, where the pace of democratization was unsurpassed in Eastern Europe, liberalization was led by a forty-year veteran of the ruling Communist party, Imre Pozsgay. After two years of working to breathe new life into the nation's stagnant political culture, Pozsgay, at a national congress of the Communist party in October 1989, steered to passage sweeping reforms designed to transform his country from a static, state-controlled society whose standard of living, once the envy of Eastern Europe, had declined perceptibly during the 1980s, into a parliamentary democracy with a market-driven economy. His outspoken advocacy of reform and denunciation of four decades of Marxist rule made Pozsgay the most popular politician in Hungary, according to independent public-opinion polls.

Imre Pozsgay

As late as the fall of 1989, Pozsgay was expected to become Hungary's first popularly elected president since World War II, but the very reforms he helped to unleash touched off an unforseen turn of events that have undermined his candidacy. Despite the Communists' newly adopted democratic rhetoric, the Hungarian electorate spurned their former rulers in elections held in the spring of 1990 and ushered into office the leaders of once obscure dissident organizations that, thanks largely to Pozsgay's initiative, had become legal political parties. Although Pozsgay's political career was, for the short-term at least, in ruins, he could take heart in the knowledge that his one hope for his country's future, as expressed in an interview with *Newsweek* (December 25, 1989), was already on its way to being fulfulled: "We have always been like a ferry boat, plying the river between East and West. For too long we have been moored to the Eastern bank. Perhaps soon we will have a berth on the Western shore."

Imre Pozsgay was born into an impoverished family on November 26, 1933 in Kóny, Hungary. His mother, a Roman Catholic, tried to instill non-Communist principles in her children. His brother is a factory worker. Pozsgay, who studied at the Lenin Institution in preparation for a career in teaching, joined the Communist party at the age of seventeen, like most young Hungarians of the period. The popular uprising of 1956, which was crushed by Soviet military forces, left an indelible impression on him. Confronted by an angry mob of ordinary citizens at party headquarters, he began to question the legitimacy of Communist rule, and he quit his teaching post to take a construction job and think about his future. Sometime during the next six months, Pozsgay decided to work for change within the Communist structure. "It's not any kind of opportunism that made me stay in the party," he explained in an interview for *U.S. News & World Report* (July 17, 1989), "but a kind of militant determination—which is why I've had ups and downs. I've always been willing to take risks."

In 1957 Pozsgay resumed teaching as an evening lecturer in Marxism-Leninism in the south-central county of Bács-Kiskun. He resigned in 1965 to become a leader and, later, ideological secretary of the Agitation and Propaganda Department for the county, and in 1970 he was promoted from the provincial level to the national party apparatus. He subsequently was ousted from a series of posts after crossing swords with party hard-liners. As director of Communist party press affairs in the early 1970s, he ran afoul of the Central Committee for publishing transcripts of executive sessions. He got into trouble again as deputy chief editor of the *Social Review*, a small party periodical that he helped to fashion into a publication of alternative views. Appointed deputy minister of culture in 1975, he was promoted to minister of culture the following year, and in 1980 the scope of his portfolio was broadened to encompass both culture and education. Under Pozsgay's administration the arts were freed of official censorship. Demoted in 1982 to the post of general secretary of the Council of the Patriotic People's Front, a collection of obscure party groups, he transformed it over the next six years into a forum for research on the possibilities of reform, attracting economists and other intellectuals.

Meanwhile, in 1980 Pozsgay was named to the Communist Party Central Committee, where he continued to work for liberalization, but it was not until after the rise of Mikhail Gorbachev in the Soviet Union that he began to have a significant impact upon it. "With Gorbachev's election in 1985," he acknowledged in an interview for the Canadian newsweekly *Maclean's* (November 13, 1989), "a background was created for Hungary—it was enough of a wind to fill our sails and allow us to move forward. Without that, it would have been difficult to make such a start." During 1986 and 1987 he spent a total of nine weeks in the Soviet Union and returned to become the leading Communist spokesman for the political liberalization of Hungary. Pozsgay called for an end to centralized planning and to a parliament that merely rubber-stamped party decisions.

Although the party chief, János Kádár, who had ruled Hungary with an iron hand since 1956, openly warned of the dangers of such heresy and saw to it that Pozsgay was denied appointment to the Politburo, the reform leader pressed on. In September 1987 he attended the founding meeting of the Hungarian Democratic Forum, an organization of writers, artists, and other intellectuals that eventually evolved into one of the first legal non-Communist parties. He welcomed the involvement of nonparty members in the affairs of state and called for an end to press censorship.

At the Hungarian Communist party conference in May 1988, Kádár resigned under pressure from the reformers. Pozsgay struck a deal with Premier Károly Grósz, in which he supported him as Kádár's succesor in exchange for Pozsgay's elevation to the Politburo. When Pozsgay also was named a minister of state, he soon emerged as the most radical voice in the ruling government and Grósz's biggest headache, urging open elections for party posts, open Central Committee meetings, limits on the length of service for party leaders, the right of free assembly, and an independent judiciary and parliament. "The conservatives say that we must not move too fast in order to maintain stability," Pozsgay commented to William Echikson of the *Christian Science Monitor* (May 24, 1988), in an obvious reference to Grósz. "I say our greatest enemy is the unchanged situation." If Pozsgay occasionally seemed to be a step or two ahead of the Hungarian people in his call for reform, it appeared to be a studied effort on his part to control the terms of the debate. "Pozsgay is pushing out this position," an unnamed Western diplomat was quoted as saying by William Echikson in another *Christian Science Monitor* (November 28, 1988) article, "so that the issue of a multiparty system can never be put back into the bottle and forgotten. He's the in-house intellectual throwing out new ideas."

The behind-the-scenes struggle between Grósz and Pozsgay broke out into the open in February 1989 over the party's reexamination of the events of 1956. The party had always maintained that the popular uprising that briefly restored Imre Nagy to power and with him the promise of democracy was a "counterrevolution" that the Soviet Union had justifiably to put down by force. While Grósz was out of the country, Pozsgay, in a radio interview, became the first Communist official to speak favorably about the uprising, quoting without criticism from a preliminary party report that characterized it as "a popular revolt against an oligarchical rule that humiliated the nation." Enraged, Grósz publicly attacked Pozsgay and implied that he might be purged from the Politburo for "revisionism." At an unscheduled meeting of the Central Committee that was called to resolve the dispute, the two sides struck a compromise. The official party version was revised to concede that the movement had begun as a genuine uprising but insisted that it had degenerated into a revolt against legitimate Communist authority. Although Pozsgay disagreed with that conclusion, he did not press the point further, and his clash with the hard-liners only enhanced his reputation among the Hungarian people. According to public-opinion polls conducted by the widely respected Mass Communication Research Center of Hungary, Pozsgay was the most popular politician in the country.

In April 1989 Imre Pozsgay and János Berecz, a fellow reformer whom Grósz had recently expelled from the Politburo, convened the first rump party meeting of Communist liberals ever held in Hungary, at Kecskemét, south of Budapest. Amid growing popular opposition to Grósz and with the apparent blessing of the Soviet Union, the reformers warned that they were prepared to bolt from the party if the pace of liberalization were not quickened, and in the next month public criticism of Grósz began appearing in *People's Freedom*, the official Communist party newspaper. Although Pozsgay personally refrained from calling for Grósz's ouster, non-Communist activists were not so reticent.

Finally, in June, the Central Committee bowed to the reform movement, transferring the executive power of the party leader to a new four-member Presidium. Although Grosz managed to retain one of the new seats, the other three went to Pozsgay and two other reformers, party president Rezsö Nyers and Prime Minister Miklós Németh. Over the next several months, though tensions developed not only between the reformers and the old guard but also within the reform movement itself, liberalization made continued progress. Hungarians were free to travel and emigrate, criminal penalties were lifted for political offenses, and Radio Free Europe was invited to open a bureau in Budapest.

At the Communist party congress in October 1989, Pozsgay and his followers achieved something that would have seemed impossible just a few short months before—an outright renunciation of Marxism. The Hungarian Socialist Workers party was dissolved, and in its place arose the new Hungarian Socialist party (HSP), with the reformers firmly in charge. Banners proclaiming "Democracy, Legality, Socialism" replaced the traditional signs of "Long Live Communism." The 1,256 delegates at the historic congress voted to establish a Western-style market economy, to examine ways to restore private property, and to create a multiparty parliamentary democracy by June 1990. The post of general secretary, which had been held by Grósz, was abolished, along with the Central Committee and the Politburo. A new twenty-four-member Presidium and a 150-member national committee, the latter to be elected by all party members, was to run the country until parliamentary elections were to be held in the spring of 1990. Pozsgay was named to the new Presidium, which was to be led by Nyers, and Grósz was excluded from the collective leadership.

At a press conference during the second day of the proceedings, Pozsgay triumphantly pronounced Communism "history" and spoke proudly of what the congress was in the midst of accomplishing. "It is quite clear," he declared, "that the majority wants a new party with a new program, new rules and regulations, and a new name. It is not a platform anymore—it is a new party already." He warned Hungarians, however, that the transition to democracy would be painful, because as government controls were removed, prices and unemployment would rise.

Although Pozsgay clearly outmaneuvered the hard-line followers of both Grósz and Nyers, who had adopted a centrist position in the hopes of avoiding a split between the conservative and liberal factions, not all of his policy proposals won approval. He had wanted to end the practice of imposing party cells in the workplace, as the former Communist party had done, but Nyers was able to win majority support to continue the practice, pending review by the new parliament. Also rejected were Pozsgay's proposals for the party to divest itself of millions of dollars of Hungarian property and to abolish the Workers' Militia, a paramilitary force.

Pozsgay emerged from the congress as the HSP candidate in the presidential election scheduled for late November 1989. Although public-opinion polls gave the HSP little hope of winning control of the parliament in 1990, party leaders took some solace in the numbers that pointed out an easy victory for Pozsgay. But as the campaign entered its final weeks, a group of opposition parties, led by the Alliance of Free Democrats, which comprised former dissidents, and the Association of Young Democrats stunned the ruling party by securing enough signatures on a petition to require a public referendum on whether to postpone the presidential election until after the parliamentary elections the following spring. The opposition maintained that the HSP had an unfair advantage in the current campaign because it continued to control the broadcast and print media.

Although Pozsgay opposed the delay, he had no legal alternative but to let the referendum go forward. Still confident that it could persuade the masses to support a prompt presidential election, the ruling reform government rescheduled the presidential election for January 7, pending the outcome of the referendum. The HSP had good reason for optimism, for the opposition was split over the issue. The Hungarian Democratic Forum (HDF) refused to turn its back on Pozsgay, who had risked the wrath of hard-liners to attend its founding meeting back in 1987. Although the HDF could not bring itself to oppose outright the postponement of the presidential election, it called for a boycott of the referendum, which, because a minimum turnout was required to overturn the government's decision, was tantamount to supporting Pozsgay.

On November 26, 1989, in the first free election held in Hungary since World War II, 58 percent of eligible voters (enough to validate the referendum) turned out to lend narrow support to the opposition call to postpone the presidential election. The outcome was a surprise and a stunning setback for Pozsgay, who suddenly no longer was perceived as the inevitable choice for Hungary's first post-Communist president. Making a virtue of necessity, he tried to cast the election in as favorable a light as possible. "While in Eastern and Central Europe hundreds of thousands of people are marching in the streets to express their opinions," he declared in announcing the results, "Hungarians are going to the ballot box to express their political will."

At a meeting with President George Bush held at the White House in November 1989, before the results of the referendum were known, Pozsgay received assurances that the United States would not enter into any agreement with the Soviet Union that might impede the democratization of Eastern Europe. Pozsgay took the opportunity to urge Bush to ease restrictions on the export of American high technology to Hungary. Although he stressed that Hungary was not looking for direct aid from the United States, he encouraged American investment in his country and closer relations between the two nations.

Despite such indications that Pozsgay was committed to the creation of a new order in his country, the Hungarian people were determined to rid the nation of the last vestiges of its Communist past. In the parliamentary elections held in the spring of 1990, Pozsgay's fate was sealed when his party was buried by the Democratic Forum and the Free Democrats. Although the election removed Pozsgay from the political scene, his vision had so radically altered the course of Hungary's future that his place in history seemed secure. "The Hungary of the future," he predicted with confidence in an interview for *Newsweek* (October 16, 1989), "will be similar to Western European social democracies. The party state will cease to exist. Dictatorial socialism will disappear. We must create a constitutional state ruled by law. The goal should be a parliamentary government freely elected from among competing parties. If defeated, the party will transfer power as in any democracy. Hungary is not an oligarchy; we should be able to change our leaders at any time."

Imre Pozsgay is a stocky figure with graying hair and a down-to-earth charm. He is something of a loner who, with his wife, Ilonka, a lecturer at a teachers college, lives a relatively spartan existence compared to other members of the Communist elite. He is the author of *Democracy and Culture* (1980), and he is fluent in Russian.

References: U S News 107:32 Jl 17 '89 por; International Who's Who, 1990–91

Presley, Priscilla Beaulieu

May 24, 1945– Actress. Address: c/o Rogers & Cowan, 10000 Santa Monica Blvd., Suite 400, Los Angeles, Calif. 90067

Priscilla Beaulieu Presley's multifaceted career has included acting in the popular television dramatic series *Dallas* and in the recent feature films *The Naked Gun* and *The Adventures of Ford Fairlane*; producing a four-hour, two-part miniseries based on her best-selling book *Elvis and Me*; serving as co-executive producer of the critically acclaimed ABC-TV series *Elvis*; and launching several business ventures, including her own sig-

Priscilla Beaulieu Presley

nature fragrance, Moments, in 1990. The projects that focus on the late rock star Elvis Presley, to whom she was married from 1967 to 1973, were motivated largely by her desire to clear his name, as she explained to Susan Royal during an interview for *American Premiere* (June-July 1990): "I was tired of reading the exaggerations and outright lies about him. . . . I felt I owed it to his memory and to his fans to set the record straight at a time when there was an influx of books that were filled with lies."

Primary among those whom she was trying to protect from such damaging information about the so-called king of rock-'n'-roll was Lisa Marie Presley, Priscilla and Elvis's daughter. More than Elvis's name needed to be preserved for Lisa Marie; his estate, which was valued at $5 million when Priscilla Presley became co-executor upon the death of Elvis's father in 1979, was in danger of going bankrupt before Lisa Marie, Elvis's sole heir, could claim her inheritance. Within just a few years, Priscilla Presley increased the value of the estate tenfold and rendered it profitable by opening Graceland, the mansion in Memphis, Tennessee that Elvis had purchased for his mother in 1957, to the public. "Having to open Graceland," she told James Grant in an interview for *McCall's* (July 1989), "was one of the most difficult decisions I've ever had to make. . . . But I had to look at the figures, and I had to look after Lisa's welfare." Since its transformation into a museum in 1982, Graceland has been visited by more than 1.5 million people, including 670,000 in 1989 alone.

Priscilla Beaulieu Presley was born Priscilla Ann Wagner on May 24, 1945 in Brooklyn, New York, the daughter of Lieutenant James Wagner, a navy pilot, and his wife, Ann. When she was about six months old, her father was killed in a plane crash. Two and a half years later, her mother, who had been working as a photographer's model, married Captain Joseph Paul Beaulieu, a career officer in the air force. They have five children: Don, Michelle, Jeff, and the twins, Tim and Tom. Priscilla and her half siblings grew up on a succession of military bases. By the age of eleven, when she was living at Bergstrom Air Force Base in Austin, Texas, Priscilla had lived in six different cities. Always the new girl in school, she found it difficult to make friends, and despite her widely remarked-upon beauty, she continually felt the need to prove herself. She did not feel fully accepted by her peers until she was crowned queen of Del Valley Junior High School.

In 1959 Joseph Beaulieu was transferred to Wiesbaden, West Germany, which is only a forty-five-minute drive from Bad Neuheim, where Elvis Presley, who had been inducted into the army eighteen months earlier, was stationed. Aware of her proximity to the rock star, Priscilla Beaulieu nonetheless had no intention of joining the flocks of girls who hung around his off-base living quarters in the hope of obtaining an autograph, but not long after her arrival in Germany, she was invited to a party at Elvis's home by a friend of his who had spotted her at the Eagles Club, which catered to the families of American servicemen. Although she was only fourteen years old, Priscilla soon began dating Elvis, who was ten years her senior, with the permission of her parents.

Elvis Presley returned to the United States in March 1960 and, after his discharge from the army, resumed his movie and recording careers. During the following two years, he telephoned Priscilla Beaulieu sporadically, and in June 1962 she visited him in Los Angeles and Las Vegas, where he decked her out in sophisticated evening dresses and selected her trademark beehive hairdo and false eyelashes. "He taught me everything, how to dress, how to walk, how to apply makeup and wear my hair, how to behave, how to return love—his way," Presley recalled in her book *Elvis and Me* (1985), which she wrote with Sandra Harmon. "Over the years he became my father, husband, and very nearly God." Upon her return to Germany after a second visit to Graceland, during the Christmas holidays in 1962, she persuaded her parents to let her finish her final semester of high school at the all-girl, Catholic Immaculate Conception school in Memphis, where she lived with Elvis's grandmother at Graceland. Rather than accept handouts from the Presleys, she began modeling part-time but was forced to give it up after Elvis told her, as quoted in her book, "It's either me or a career, baby. Because when I call you, I need you to be there."

School proved difficult for Priscilla Beaulieu, who had absorbed Elvis's notion that she did not need any further education. "I was leading a double life," she recalled in her book; "a schoolgirl by day, a femme fatale by night." She barely managed to pass her final exams; in one subject she bribed a classmate (with a promise to introduce her to Elvis) to let her copy the answers from her test paper. Although she was often bored and lonely, she kept her dissatisfaction to herself, keenly aware that Elvis did not want to hear about her problems. "He always avoided problems," she wrote. "If I was disturbed or depressed, or if I felt we were becoming distant and wanted to get closer by talking it out, he avoided me or told me my timing was bad. There never was a good time."

After graduating from high school in 1963, Priscilla Beaulieu had no plans for college or a career, although she has admitted that she did "sometimes dream about becoming a dancer or possibly enrolling in an art academy." Instead, the teenager continued training for what she believed was her true vocation: to become Elvis's ideal woman. "The Pygmalion nature of our relationship was a mixed blessing," she later acknowledged in her book. "The most fundamental thing at this stage in our life together was that Elvis was my mentor, someone who studied my every gesture, listened critically to my every utterance, and was generous, to a fault, with advice. When I did something that wasn't to his liking, I was corrected. It is extremely difficult to relax under such scrutiny. Little escaped him. Little except the most salient fact of all—that I was a volcano about to erupt."

For the next four years, Priscilla Beaulieu suppressed her doubts, hoping that marriage would automatically entail a change in lifestyle. On May 1, 1967, at the age of twenty-one, she became Mrs. Elvis Presley. "For the first time," she wrote, "I felt accepted by my peers and by the majority of the public." On February 1, 1968 Priscilla Presley gave birth to a daughter, Lisa Marie. The arrival of a baby, combined with the pressures of Elvis's career, which was revitalized in the late 1960s and early 1970s through television specials and live performances, imposed an unusual strain on the couple's marriage. As Priscilla recalled in her book, "Thriving on all the excitement, glamour, and hysteria, he found it difficult to go home and resume his role as father and husband. And for me, the impossibility of replacing the crowd's adoration became a real-life nightmare." While Elvis agreed that Priscilla should develop a separate identity to alleviate her frustration, he objected to her taking a job or attending college, so she settled for classes in dance, art, and music.

As Elvis began spending more and more time on the road, the couple drifted apart. "It was important to me," Priscilla Presley wrote in *Elvis and Me*, "that Elvis be home for Mother's Day and Father's Day, but he'd invariably call and say he couldn't make it, then try to compensate by bringing home extravagant gifts. . . . But that wasn't the point. I didn't want the furs and the jewels—I had all I could possibly use—I just wanted him home. It was a constant effort, single-handedly trying to keep up family traditions." By 1972 she was having an affair with Elvis's karate instructor, Mike Stone, who also trained Priscilla, as did Chuck Norris. Although her interest in karate had begun as yet another attempt to please Elvis by sharing his longtime hobby, it soon evolved into an all-consuming passion that irrevocably altered the way she perceived herself and her marriage. "The martial arts," she explained in her book, "gave me such confidence and assurance that I began to experience my feelings and express my emotions as never before. Accustomed to suppressing my anger, I could honestly vent it now without the fear of accusations or explosions. I stopped apologizing for my opinions and laughing at jokes I didn't find amusing. A transformation had begun in which fear and indifference had no place. . . . I was confronted with the harsh realization that living the way I had for so long was very unnatural and detrimental to my well-being."

Priscilla and Elvis Presley were divorced in October 1973. Under the terms of their divorce settlement, Priscilla received $750,000 in cash, $6,000 a month in alimony, $4,000 a month in child support, and a 5 percent interest in two of Elvis's publishing companies. According to Priscilla, they remained friends until Elvis's death from heart failure, on August 16, 1977, united in their love for their daughter. Despite the absence of material worries in the wake of her divorce, Priscilla Presley's life as a single mother was not easy, as she revealed to James Grant during her interview for *McCall's*: "I was still trying to find out who I was. Being with Elvis at a young age and for so long, I did not realize how vulnerable I was to other people. You know, I trusted a lot when I was with him and had not really experienced other people's manipulations."

In 1978, several years after her affair with Mike Stone ended, Priscilla Presley embarked on what would become a six-and-a-half-year relationship with a model and actor named Michael Edwards, who later published an exposé of their time together entitled *Priscilla, Elvis and Me: In the Shadow of the King* (1988), which he wrote with Ellis Amburn. Priscilla's association with Elvis not only made her vulnerable to exposés such as Edwards's, but also threatened to undermine her credibility by calling into question the seriousness with which she undertook any and all activities, from boutique owning and marketing dress designs under the name Bis and Beau in the early 1970s to her dance and karate classes. She became a spokesperson for Wella Balsam shampoo after studying commercial acting with Holly Hire and, from 1980 to 1981, she co-hosted the ABC-TV series *Those Amazing Animals*.

After studying acting with Milton Katselas, Priscilla Presley costarred with Michael Landon in the 1983 movie *Comeback*, which was shown in Canadian theatres before being retitled *Love Is Forever* for NBC television. "This movie has convinced me you have to be a masochist to enjoy the work," she told Marilyn Beck in an interview for the New York *Daily News* (September 22, 1982). "I'm scared to death of how my work will turn out, scared to death of what the critics will say." Two months later, in another interview, she indicated that she had had a change of heart: "I'm willing to challenge the world now. This movie has given me such experience."

Although not a critical success, the movie *Comeback* proved to be the vehicle Presley needed to land her a major role in the prime-time television soap opera *Dallas*, as Jenna Wade, a girlfriend of Bobby Ewing's, in the fall of 1983. Phil Capice, an executive producer of *Dallas*, had seen her in *Comeback* and had been struck by her beauty. As he explained to a reporter for the New York *Daily News* (March 25, 1984), "We were looking for someone who was extremely beautiful, who had the qualities of the character that had been created. You look at Priscilla's face and there aren't that many who photograph like that in the world. She's one of the most classically beautiful women I've ever seen." Patrick Duffy, who played the role of Bobby Ewing, found her "unaffected and not burdened with any actress paraphernalia. She simply does good, clean, honest work." When Jean Rook of *New York Newsday* (December 13, 1983) asked Presley why she wanted to join the cast of *Dallas*, she replied, "I have to learn to do things for myself, to be myself. I have felt robbed of my own life. Can you imagine what it's like to carry that name? I know that people who look at me see me as a museum piece. They're interested in me as a curiosity, like Elvis's glass-cased guitar or his gold Cadillac."

It was during her five years as Jenna Wade that Presley published her book about her life with Elvis. In an interview with David Rensin for *Us* magazine (December 12, 1988), she confirmed that her book was written to counter Elvis's negative image, specifically the one presented by Albert Goldman in his controversial biography *Elvis*, published in 1981. Consequently, most critics found that Priscilla's version of Elvis's life was less an evenhanded memoir than an exercise in hagiography, "another bouquet from an adoring fan," as one reviewer put it. Among the harsher judgments was that of Lee Lescaze, who reviewed *Elvis and Me* for the *Wall Street Journal* (September 10, 1985): "She has created a book devoid of emotion or insight. Readers looking through this wasteland of puerile prose for fresh information have prospects as forlorn as cattle grazing the Sahel. . . . The tone is fanzine reverence that permits only vague hints of trouble." Joy Fielding was more charitable in her review for the Toronto *Globe and Mail* (October 19, 1985): "Perceptiveness . . . is not one of Priscilla's strong points. . . . She is, above all, kind to both the man and the legend. She comes across as a sweet, beautiful woman, still obviously in love with the man who so drastically altered and shaped her life."

Presley left the cast of *Dallas* in 1988 in order to devote herself to producing and acting in movies and to spend more time with her son, Navarone Anthony Garibaldi, who was born on March 1, 1987. She has been living with his father, Marco Garibaldi, a Brazilian writer and filmmaker, in Beverly Hills, California since 1985. With her own production company, Navarone Productions, Presley brought *Elvis and Me* to the small screen in February 1988. The ABC miniseries, starring Susan Walters and Dale Midkiff, was the highest-rated television movie of the 1987–88 season. Explaining why she felt the need to produce her own movie about Elvis, Presley told Lois Armstrong of *People* magazine (February 15, 1988), "I have to fight for his reputation, his ideas, his image. That's my main concern in this film. I have to protect Elvis—he was very misunderstood."

Similar concerns were behind her involvement two years later in the *Elvis* television series, which focuses on the years 1954 to 1958—the "most exciting time" in the rock star's life, according to Priscilla Presley. "It was the height of his youth, his mother was alive," she explained. "It's when he was really having a good time and getting life experiences." Presley did not have to add that the young Elvis, portrayed by Michael St. Gerard, whom she herself had cast, was a far more appealing one than the overweight, drug-dependent Elvis shown in previous television productions. The show's first episodes, which were telecast in early 1990, were widely praised. As Robert Goldberg noted in his review for the *Wall Street Journal* (February 12, 1990), *Elvis* "breaks across all sorts of boundaries. It is, in fact, revolutionary, as surely as Elvis himself was." The first biographical series on prime-time television, *Elvis* was shot on film, not the usual videotape. In the opinion of Harry F. Waters of *Newsweek* (February 5, 1990), the show "works . . . splendidly. It's the first sign of intelligent life in a season of nothin' but hound dogs. . . . [It] mixes sepia tones, slo-mo, soft-focus, overlapping voices, and understated writing to haunting effect." One of the few reservations was expressed by Robert Goldberg, who wrote that "if *Elvis* has a flaw, [Priscilla Presley's] censoring presence is it." As one of three executive producers and as the owner of all licensing and merchandising rights to Elvis's name (for which she had had to fight long-drawn-out legal battles), Presley had "virtual veto power over every script," according to Waters.

Seeking a change of pace from the melodrama of her role on *Dallas*, Presley chose a comedy for her feature-film debut. *The Naked Gun: From the Files of Police Squad* (1988) was hailed by many as the funniest movie of the year. Produced by the creators of *Airplane!* (1980), *The Naked Gun* starred Leslie Nielsen and Ricardo Montalbán. Presley, in the role of the Montalbán character's assistant, was deemed "perfectly fine" by one critic; another wrote that she "maintains a guileless charm throughout" the movie. According to Janet Maslin of the *New York Times* (December 2, 1988), "*The Naked Gun* is so good-natured that it brings out the funny side of performers who, like Miss Presley, have never seemed to have much sense of humor in the past." In 1990 Presley played Colleen Sutton, the ex-wife of a record producer portrayed by Wayne Newton, in *The Adventures of Ford Fairlane*, starring the notorious comedian Andrew Dice Clay. Presley described her character in her interview with Susan Royal as "a woman with absolutely no sense of humor. She is very literal, taking everything seriously, word for word. She has seen it all, and nothing impresses her."

A petite five foot four and weighing 110 pounds, Priscilla Presley keeps fit with a variety of activities, including dancing, karate, and diving. With her pale blue eyes and long, golden blond hair, she looks more like Lisa Marie's sister than her mother. In fact, Presley became a grandmother on May 29, 1989, with the birth of Danielle Riley Keough, the daughter of Lisa Marie and her husband, Daniel Keough, a musician. The Keoughs, like Presley, are adherents of Scientology, which was founded in the 1950s by the late science fiction writer L. Ron Hubbard. "Scientology is not a cult," Presley explained in 1986. "It teaches you to confront issues, talk things out, face yourself. We've been following Scientology for eight years, and it's been working for us."

Presley remains an active professional, taking on everything from an Oldsmobile commercial with her daughter in 1988 to L.A. Gear's "Unstoppable" advertising campaign in 1990, in addition to acting assignments and production responsibilities. But she has often insisted that her family comes first. "Ideally," she told Susan Royal, "I can be both mother and actress without conflict. But if there is conflict, motherhood clearly wins out. . . . I had no idea what a joy it would be to become a mother again. This time I seem to be seeing the world through [Navarone's] eyes, and I'm having the best time of my life."

References: American Premiere p16+ Je-Jl '90 pors; Life 11:46+ D '88 pors; McCall's 116:12+ Jl '89; N Y Newsday II p3 D 13 '83 por; Parade p15 O 15 '78 por; TV Guide 32:13+ Mr 17 '84 por; Us 3:41+ D 12 '88 pors; International Motion Picture Almanac, 1990

Raitt, Bonnie

Nov. 8, 1949- Singer; musician. Address: P. O. Box 626, Los Angeles, Calif. 90078

When Bonnie Raitt won four Grammy awards in 1990, many of her fans felt that those accolades were long overdue. Responding to what was being widely referred to as her "comeback," the down-to-earth Raitt quipped on several occasions, "I never had a hit record, so how can I come back? I didn't go away." Indeed, she has been performing for more then twenty years, first acquiring a reputation on the East Coast as a superlative interpreter of the blues. By the mid-1970s she had become associated with the music community of southern California, whose "members," such as Jackson Browne, Little Feat, and Linda Ronstadt, often performed on one another's recordings—albums that collectively embodied the "L.A. sound," with its laid-back, slickly produced style. It was with some of her West Coast colleagues that she cofounded, in 1978, Musicians United for Safe Energy, one of the many causes with which she has been involved throughout her career.

Bonnie Raitt continued to be both musically and politically active in the 1980s, though her career nearly fizzled out when Warner Brothers, her label for fifteen years, dropped her from their roster in 1986. Then, in 1989, she released *Nick of Time*, her tenth album, whose unexpected success represented to her many admirers a well-deserved, albeit belated, affirmation of her considerable musical talent, as well as a validation of female self-direction (she exercises control over all aspects of her work, which is unusual for a woman in the male-dominated recording industry) and of her unwavering commitment to social change.

Bonnie Lynn Raitt was born on November 8, 1949 in Burbank, California, the second of the three children of Marjorie (Haydock) Raitt and John Raitt. Bonnie grew up in a musical milieu: her father is a well-known actor-singer whose many Broadway credits include the original productions of the musicals *Oklahoma!*, *Carousel*, and *The Pajama Game* and who, as of March 1989, was still performing in touring productions; her maternal grandfather was a Methodist missionary who wrote about 600 hymns and played the Hawaiian slide guitar; and her mother served as a piano accompanist for her husband. Not a typical show-business family, the Raitts belonged to the Quaker faith, with its long tradition of nonviolence and political activism. As Bonnie Raitt told Ben Fong-Torres in an interview for *Rolling Stone* (December 18, 1975), the family would "decorate [Christmas] trees with ornaments and dollar bills" at Quaker meetings. "We were getting money for Algerian refugees," she explained. "And the whole thing was to learn about Christmas in other countries. I was real aware of the Third World getting ripped off."

The origins of Raitt's well-documented outspokenness—like those of her career-long commitment to social change—can be traced back to her childhood, much of which she spent with her two brothers, David and Steve. "Me and my brothers' friends were always a group," she told Ben Fong-Torres. "I was the only girl, and I probably started to make off-color jokes as a way to get in with the guys. And ever since I can remember, it's been me and a bunch of guys."

Every summer, from the time she was eight until she reached the age of fifteen, Bonnie Raitt was sent off to a Quaker camp in the Adirondacks, where the counselors were involved in the fledgling peace movement and where she was introduced to the protest folk music of Joan Baez and Pete Seeger. "A lot of my orientation as a kid was toward counter-culture music, art, and politics," she explained to Katherine Orloff for her book *Rock-'n'-Roll Woman* (1974), a collection of interviews with female musicians. "I always wanted to be older, wear black, get my ears pierced, go to the Newport [Jazz] Festival, get arrested—but I was still a squirt." One way for her to "pretend to be older," as she put it, was to learn to play music, which she did by copying guitar riffs off *Blues at Newport, 1963* and the recordings of such legendary blues artists as Mississippi John Hurt, Son House, and John Koerner. She has attributed her unique slide-guitar style—in which she places the bottleneck over her middle, rather than her ring or pinky, finger—to having learned to play from listening to records instead of from another guitarist.

Raitt attended University High School in Hollywood, where she dated one of Jerry Lewis's sons, and then transferred to a progressive, Quaker-run high school in Poughkeepsie, New York. She remained on the East Coast for college, opting to attend Radcliffe, in Cambridge, Massachusetts, where, as she told Dennis Hunt of the *Los Angeles Times* (December 9, 1979), "there were four guys to every woman, and you could stay out all night as a freshman. I also liked the fact that there was no physical-education requirement." At Radcliffe she majored in African studies and played folk music on the guitar in her spare time.

In 1967 Raitt struck up a friendship with Dick Waterman, a Boston-based blues manager-promoter through whom she had the opportunity to meet many of the guitarists who had, through their recordings, "taught" her how to play. In the next year she took time off from school to work for the American Friends Service Committee, a Quaker organization, in Philadelphia. After attending a performance of a mediocre singer at a club there, Raitt decided that she, too, could perform onstage. (She told Charles Peterson of the *Washington Post* [March 28, 1976] that she remembered saying to herself at the time, "If she can get away with singing this terrible stuff, so can I.") Raitt ended up playing the guitar at a small Philadelphia club called the Second Fret through the summer of 1969 and then returned to Radcliffe, continuing to perform at coffeehouses and on street corners when she could. Through Dick Waterman, she managed to get booked as an opening act for Fred McDowell, J. B. Hutto, and other veteran bluesmen, and by the summer of 1970, when she played at the Philadelphia Folk Festival with Fred McDowell, she had resolved to make music her career.

By 1971 Raitt had already gained the respect of many of her idols, who had come to consider her as one of their peers. Her reputation as a white woman interpreting the blues had earned her a following among devotees of folk and blues festivals and had so impressed executives at Warner Brothers that they signed her to their label in that year. Sam Waterman helped her to negotiate the contract, which was unusual in that she was given complete control of her recordings—even of the advertising copy—in exchange for her receiving from sales less money than was customary.

It was around that time that Raitt took up what would become one of the many causes she has championed—keeping the authentic blues heritage alive by stipulating that traditional blues performers play at her concerts. She explained to Katherine Orloff: "Since 1968, blues people have become among the dearest friends I have, but it's hard to have to accept that some of them are very old and sick and to watch them being ripped off and ignored, a whole musical heritage fading away." She developed a special interest in the work of Sippie Wallace, a blues singer who had been recording since the 1920s. Raitt has often credited Wallace as being her mentor (and her "sassy grandmother"), and after they met, in 1972, she often included her in her live shows.

The most notable feature of Raitt's first album for Warner Brothers, titled simply *Bonnie Raitt* (1971) and recorded in a converted garage near Minneapolis, was the inclusion of three Sippie Wallace songs, one of which, "Women Be Wise," would go on to become Raitt's signature feminist anthem of that decade. The "get-it-together-or-I'm-outta-here" message, as she herself has termed it, of much of the material with which she is associated has made Raitt a role model of sorts for many women, who see her as a paradigm of female self-direction and strength rather than one of "traditionally feminine" fragility or sexiness. "I think women like me because they don't have to be jealous, " she told James Henke, who interviewed her for *Rolling Stone* (May 3, 1990), in trying to explain her appeal. "I'm one of them, you know. I'm not ridiculously beautiful, and I'm not wealthy, and I'm not intimidatingly talented. I'm probably as close to a normal person as you'll find in the music business."

In 1972 Raitt released *Give It Up*, on which she expanded her repertoire to feature ballads by Jackson Browne ("Under the Falling Sky") and Eric Kaz. Although *Give It Up*—and, to a lesser extent, some of Raitt's other albums from the 1970s—is now considered a classic, it did not fare too well at record stores at the time of its release. In 1973 she moved to Los Angeles, where she recorded *Takin' My Time*, a grab bag of ballads, rock-'n'-roll, calypso, and jazz. Even less successful than *Give It Up*, *Takin' My Time* languished in the record bins, and its failure prompted Raitt to hire Jerry Ragovoy, a well-known rhythm-and-blues producer whose hallmark was the "slick" sound of his records, to collaborate with her on her next album. The result, *Streetlights* (1974), was, predictably, more polished than her previous releases. The album, which documented Raitt's gradual move away from her blues "roots" toward pop music and ballads, featured her interpretation of Joni Mitchell's "That Song about the Midway" as well as John Prine's "Angel from Montgomery," which would become a concert standard for her.

Raitt's position in the music community of the mid-1970s was aptly summed up by Ken Tucker of *Rolling Stone* (May 27, 1982), who wrote that, by then, she "had aligned herself with West Coast rock royalty—[Linda] Ronstadt, Jackson Browne, Little Feat's Lowell George—and was regularly redeeming heartfelt schlock . . . through sheer vocal passion." The influence of that laid-back "L.A. sound" was reflected on her next album, *Home Plate* (1975), which was otherwise considered to be barely distinguishable from its predecessor. Better received was *Sweet Forgiveness* (1977), which featured Jackson Browne's "My Opening Farewell" and her gutsy rendition of Del Shannon's "Runaway," which was her biggest hit to that date, peaking at number fifty-seven on *Billboard*'s chart.

While Raitt managed to release an album nearly every year—no mean accomplishment for a recording artist who oversaw her own projects, from the choice of studio and producer to that of musicians and material—she was spending most of her time in the 1970s on the road. In a way, she felt she was carrying on the family tradition. "I grew up with a dad who traveled and performed live all the time . . . ," she explained to Geoffrey Himes of the *Washington Post* (June 19, 1986). "I liked that immediate feedback you get when you play live. . . . That connection with a live audience is what it's all about." Indeed, her concert appearances, which were almost always sold out, were characterized by a spontaneity and good-natured, interactive ambience that, though they did not translate well onto vinyl, earned her critical acclaim wherever she performed. Alex Ward, for instance, who reviewed a concert she gave at Georgetown University in April 1975—at which the veteran bluesmen Junior Wells and Buddy Guy performed—offered a typical assessment when he wrote in the *Washington Post* (April 21, 1975) that Raitt "is more than generous about sharing the spotlight, and the result is usually that everyone—audience and performers alike—has a whopping good time. . . . By the time she cranked up for her showstopper, . . . members . . . were jamming onstage, and the star of the show was doing the bump with her bass player. As might be expected, it brought the house down."

Yet by the late 1970s, as Raitt admitted to Dennis Hunt, the years of constant traveling were beginning to take their toll. "The expenses of touring are up about 40 percent . . . ," she said. "I've been doing too much of it for too long, and I'm just tired of it. I'm already thirty, and I've spent a big part of my life on the road." In the same interview, she declared, "I want to be famous. I want a hit record." Another incentive for her to put out a commercially successful record was her involvement in the antinuclear movement, which by the late 1970s had become her all-consuming passion. In 1978 she helped to found—with Jackson Browne, Graham Nash, John Hall, and other politically active performers—Musicians United for Safe Energy (MUSE), the cause for which she perhaps remains best known. She told Joseph McLellan when he interviewed her for the *Washington Post* (November 14, 1979) that, when the antinuclear activist Karen Silkwood had been found dead in her car, she was holding two tickets to a Bonnie Raitt concert, and that discovery had helped to politicize her. "But I was raised as a Quaker," she continued, "and in school I used to refuse to participate in air-raid drills." She told Daisann McLane of *Rolling Stone* (February 21, 1980) that a hit album would not only heighten public awareness about MUSE but raise capital for it as well. "Before, there wasn't any reason for me to need more money," she said. "But now there's a political reason. Like Jane Fonda, for example. She does a lot more movies than she has to, because she wants to raise money for the movement."

For her next record, Raitt enlisted the services of the producer Peter Asher, who is known in the music industry as the "king of the clean sound." Many of her fans felt that by working with Asher, Raitt was "selling out" or "going commercial," and that his seamless producing style, though well-suited for balladeers like James Taylor and Linda Ronstadt, would inhibit Raitt's spontaneous style and flatten out the contours of her uniquely gritty, rich sound. As it turned out, the result of that collaboration, *The Glow* (1979), was not the hit record that Raitt had hoped for, though it did feature her own "Standin' by the Same Old Love," which would become an in-concert favorite. Her choice of Asher, whose production of the album was "so tasteful [that] its perfection borders on boredom or a nervous breakdown," in the opinion of Tom Smucker of the *Village Voice* (November 12, 1979), neither widened Raitt's listening audience, since it sold a mere 200,000 copies, nor generated the hoped-for funds for MUSE. Somewhat more lucrative was the series of concerts that the group, along with Bruce Springsteen, the Doobie Brothers, James Taylor, Gil Scott-Heron, and other activists from the music business, played at Madison Square Garden in New York City in September 1979. The group subsequently released a three-record album called *No Nukes*, which went on to become gold, and a Warner Brothers film of the same name.

After the failure of *The Glow*, Raitt turned to Rob Fraboni, a producer who teamed her with the Bump Band. Including the Texas guitarist Johnny Lee Schell and Ian McLagen, a rock veteran who had played keyboards with the Rolling Stones, the band provided a loose, spontaneous backup that she felt would bring out the more rollicking, less self-conscious and ballad-oriented side of her style. They toured the United States for most of 1982 and picked up rave reviews wherever they played. A concert at the Palladium in New York City, for example, was characterized by "a cranked-up intensity," in the words of a reviewer for the *New York Times* (April 28, 1982), who reported that the "audience was on its feet from the beginning to the end of her set, and the interchange between listeners and band made the evening particularly exhilarating."

Green Light (1982), the resulting album, contained no ballads, and on it Raitt played more guitar that she had on her recent releases. The record was nonetheless a flop, probably due to her selection of what many considered undistinguished material—including, in the opinion of a *Washington Post* (April 9, 1982) reviewer, a "pale and feckless" rendition of Eddy Grant's "Baby Come Back," Eric Kaz's "River of Tears," and two songs (one appropriately titled "Me and the Boys") by the rockabilly group NRBQ.

The next year, Raitt recorded tracks with the same band for what was to be "Tongue in Groove," but Warner Brothers—her label since 1971—never released the album, not wanting to take a chance on what they felt lacked the potential for commercial success. She kept up a heavy touring schedule for the next few years and continued to be active in such causes as Farm Aid, at whose first concert she performed, in 1985; the antiapartheid movement; and Amnesty International. Meanwhile, she recruited the Little Feat musicians Bill Payne and George Massenberg to record more songs for "Tongue in Groove," which Warner Brothers finally agreed to release—in 1986, and as *Nine Lives*. Raitt explained the irony behind the title to Geoffrey Himes with characteristic candor: "It . . . suggests the image of 'How many times can you kill somebody and have them still come back?'" The album, which featured a song by Toots and the Maytals and Eric Kaz's "Angel," also included "Stand up to the Night," the theme of the film *Extremities*, which dealt with a woman who, faced with rape, refuses to give in to her attacker. (Raitt told a *Los Angeles Times* [December 21, 1986] interviewer that the film's producers wanted her to record the song because of her "reputation for not putting up with people trying to push [her] down.") Although she received a Grammy nomination for best female rock performance for her rendition of Bryan Adams's "No Way to Treat a Lady," *Nine Lives* got unenthusiastic reviews and did not sell well. Warner Brothers subsequently dropped her from their roster.

The next few years were difficult ones for Raitt, who was now without a label—an unusual situation for a performer of her stature. "I was overweight, I was upset that Warner Brothers had dropped me, and I had had a bad breakup with a guy . . . ," she told Kim Hubbard of *People* magazine (April 24, 1989). "I [had] a complete emotional, physical, and spiritual breakdown." Her disillusionment extended also to what she perceived as the futility of her involvement in social causes, as evidenced by the nation's conservative climate. "I've always been politically active," she told Iain Blair during an interview for the *Chicago Tribune* (May 7, 1989), "and I was disgusted and depressed by the whole United States policy in Central America. I felt as if I'd failed in everything."

In 1987 Raitt began collaborating with the pop star Prince for his Paisley Park label. They recorded three songs together, but the project fell through after he left on his "Sign o' the Times" tour. One positive outcome of that endeavor was her decision to reexamine her lifestyle. As she explained to Hubbard, "It's one thing to go onstage if you're a little chunky; it's another to make a video with a guy who's known for looking foxy. I decided to lose weight, which you can't do if you're drinking all the time." "People reach a point where they look in the mirror and say, 'I've had enough,'" she explained to Richard Harrington when he interviewed her for the *Washington Post* (June 13, 1989). "And, let's face it, I was a latecomer in my circle to cleaning up."

In 1987 Raitt joined Alcoholics Anonymous (she had entered psychotherapy a couple of years earlier), and she signed with Capitol Records later that year. Working with the producer Don Was from the funk-oriented post-Motown group Was (Not Was), she began work on what was to be her tenth album. She wrote two songs for the album—"The Road's My Middle Name" and "Nick of Time," in which she dealt with the unstylish theme of aging—and included a straight-ahead version of John Hiatt's "Thing Called Love" and an insinuating, bluesy rendition of "Love Letter," written by Bonnie Hayes. The album, called *Nick of Time*, was released in 1989 to critical acclaim, attributable to a happy combination of circumstances. Jon Pareles of the *New York Times* (June 11, 1989) accurately credited its success to her choice of "consistently excellent songs" and to what he described as her "blend of levelheadedness and passion," which in his opinion "sound[ed] just right" at the end of the 1980s, a time "when excess was suspect across American culture." Raitt herself concurred, feeling that the prevailing musical climate was supportive of the kind of material she had always performed. "I could tell when I heard John Hiatt getting some more airplay that there was something going on . . . ," she told Richard Harrington in the *Washington Post* interview. "All that stuff led me to believe that I could do a record that was simpler, going back to stuff that was a little bit more raw."

The unexpected success of *Nick of Time* was certified on February 21, 1990, when Raitt won four Grammy awards, for best album of the year, best female rock vocal, best female pop vocal, and best traditional blues, for the duet "I'm in the Mood," which she performed with John Lee Hooker on his album *The Healer*. Nearly a year after it was released, *Nick of Time* jumped to number three on *Billboard*'s chart, and by August 1990 it had sold more than two million copies. Also in the summer of 1990, Warner Brothers, in what Ken Tucker of the *Village Voice* (August 14, 1990) deemed "a thoroughly justifiable attempt by her old label to profit from Raitt's new stardom," released *The Bonnie Raitt Collection*. A twenty-song compact-disc anthology, the recording showcases "the steely consistency of Raitt's work over the past two decades," in the opinion of Tucker, who concluded, "This is . . . a rare best-of that you want to listen to from start to finish."

Bonnie Raitt makes her home in what James Henke, in his 1990 *Rolling Stone* profile of the singer, described as a "small, Hobbit-like house, filled with candles, crystals, and carved trolls," in the northern California redwoods. During that interview, when he asked her how she would characterize the country's political climate, she replied: "I always thought we were in the majority. I thought it was us against them, and it turns out 'us' is the people who voted for Reagan. I mean, I never thought the Democrats would lose." She continues to be optimistic, however, believing that "the environmental issue is going to be the one that unifies the two generations." And despite her sudden accession to superstardom, she continues to exemplify the Quaker ethic: she is involved with the Christic Institute, the Sanctuary movement, and CoMadres, an organization of wives and mothers of men who have disappeared or been murdered in El Salvador. "Music's great," she told Henke, "but what's important is doing something meaningful with your life."

References: Chicago Tribune XIII p8+ Mr 25 '90 pors; Hi Fi 32:72+ Je '82 pors; National Observer p22 My 5 '73 por; N Y Times C p19 Mr 24 '77 por, C p19 Mr 17 '82 por, H p29+ Mr 25 '90 por

---

Raphaël, Sally Jessy

Feb. 25, 1943- Broadcaster. Address: c/o Sally Jessy Raphaël, 510 W. 57th St., New York, N.Y. 10019

When Sally Jessy Raphaël won the Daytime Emmy Award for outstanding talk-show host in 1989, it marked the culmination of a long and remarkable career in broadcasting. (The program itself was awarded an Emmy for best daytime talk show in 1990.) Since her first stint on radio at the age of fourteen to her current twenty hours a week on her own national television and radio talk shows, Sally Jessy Raphaël has traveled a roundabout, often arduous road to stardom. Described by Doug Hill of *TV Guide* (July 8, 1989) as being "not as established as Phil [Donahue], not as hot as Geraldo [Rivera], [and] not nearly as rich and famous as Oprah [Winfrey]," she may not be as much of a household name as the others, but, in her over thirty years in the business, Sally Jessy Raphaël has commanded a following of millions of devoted listeners and viewers who prefer her blunt, honest, and next-door-neighborly style.

The daughter of a prosperous business executive and his wife, Sally Jessy Raphaël was born in Easton, Pennsylvania on February 25, 1943. In an interview with David Richards of the *Washington Post* (June 26, 1984), she described her father as "a deal maker, entrepreneur, gambler, land broker, and the last of the men who wore Dunhill suits and silk ties"; her mother was a painter. When she was twelve years old, she moved with her family to San Juan, Puerto Rico, where her father owned a rum-exporting company. She still considers San Juan to be her hometown, and it was there that she began to use three names (Raphaël is her mother's maiden name). As she explained to James Brady for a *Parade* (September 27, 1987) profile, "[In Puerto Rico] everyone has three names. If you don't have three names, they think you're strange."

Sally Jessy Raphaël's childhood was one of affluence and privilege, of dance classes and music lessons. "I have no wrong-side-of-the-tracks stories," she admitted to Kristin McMurran in a conversation for *People* magazine (October 20, 1984). "I was privileged and I knew it. My father was very much a dreamer who told me I would never have to work, and my mother thought that whatever I did was fabulous, even if I coughed." In the late 1950s the family returned to the United States, settling in White Plains, New York. Shortly after that, the father developed heart disease, and over the next few years his huge medical bills eroded the family finances. [He eventually died in a charity hospital.] The gradual decline in standard of living was not easy on young Sally. "I think when you've had nice things, it's very hard not to have them," she has said, as quoted by Doug Hill. "Some of the drive I have probably comes from trying to regain some of those things."

As a young teenager, Sally Jessy Raphaël spent many evenings listening to Jean Shepherd "weave stories," as she put it, on the radio, mesmerized by the voice in the dark. Having decided that talking on the radio was something she could do, she wangled a job reading the junior high school news on WFAS-AM in White Plains when she was just fourteen years old. Following her graduation from high school, she took some courses in broadcasting at Columbia University, from which she ultimately earned a B.F.A. degree, and, for a time, studied acting with the legendary Lee Strasberg at the Actors Studio in New York. According to some sources, she was good enough to win minor roles in two plays that almost made it to Broadway.

At the age of eighteen, Sally Jessy Raphaël married a man she has since described as "preppy . . . , but a nerd" and moved back to San Juan. Over the next few years, she gave birth to two daughters, Allison and Andréa, and embarked on the long string of jobs—some twenty-four in all—that have made up her roller-coaster broadcasting career. "In Puerto Rico, they let me do everything," she recalled to David Rich. "I was the girl reporter, standing in front of the burning buildings. I was the morning man, doing comedy, weather, and news for WHOA above a garage. . . . I worked for another station, owned by a housewife and her husband. The husband went out and sold advertising, and she ran the station. I broadcast from her front porch. When she didn't like my show, she'd part the kitchen curtains and wag her finger at me over the dishes." In addition to covering the news for local radio stations, Raphaël served as a correspondent for the Associated Press. From 1965 to 1967, she also hosted a cooking program on WAPA-TV that featured as much chatting as stirring, with the recipes explained in what she has called "Spanglish—both languages [Spanish and English] kind of thrown together." She eventually graduated to hosting her own modest talk show, which was broadcast from the poolside of a posh hotel.

During the early years of her career, Sally Jessy Raphaël was continually encouraged by Karl Soderlund, the San Juan radio-station manager who had initially hired her and whom she would eventually marry. [Her first marriage ended in divorce.] In the late 1960s she and Soderlund, accompanied by her two daughters and a foster son, left Puerto Rico and returned to the United States. They settled first in Miami, where, with Soderlund's help, Raphaël obtained a job working the graveyard shift on a radio talk show. She also did a weekday afternoon broadcast for a radio station in nearby Fort Lauderdale. When, after a year, she was not given a raise in pay, Raphaël packed the car and headed north with her family. For a time she and Soderlund traveled from town to town looking for work. Frequently forced to pinch pennies, they sometimes slept in the car and made a meal of crackers smeared with ketchup. Despite the hardships, Raphaël's daughter Andréa remembers those days with fondness. "It was always a party," she told Kristin McMurran. "Sometimes I craved a little stability . . . , but I most remember the magic she created. She and my stepfather just seemed to make things happen."

Although she accepted a variety of broadcasting assignments, including stints as a rock-'n'-roll disc jockey and as the host of a television puppet show, Sally Jessy Raphaël failed to find steady employment. By her own account, she has been fired eighteen times over the course of her career—a statistic she has frequently mentioned in interviews and on her television and radio programs. "I do it because I feel instinctively that people are so afraid in America of rejection . . . ," she explained to Lisa Schwarzbaum for a New York *Daily News Magazine* (September 3, 1989) profile. "The average person believes that the person who fired them knows something they don't and that they are indeed no good or that it is all over for them. And I am *appalled* by that attitude." After each of her dismissals, Raphaël allowed herself three days to wallow in self-pity; then, she and Soderlund developed a new plan of action.

By the early 1970s Sally Jessy Raphaël's luck had begun to turn. From 1969 through 1974, she anchored a morning television show and an afternoon radio interview program in Miami. In 1976 she moved to New York City, where she co-hosted, with Barry Farber, a morning talk show on WMCA Radio. Five years later she came to the attention of Maurice Tunick, the producer of Talknet, NBC's syndicated package of nighttime radio call-in shows, which was then still in the embryonic stage. Tunick had already auditioned dozens of potential hosts when he gave Raphaël a one-hour trial run on WRC in Washington, D.C., in August 1981. Although the chief topics of discussion at that station were almost exclusively political, she decided, as she put it, "to lead with [her] strong suit"—to talk about her life and problems and then open the microphone to callers. "Once we'd tested Sally in this format," Tunick told David Richards, "there was no other choice to be made. She's the good neighbor we always wished we had next door."

For three hours every weeknight, beginning in 1982, Sally Jessy Raphaël broadcast live from Rockefeller Center in New York to a national audience that quickly grew to over one million. Eight telephone lines connected a flood of callers to the studio, where assistants winnowed the number down to thirty or so. Raphaël took each call "cold," preferring not to know what the next problem or question might be. The callers' problems ranged from the mundane (coping with in-laws) to the exotic (coping with a sex-change operation), but most involved romance, loneliness, and low self-esteem. "America is unique in the number of people who have a lack of self-worth," she told David Richards in the interview for the *Washington Post*. "It's a national malady. The single greatest cry I hear is 'I'm shy.' The second: 'I can't find someone to love.' Then: 'I don't like me.'" She also received what she described as "an inordinate number" of calls about rape, wife beating, and child molestation. "One out of every five kids I talk to has been sexually fondled or abused against their will," she told Richards.

In recent years, critics of the proliferating number of radio and television call-in shows have questioned just how much help—and what kind of help—hosts can offer a genuinely troubled person. In a survey conducted in the early 1980s by the Association for Media Psychology, half of the respondents said they listened to radio call-in programs. Most assumed that the host was a trained psychologist giving professional advice. Recognizing the danger of quick and possibly misleading diagnoses, some mental-health practitioners have warned against prescribing what may amount to major life changes based on three or four minutes of conversation. Raphaël, who has readily admitted that she has had no psychological training, has cited her life experiences as her credentials. "I'll listen to a caller's problems and relate it to my own life," she explained to David Richards. "A lot of their problems have happened to me. I guess that's where it comes from—my own life, my family, the jobs I've had and the turn-downs I've experienced, and all the men who haven't wanted me and the few who have. I'm always mindful that this program is a form of show business, but I hope my advice is sound. . . . I'm merely another source, part of the psychological bank that's available."

Early in 1983, while substituting for a television talk-show host in Cincinnati, Ohio, Sally Jessy Raphaël was spotted by Burt Dubrow of Multimedia Entertainment, which owns and syndicates the popular *Donahue* talk show, among other programs. Impressed by her easy rapport with the audience, Dubrow offered Raphaël a half-hour daytime show. Before the program's premiere, however, he called in wardrobe and makeup consultants to give her a softer, warmer, more polished on-camera look. *Sally Jessy Raphaël* made its debut on October 17, 1983 at Multimedia's KSDK-TV in St. Louis, Missouri. Viewer response was so overwhelmingly favorable that after only six months Multimedia offered the show for national syndication. By 1989 the program was being carried by 170 stations in the United States and was also seen in Canada and the United Kingdom.

For over four years Raphaël commuted weekly between New York City and St. Louis, where she taped five television shows in three days and broadcast her Talknet radio programs on Monday and Tuesday. Wednesday through Friday, she hosted her radio show in Talknet's New York studio. The schedule was hectic, but she had the satisfaction of knowing that she was getting more airtime—a combined seventeen and one-half hours on radio and television—than any other woman in broadcasting. To make Raphaël's life a little easier, in June 1987 Multimedia moved her television show to New Haven, Connecticut. Two years later the program, which had recently been expanded to one hour, was moved again, this time to New York, where she tapes five shows a week at Unitel Studios in Manhattan. She has been broadcasting her weeknightly, three-hour radio phone-in show from the New York studio of ABC Talkradio since January 1988.

On both programs Sally Jessy Raphaël has continued to address the issues that have always concerned her, with a special emphasis on those affecting women and families: domestic violence, child care, and the problems confronting working mothers. Despite her unabashedly liberal opinions on such potentially explosive topics as abortion, premarital sex, and homosexuality, her popularity has soared, even in the Bible Belt, because of her genuine respect for individuals and for the polymorphous variety of human behavior. For example, on one radio program she assured a lesbian caller that her wish to adopt a child was a perfectly valid one and that a parent's love was much more important than a parent's sexual orientation. Although she recognizes that such unquestioning acceptance of out-of-the-mainstream lifestyles might be considered controversial by some conservative listeners, she told David Richards, "I hate that Hallmark greeting-card vision of America. . . . If people accept me, I'll sure accept them." Raphaël's candor, tolerance, and compassion were illustrated in a speech she gave at a luncheon sponsored by the National Academy of Television Arts and Sciences in June 1988: "There has been a tremendous sociological impact brought about by talk shows. As little as seven years ago, you never heard anyone talk about incest, rape, or the children of alcoholics. We do an honest and terribly important job. We've saved people's lives."

In the popular press, Raphaël has inevitably been compared with the other daytime talk-show hosts whose turf she has steadily invaded. She herself assessed her competitors in an interview with Kenneth R. Clark of the *Chicago Tribune* (June 13, 1988). "I see Phil as a political animal, caring about the country, secretly wanting to run for the United States Senate," she said. "Geraldo is the investigative reporter, opening vaults and things. Oprah is darned good—a single black woman and coming from that experience. I'm a married lady with children. My constituency is the Midwest—God, country, Mother, and apple pie."

In the view of most television critics, Raphaël is less confrontational than Donahue, less glamorous than Winfrey, and less sensational than Rivera; she is, by contrast, homey, and she seems more accessible. Viewers, particularly women, identify with her. "Women are not threatened or overwhelmed by her," Mike Weinblatt, the president of Multimedia Entertainment, once observed, as quoted in the *People* magazine profile. "They say, 'She's like me. She has the same frailties and imperfections. She's made mistakes. She's not the icicle that many stars are.'" A sympathetic listener, Raphaël draws out her guests' stories not with combativeness but with warmth, concern, and a subtle skill that relates their successes and failures to her own and to those of her audience.

Commenting on the impact of her radio and television shows, Raphaël has said, as quoted in *New York Newsday* (October 12, 1985), "I think it helps for a long period. . . . I know it does. People call back or write and tell me so, and I have to believe them, or I couldn't get to the studio at eleven each night and keep awake. Or I couldn't do the TV show in the mornings. Even on the television shows, when we're doing nonsense—me roller-skating or talking about astrological underwear—I have to believe there is some redeeming feature, if nothing more than giving people a little laugh. . . . Number one, we want to entertain, but if we can give people some information, make them feel better about themselves, give them hope that anything is possible—even being the host of a TV show—then we will accomplish what we want."

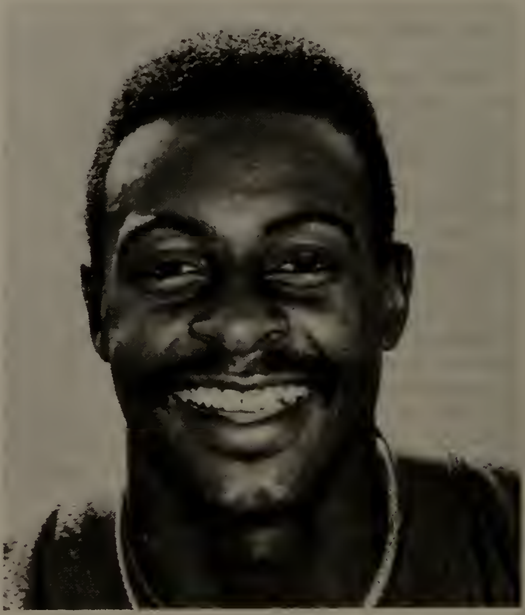
Petite and vivacious, Sally Jessy Raphaël stands five feet two inches tall and has short, curly blond hair and blue eyes. Her huge red eyeglasses have become her trademark. In addition to her two daughters, she has two stepdaughters, from Karl Soderlund's first marriage, an adopted son, and three "unofficially" foster children. Over the years and in various places around the country, she and her husband have taken on such sideline businesses as an art gallery, a perfume factory, and a restaurant in Manhattan called the Wine Press. Their latest venture is a bed-and-breakfast inn in Pennsylvania, which Raphaël decorated herself in the Victorian style. Raphaël is also the author of the autobiography *Sally: Unconventional Success* (1990), written with Pam Proctor, and the coauthor, with M. J. Abadie, of the book *Finding Love, A Practical Guide for Men and Women* (1984). The Soderlunds divide their time between an apartment on Manhattan's Upper East Side and a country house in Westchester County, north of New York City, where Raphaël displays her collections of antique dolls and Ozark twig furniture.

References: N Y Daily News mag p8+ S 3 '89 pors; N Y Newsday II p3 Jl 26 '84 por; People 26:16+ O 20 '84 pors; TV Guide 37:17+ Jl 8 '89 pors; Washington Post C p1+ Je 26 '84 pors

---

Rice, Jerry

Oct. 13, 1962- Football player. Address: c/o San Francisco 49ers, 4949 Centennial Blvd., Santa Clara, Calif. 95054



When Jerry Rice was drafted in 1985 out of tiny Mississippi Valley State University by the world champion San Francisco 49ers, he was thought by some "experts" to be lacking the breakaway speed that is required of wide receivers in the National Football League. But after just five seasons, the record-breaking Rice is not only the greatest deep-threat receiver in pro ball; he may be the "single most dominating player in the game today," in the estimation of his former coach Bill Walsh. Indeed, he has been compared to such legendary wide receivers as Charlie Taylor, Paul Warfield, and Don Hutson, and before he retires he may establish himself as the greatest pass catcher in the history of football. Although Rice struggled as a rookie, by 1986 he had added a new dimension to the short, pinpoint passing game that is the essence of the lethal 49er offense. Because he is capable of scoring a touchdown anytime he catches the ball, Rice has turned the great quarterback Joe Montana into a dangerous deep passer and helped the 49ers win successive Super Bowl games in 1989 and 1990 that earned for them the title "team of the decade."

Jerry Rice was born on October 13, 1962 in Crawford, Mississippi, the son of a brickmason, Joe B. Rice, and his wife, Eddie. The sixth child in a family of six boys and two girls, he has a younger brother and a younger sister. Jerry Rice has jestingly referred to his hometown, which has a population of about 500, as a "suburb" of Starkville, which has a population of a few thousand. In fact, Crawford is thirty-eight miles from Starkville, which is "where you can catch the bus to Jackson," as Ralph Wiley put it in *Sports Illustrated* (September 28, 1987). "And from Jackson," Wiley noted, "two or three plane rides will get you anywhere." In rural eastern Mississippi, Rice grew up, Wiley wrote, "simon-pure. No streetlights, or sidewalks, or traffic signs, or stadium concerts. No drugs, or crime, or sirens. No distractions." Rice had a happy childhood, but he told Roy S. Johnson of the *New York Times* (December 14, 1987) that "when you live in Crawford, all you want to do is get out."

From an early age, Rice felt that working with his hands would be his ticket out of Crawford. He told Roy Johnson that he would fix "anything that was broken, toys, appliances. I wanted to open my own shop someday." However, it was not until his sophomore year at B. L. Moor High School that Rice used his hands to catch a football. "I was . . . playing hooky from classes," he recalled to Johnson, "when the [assistant] principal spotted me in the halls. When I heard him call my name, I took off. All he saw was the back of my red jacket." The vice-principal told Rice that the football coach could use someone with his speed. Faced with a choice between punishment and sports, Rice chose football. He was also a forward on the basketball team and a high jumper in track, but his mother at first objected to his participation in the violent sport of football. "I didn't love it," she told Ralph Wiley, "but the more I fought it, the more determined he was, so I gave it up. You just never know what God has in the storehouse for you."

Though not an athlete himself, Joe Rice indirectly improved his son's football skills by making him help build brick houses in Oktibbeha County during the long, hot summer months. Pushing a heavy wheelbarrow in stifling heat, Rice increased his stamina and built upper-body strength, but it was the development of his hands that ultimately proved to be invaluable. "I would be standing on this tall scaffold," he recalled when he spoke to Tom Fitzgerald of the *Sporting News* (January 4, 1988), "and they would toss the bricks up to me. I was catching bricks all day. One of my brothers would stack about four bricks on top of each other and toss them up. They might go this way and that, and I would catch all four. I did it so many times, it was just a reaction."

Living in Crawford also helped Rice become a great runner, although he does not possess world-class speed. One of his favorite pastimes was chasing neighbors' horses with his brothers over acres of open pasture. "They didn't just come to you," he told Ralph Wiley. "If you wanted to ride, you chased them down." Moreover, because he did not have a ride to football practice, Rice simply ran the five miles from his home to school in the morning and then back home again after practice. "You know," he said, "that's what made me, running those back dirt roads and country fields."

In the estimation of Joe B. Rice, Jerry "handled bricks better than any workers I ever had." When his son left home for Mississippi Valley State University, a small, predominantly black school in Itta Bena, Joe B. lamented, "I was sorry to see him go." In fact, Rice wanted to attend Mississippi State College, a much larger institution not far from Starkville that holds a Division I-A football classification from the NCAA, but only Mississippi Valley, a Division I-AA school, sent a scout to watch him play in high school. The Mississippi Valley Delta Devils ran their plays from a standard pro-set offense, but when coach Archie Cooley got a look at his new wide receiver from Crawford, he began "devising all manner of bizarre formations designed to spring Rice loose," as Ralph Wiley reported. Over the course of his four years with the pass-happy Delta Devils, Rice faced constant double-teaming from opposing defenses, yet he managed to set eighteen Division I-AA records. In his junior and senior seasons, he gained 3,295 yards on 214 receptions, and over four years he totaled 4,693 receiving yards and scored fifty touchdowns. He scored twenty-eight touchdowns in his senior year alone, and in one game he caught twenty-four passes.

"You'd see him catch ten in the first half," said Dick Steinberg, the general manager of the New York Jets, "and you wondered if he could catch thirty in a game." As Paul Attner reported in the *Sporting News* (December 15, 1986), "Scouts found him fearless. He'd run a slant over the middle with as much enthusiasm as a sideline go route." Nevertheless, some pro scouts doubted that Rice would make the grade in the NFL. They felt that his speed was only moderate and that he had been tested in college by weak or mediocre opponents. "A lot of scouts thought we just lined up and ran deep," coach Cooley explained to Pete Axthelm of *Newsweek* (January 11, 1988). "What it all meant was that Jerry hadn't had a white coach, so there were doubts."

One NFL coach and team president who took exception to the conventional wisdom about Rice was Bill Walsh of the San Francisco 49ers. Widely regared as one of football's most gifted strategists and innovators, Walsh was the architect of an intricate, ball-control passing offense that had revolutionized football tactics in the 1980s. Walsh was also considered a peerless judge of raw athletic talent, and in the spring of 1985 he took Rice in the first round of the NFL draft of college players. The sixteenth pick overall, Rice was the third wide receiver taken in the draft and the first wide receiver ever selected as a first-round choice by Walsh.

Despite questions about Rice's speed, Walsh wanted him as a reliable deep-threat receiver, which Walsh's 49ers had never possessed, who might stretch opposing defenses and thus make San Francisco's already potent offense unstoppable. As a rookie in 1985, Rice earned a starting spot ahead of a veteran, Freddie Solomon, who helped the rookie through a difficult season. Rice spent almost the entire regular season struggling to learn the contents of the team's complicated playbook. "At Mississippi Valley," he explained to Roy Johnson, "I had the option of running any route I wanted, and I became accustomed to that freedom." But in 1985 Rice found himself "spending too much time at the line of scrimmage thinking about what I had to do instead of concentrating on the ball," as he told Frank Litsky of the *New York Times* (November 30, 1986). Consequently, Rice dropped about fifteen passes that year, after having arrived at training camp driving a new BMW bearing a license plate that read WORLD, because, as he once explained, he had caught "everything in the world in college."

"He was trying to make the big play every time he caught the ball," Joe Montana, the 49er quarterback, told one reporter. "Something that's typically rookie, he tried running with the ball before he caught it." Rice has also acknowledged that he was distracted by his newfound wealth—he had signed a five-year contract worth almost $2 million and received a $365,000 bonus—and by the temptations of living for the first time in a big city. "It was a big change," he admitted in an interview with Denise Tom of *USA Today* (January 8, 1988). "I never had access to so much money, so that was a distraction. I was out buying things all the time after practice. . . . I really think it was the money that caused me to drop so many balls." For a first-year player, however, Rice put up good numbers, scoring three touchdowns and catching forty-nine passes for 927 yards, which gave him a club-leading average of 18.9 yards per reception. The United Press and the NFL Players Association both voted him rookie of the year for the National Football Conference (NFC).

Rice regained his self-confidence in the off-season, when he felt he had mastered the fat 49ers playbook and managed, as he said, to keep his "head in the right frame of mind." He built a home for his parents in Starkville, fulfilling a dream he had shared with his older brother Tom, who played college ball at Jackson State but had not been drafted by the pros. He also happily embraced what one writer has described as the "affluent Bay Area–Marin County style." Rice indulged his taste for expensive clothes, acquiring a wardrobe of Italian designer suits and eye-catching shirts in colors that he admits are "loud." He also got a trendy haircut that prompted teammates to call him "Fifi," because they thought it made him look like a poodle, and he traded in his quietly elegant BMW and bought a Porsche 944 and a Jaguar XJ6.

In 1986, about two years ahead of the schedule of development that Walsh had envisaged for him, Rice dazzled the NFL. It was a game against the Indianapolis Colts, in which he gathered in six catches for 172 yards and streaked for three touchdowns, of fifty-eight, forty-five, and sixteen yards, that freed Rice from the memory of the dropped balls during his rookie season. "There was something about that game that put me on the right track," he recalled in an interview with Tom Jackson of *Inside Sports* (October 1987). "I felt like I could do anything I wanted." Over sixteen regular-season games, he caught eighty-six passes, the second-highest number in the league, for 1,570 yards, the third most receiving yards for a season in NFL history, and sixteen touchdowns. Despite injuries that sidelined Joe Montana for eight weeks and the backup quarterback, Jeff Kemp, for a few more games, Rice became, in his second season, the most fearsome deep threat in football.

At the end of the 1986 season, Rice was selected to the Pro Bowl, and *Sports Illustrated* voted him the NFL player of the year. In the playoffs, however, he committed a turnover that haunted him through the off-season. In the first quarter of a scoreless game against the New York Giants, Rice caught a Montana pass and was headed for the end zone when, without being touched by a Giant defender, he coughed up the ball. The Giants went on to win by the score of 49-3, making Rice's fumble ultimately inconsequential, but a year later he told Pete Axthelm, "That play will always linger in the back of my mind."

Rice silenced his few remaining critics with his performance in what was for him a strike-shortened 1987 season. Playing in twelve rather than sixteen regular-season games, Rice shattered two NFL marks that will probably keep his name in the record books for some time. In his eleventh game, Rice surpassed the season record of eighteen touchdown receptions, which Mark Clayton had compiled over fifteen games in 1984, and went on to catch twenty-two TD passes for the year. He also broke the longstanding record, shared by Elroy "Crazylegs" Hirsch and Buddy Dial, of catching touchdown passes in eleven consecutive games. By the end of 1987, Rice had caught TD passes in thirteen straight games. For the year he scored a total of twenty-three touchdowns, including one rushing, and made sixty-five receptions for 1,078 yards, an average of 16.6 yards per catch. Moreover, with a healthy Montana in the lineup, Rice helped lead the 49ers to a league-best record of thirteen wins and two losses. The NFL Players Association voted Rice the most valuable player in the NFC. Rice was also named the overall most valuable player in the entire NFL, making him the first 49er to be accorded that honor since quarterback John Brodie in 1970. In recognition of his dedication to the work ethic in practice, and because he had played the entire season with a bothersome knee injury, Rice also won the 49ers' Len Eshmont Award, which is given to the team's most inspirational and courageous player.

Although favored to advance to their third Super Bowl contest of the decade, the 49ers were bounced from the 1987–88 playoffs by the Minnesota Vikings, when both Rice and Montana had uncharacteristically bad games. Throughout the 1988 regular season, Rice was bothered by an injured ankle that limited him to sixty-four catches over sixteen games. In the playoffs, however, the 49ers faced the bruising Chicago Bears in frigid midwestern winter weather for the NFC title. On the eve of that game, a recuperated Rice predicted, "You're going to see a different Jerry Rice tomorrow. . . . I'm going to have a big game. . . . I'm healthy and that's all the difference." He made good on his boast with five catches for 133 yards and two touchdowns, one of them a sixty-one-yarder, to help the 49ers to an impressive 28-3 victory that set up a Super Bowl showdown with the explosive Cincinnati Bengals.

The spectacular display of catching and throwing that Rice and Montana put on in Super Bowl XXIII probably clinched for each of them a spot in the Hall of Fame someday. The game was expected to be a high-scoring affair, but with just thirty-four seconds remaining the Bengals were clinging to a three-point lead. Montana then led a ninety-two-yard march that included three completions to Rice, including a clutch twenty-seven yarder, and culminated in a ten-yard touchdown toss to John Taylor, giving the 49ers a 20-16 win and their third Super Bowl victory since 1981. Despite having to play with an inflamed right ankle, Rice tied a Super Bowl record with eleven catches for 215 yards, a Super Bowl milestone for receivers. When Rice beat out Montana for the game's coveted most-valuable-player award, the Cincinnati coach Sam Wyche observed, "Jerry Rice was the difference in the game."

Indeed, in the aftermath of that game, claims were put forward that Rice is the greatest player ever at his position. But Rice's teammates and coaches praised his exemplary attitude, courage, and work habits as much as his physical gifts. "I've said it all along that Jerry Rice is the best wide receiver ever to play this game," Ronnie Lott, the 49er free safety who will also be a candidate for induction into the Hall of Fame, told Frank Litsky of the *New York Times* (January 24, 1989). "Yes, ever. I've never seen a guy who has those kind of tools come to work as hard as he does. When you have guys like that on your team, it tends to rub off." Bill Walsh added, "Especially on that last [game-winning] drive, because of his sprained ankle, Jerry Rice was operating on nerve." And the running back Roger Craig commented, "He was playing on guts. He was hurting. He played hurt all year. But if there is a war breaking out, you can count on him being ready for it."

Although Rice had demonstrated that he was the "best receiver in football," as Denis Collins asserted in the *Washington Post* (September 1, 1989), he sounded churlish when he complained that racism would deny him the endorsements and other commercial benefits that go to white sports stars who win coveted awards. "If it were Joe Montana . . . ," he said, "it would be headlines all over." Rice regretted that statement, which stirred a storm of criticism in the Bay Area, where he enjoys considerable celebrity, because he did not wish to sow discord among his teammates and because he did not want to be perceived as a ballplayer who is motivated primarily by money. "It sent chills through me," Rice has said of a visit he paid to the pro football Hall of Fame in Canton, Ohio. "That's where I want to go. . . . I want to be in there with guys who didn't play for the money as much as for the challenge."

The 1989 edition of the 49ers received sideline guidance from first-year head coach George Seifert, the successor to Bill Walsh, who retired after Super Bowl XXIII, and on-the-field leadership from veterans like Roger Craig, Ronnie Lott, Jerry Rice, and Joe Montana. San Francisco compiled a league-best regular-season record of fourteen wins and two losses and demolished opponents in the NFC playoffs, beating Minnesota, 41-13, and the Los Angeles Rams, 30-3. In Super Bowl XXIV the 49ers played almost flawlessly in crushing the Denver Broncos, 55-10, as Montana, who won the most-valuable-player award, passed for five touchdowns, three of which were scored by Rice. The 49ers thereby became the first team in ten years to win back-to-back world championships and the only club other than the dynastic Pittsburgh Steelers of the 1970s to win four Super Bowls. Nine games into the 1990 season, the undefeated 49ers were making a strong bid to win an unprecedented three Super Bowl trophies in a row.

According to Rice, the "number-one thing about receiving, getting open, is speed." And although Rice is football's greatest deep-threat receiver, he has been timed in the forty-yard dash at 4.6 and 4.7 seconds, while 4.4 is the norm for wide receivers in the NFL. It seems that Rice uses his speed differently from most receivers. According to Ronnie Lott, Rice has "game speed." "He may run a 4.6 for the clock," Lott said in an interview with *Inside Sports*'s Tom Jackson, "but when the ball is out there, he runs a 4.4." He also has an uncanny ability to adjust to the ball at full speed after it has been thrown. Rice himself believes that his speed is deceptive. At six foot two and a weight that fluctuates between 190 and over 200 pounds, he has an unusually long stride that carries him downfield more swiftly than he appears to be moving. "He eats up the cushion between [himself] and the [cornerback] very quickly," a 49er assistant coach told Paul Attner. "He's on top of them before they know it. He explodes on them. Then when the ball gets near them, he can pull away. He seems to have that extra gear."

As Rice himself has pointed out, he is elusive because he can make cuts and abrupt alterations in his pass routes without slowing down. "It's the speed coming out of the break," he told Ralph Wiley, "the speed with the uniform on, the speed of the first five steps. My first five steps are right now. I'm on you. Sprinters don't have the full body control you need. They chop their steps going into cuts. I accelerate into my cuts, accelerate again coming out of them. I amaze myself, sometimes." "He just gets . . . so open," Joe Montana said. "He has the knack of knowing when to break, when to use his speed."

A fastidious as well as stylish man, Rice detests clutter and mess of any kind. As Pete Axthelm pointed out, "He takes three showers a day and spends two hours getting his uniform just right before a game." In an interview with Steve Kettmann for *Gentlemen's Quarterly* (October 1989), Rice explained: "I want to look good on the football field also. The way I tape my shoes. The way I tuck my shirt into my pants. My helmet has to be clean. I also tuck this towel into my belt. I sit down right before the start of the game and I write my nickname, Flash 80, on it. The towel has to be white. My shoes have to be white. My socks have to come up to a certain length. . . . Most . . . receivers try to be unique. . . . And for me everything has to be neat." An ebullient man who takes his position as a role model for youth seriously, Rice likes to relax by listening to soul music, going dancing with his wife, Jackie, and caring for their infant daughter, Jacqui. Jackie and Jerry Rice make their home in Redwood Shores, California.

References: Gentlemen's Q 59:121+ O '89 pors; N Y Times C p1+ Ja 16 '89 por; Sporting N p5 F 22 '90 por; Sports Illus 70:30+ Ja 30 '89 pors, 70:92 F 13 '89 por; Washington Post D p1+ Ja 23 '89 pors

---

Roemer, Buddy

Oct. 4, 1943- Governor of Louisiana. Address: Office of the Governor, P.O. Box 94004, Baton Rouge, La. 70804-9004

The election of Buddy Roemer as governor of Louisiana in 1987 marked the end of a long line of flamboyant populists in power in Baton Rouge, from Huey Long in the 1930s to Edwin W. Edwards, the defeated incumbent who had been dogged by charges of corruption. Although Roemer's father had been a top official in the Edwards administration and served time in jail for bribery, Buddy Roemer was able to cast himself as a reformer and win the governorship, albeit in a crowded field with less than a third of the vote. He took office at a time when the oil-dependent Louisiana economy was in its worst shape since the Great Depression. With a swaggering confidence, even cockiness, that did little to win over his critics, he launched what he called the Roemer Revolution, which he promised would restore the state to solvency, end waste and corruption, and improve the state's backward educational system. Although he achieved a measure of success, the centerpiece of his economic reforms was rebuffed both by the legislature and by popular referendum.

Although a nominal Democrat, Roemer is a steadfast conservative on most issues, and he has been an outspoken critic of the national party leadership. As a United States Congressman during the administration of President Ronald Reagan, he often voted with the Republicans, and until recently he could be counted on to oppose abortion rights. During the summer of 1990, however, when he found himself at the center of the national debate on the issue, Roemer vetoed two strict antiabortion bills that had been passed by overwhelming but not veto-proof margins in the conservative state legislature.

Buddy Roemer was born Charles Elson Roemer 3d in Shreveport, Louisiana on October 4, 1943, the first of the five children of Charles Elson ("Budgie") Roemer 2d and Adeline (McDade) Roemer. He has one brother, Dan, and three sisters. His father, a political analyst and former lobbyist for a rural electricity cooperative, served as commissioner of administration, the most powerful appointive job in the state with responsibility for the day-to-day operations of government, under Governor Edwin W. Edwards until he was snared in a Federal Bureau of Investigation sting operation, called "Brilab," in which he accepted $15,000 from an FBI informant posing as an insurance executive seeking favors from the state. Convicted of bribery in 1982, he served fifteen months of a three-year sentence at a prison in Fort Worth, Texas.

Buddy Roemer's paternal grandfather, Charles Elson Roemer, established the family fortune in the 1930s by founding a successful dairy operation in New Orleans. His mother helped to manage the family's 7,000-acre Scopena cotton plantation near Bossier City in northwestern Louisiana, and she ran the place largely by herself for two years during the 1950s while her husband convalesced from an airplane accident. In 1988 Mrs. Roemer ran for the congressional seat vacated by her son but was defeated by the Republican Jim McCrery by a wide margin.

Roemer was raised on the Scopena plantation, where he occasionally took his turn in its cotton fields, though he had a comfortable childhood with plenty of time for tennis on the private court behind the house and for extended family vacations in the West. Fascinated from an early age by the spoken word and its powers of persuasion, and especially by the eloquent Sunday sermons of the Reverend D. L. Dykes of Shreveport's First United Methodist Church, he considered a career in the ministry. Other early icons were the Reverend Martin Luther King Jr., whose addresses he listened to on the radio, and President John F. Kennedy.

Roemer attended the public schools in Bossier City. A bright student, he skipped the fifth grade, and he was only sixteen when he graduated at the head of the class of 1960 at Bossier City High School, where he had served as president of the student body. By that time his childhood nickname, "Butch," had evolved into "Buddy." After obtaining a B.A. degree in government and economics from Harvard University in 1964, he returned to Bossier Parish to manage the family's agricultural interests. The next year he returned to Harvard, which granted him a master's degree in business administration in 1967.

Before his election to Congress in 1980, Roemer had been involved in various business enterprises. He was vice-president in charge of sales for Innovative Data Systems, a computer-processing firm owned by the Roemer family in Bossier Parish, and a director of the Mid-South Bank of Bossier City. In 1970 he was named the Outstanding Young Man of Bossier Parish, and in 1973 he served as chairman of that parish's Heart Fund drive. Meanwhile, he had begun to act on his interest in politics by serving as a delegate to the Louisiana Constitutional Convention in 1972. Despite his family's deeply Democratic roots, he was so incensed by the nomination of Senator George S. McGovern of South Dakota for president that year that he headed up Democrats for Nixon in Louisiana, demonstrating a rebellious streak that was to be a hallmark of his career.

When, in 1978, Roemer ran for the Fourth Congressional District seat of the retiring congressman Joe D. Waggoner Jr., he was given a good chance of winning, but he alienated many voters by declaring his opposition to the Red River Waterway project, which Waggoner had fought hard to get for the district. Not even the $500,000 of his own money that he poured into the campaign could undo the damage, and he came in third, with 26 percent of the vote. The winner, Claude ("Buddy") Leach, however, was subsequently indicted for election fraud. Although he was acquitted, the charges crippled his reelection effort.

Just as Buddy Roemer was preparing to run again for the seat in 1980, he learned that his father was about to be indicted on bribery charges growing out of the FBI sting operation. He nevertheless was able to run a strong second to Leach in a six-man primary, and he won handily in the runoff. He was returned without opposition in each of the next three elections. Taking his seat in Washington with none of the deference expected of a backbencher, he threatened, with typical brashness, to vote against Thomas P. ("Tip") O'Neill for Speaker of the House as a protest against the Democratic party's liberal agenda. Although he backed down from that threat out of fear of losing out on committee assignments, he continued to nettle the Democratic leadership.

As a freshman, Roemer was one of only three Democrats to vote against the rules package drafted by party leaders, and, during his first several years in the House, he refused to vote for a single Democratic budget resolution. A leader of the Boll Weevils, the group of southern Democrats on which the Reagan administration relied to promote its conservative agenda, he voted more consistently with the Republicans on budget matters than any other Democrat except Phil Gramm of Texas, who finally switched parties. In 1983 Roemer too threatened to bolt the party, but in the end he simply could not bring himself to join the ranks of those he had been raised to think of as the enemy. "There was only one thing that kept me from being a Republican—the Republicans," he was quoted as saying in the *Washington Post Magazine* (March 20, 1988). Back home in Louisiana, he virtually dissociated himself from the national party. Speaker O'Neill once characterized him as "often wrong, never in doubt."

Roemer supported the Reagan-era defense buildup by voting, for example, in favor of the MX missile, the production of chemical weapons, and aid to the Contra rebels in Nicaragua, and he also pleased conservatives by voting to limit abortions, permit prayer in public schools, and cut back on the construction of public housing. He opposed the Equal Rights Amendment for women, gun-control laws, and certain legislation aimed at consumer protection, although on environmental issues he more often than not voted with his party. He reflected the interests of African-Americans, who made up nearly a third of his district, by voting to override President Reagan's veto of economic sanctions against South Africa. As a member of the Banking Committee, Roemer earned respect for his expertise in government finance and tried, though unsuccessfully, to regulate the so-called nonbank banks, or financial institutions whose limited operations do not require them to conform to the standards imposed on commercial banks and savings and loans.

Meanwhile, back in Louisiana, Governor Edwin W. Edwards continued to be bedeviled by charges of corruption, culminating in an indictment for racketeering in 1985. Although the first trial ended in a hung jury and a second one found him innocent of all charges, Edwards was in such trouble politically that Roemer decided to challenge his reelection in 1987, despite his father's long association with the governor. To insulate himself from accusations of financial impropriety, Roemer refused money from political-action committees as well as all cash contributions or those in excess of $5,000, and he dutifully reported all contributions and expenditures. He promised the state a "Roemer Revolution" that would end corruption and diversify a state economy that had long been vulnerable to the vagaries of oil prices. For months Roemer remained last in the polls, behind Edwards, who despite his problems was still the front runner, the Democratic congressman Billy Tauzin, and the Republican congressman Bob Livingston.

The turning point in the campaign was an endorsement of Roemer by the powerful New Orleans *Times-Picayune* in mid-September. "What really sets Buddy Roemer apart from the other candidates in our mind," the newspaper editorialized, "are his common sense, guts, and old-fashioned determination." Other endorsements followed, along with enough contributions to launch an effective advertising blitz that accentuated his forceful, positive image. Building on a strong base in the Shreveport area, Roemer drew support downstate from well-educated, middle-aged, and relatively affluent Louisianans who were fed up with the Edwards administration, and he was aided by a low turnout of black voters, who had generally supported Edwards.

In the October 24 open primary, the flamboyant Edwards, who once boasted that the only way he could ever lose an election was to be "caught in bed with either a dead girl or a live boy," came in second with 28 percent of the vote to 31 percent for Roemer. Livingston, who never recovered from an inept debating performance, garnered just 19 percent, and Tauzin, who drained Cajun votes away from Edwards, drew 10 percent. In a move that took even the Roemer forces by surprise, Edwards abruptly withdrew from the race, thereby waiving his right to a runoff with Roemer.

Veteran political analysts were taken aback by Roemer's stunning upset of the state political establishment. "Hardly any public official supported Roemer, and no black officials," Edward F. Renwick, the director of the Institute of Politics at Loyola University in New Orleans, observed, as quoted in the *New York Times* (October 26, 1987). "He's coming in without any of the traditional courthouse gang, black or white. He basically has a clean slate. He did not have to make any deals with any of the other candidates. No deals, no debts. That might be unprecedented in the whole United States, let alone Louisiana."

The government that Buddy Roemer inherited from Edwin W. Edwards was a shambles. After battening for years on oil revenues, the state economy was devastated by the recent collapse in the price of oil on world markets. Although in 1982 the state had had to find ways to spend a $700 million surplus, by 1987 Governor-elect Roemer faced a $1.2 billion debt with the prospect of an additional $170 million deficit in the fiscal year ahead. The credit rating on Louisiana bonds was lowered to BBB+, the lowest of any state in the union. Moreover, the state employee pension fund was underfunded by some $6 billion. Having lost 148,000 nonfarm jobs in the previous six years, the state had an unemployment rate nearly twice the national average. To get a head start in meeting the emergency, Roemer asked Governor Edwards to allow him to name his own commissioner of administration in November 1987, several months before he was to take office, but although Edwards agreed, he impeded the new commissioner's efforts in cutting the budget.

On March 14, 1988, as Roemer was sworn in as governor in a spartan (by Louisiana standards) setting, he indicated his seriousness of purpose by calling for an austerity budget. In a special legislative session a week later, he was given the emergency powers he had asked for. "I feel like I'm taking a company through Chapter 11 [bankruptcy]," he remarked, according to *Time* (June 13, 1988). By imposing a series of spending cuts and tax increases, he proceeded to hack away at the deficit. He trimmed unemployment benefits by 5 percent, tightened eligibility standards, and repealed the state's prevailing wage law mandating union wages on state construction projects. He also abolished the governor's slush fund, which under Edwards had grown to a $50 million source of abuse, extended existing temporary taxes for another year, and applied the sales tax to food and energy items. All those measures succeeded in balancing the current budget. To pare the cumulative debt, Roemer devoted a penny of the four-cent sales tax to debt retirement over a ten-year period. One of the few areas in which he increased funding was education. Vowing to raise the educational level of a state that had the highest illiteracy rate and the highest high school dropout rate in the United States, he won passage of a 20 percent raise in teachers' salaries, launched a program to evaluate the competency of teachers, and called for a $30 million investment in computer equipment to promote reading and writing skills.

The core of Roemer's economic program, however, was his drive to wean Louisiana from its dependence on oil revenue and to make it more attractive to new business, since that state traditionally has taxed business heavily while sparing individuals. A homestead exemption in the state constitution exempts 90 percent of all homeowners from property taxes. Roemer's proposal for a constitutional amendment to shift the tax burden from business to individuals, which included a reduction in the popular homestead exemption, failed to achieve the necessary two-thirds majority in the state legislature in 1988, and, though a revised measure passed the legislature in 1989, it was rejected by the voters in a referendum, 55 to 45 percent, despite a sustained public appeal by Governor Roemer. It was an embarrassing defeat for the combative governor. "Roemer is a trailblazer," Silas Lee, a pollster, told a reporter for the *New York Times* (May 1, 1989), "in the sense that he is trying to change the way we generate state revenues. Voters never had to make this decision before. And now he has taken all the licks, the wounds, and the beatings of a trailblazer."

It was a new, uncharacteristically humble Buddy Roemer who opened the new legislative session on April 16, 1990 with an apology for having been inflexible and insensitive during his first two years in office. "I felt driven," he explained, "by the desperate conditions to take no prisoners, to tolerate minimum dissent, and to allow my anger at finding Louisiana in such dire straits to guide my approach to you and to this job." He invited Louisiana's lawmakers to "gather around a campfire, . . . hold hands, laugh, share dreams, find common ground, discover our relationship, refocus our vision, feel the power of the tribal family, and start afresh." Roemer's sudden change in tone proved to be too much for state representative Elias ("Bo") Ackal, who complained to Jack Wardlaw of the New Orleans *Times-Picayune* (April 17, 1990), "I really couldn't believe that. We're talking about Chapter 11, and he's talking about a campfire."

By June 1990 that spirit of brotherhood had evaporated, as Louisiana found itself at the center of the national debate over abortion. Dominated by antichoice forces, the state legislature passed the Louisiana Human Life Act, which would have been the most stringent antiabortion law in the nation. On July 6 Roemer, a longtime opponent of abortion, vetoed the bill on the grounds that it did not exempt victims of rape or incest. The House overrode the veto, but the Senate narrowly failed to do so. On July 8 the legislature hastily and unexpectedly gave the governor what he had said he wanted—a bill outlawing abortion unless the mother's life is endangered or if the pregnancy results from rape or incest, provided that the victim reports the rape within seven days. After agonizing over the decision for nearly three weeks amid intense pressure from both sides of the issue, Roemer also vetoed the second bill.

Buddy Roemer is a small, slightly built man, weighing about 145 pounds. Although some interviewers have described him as being intense, driven, and impatient, he tries not to take himself too seriously. A diabetic, he gives himself daily injections of insulin, and he has to eat carefully four times a day. A shrewd and enthusiastic poker player, he reportedly won a total of $24,000 from fellow lawmakers during his seven years in Congress. He enjoys reading, especially American Indian history and the poetry of Robert Frost. During his junior year at Harvard, he married his high school sweetheart, Frances ("Cookie") Demler. They had two children, Caroline Elizabeth and Charles ("Chas") Elson Roemer 4th, before their divorce in 1972. In the same year, he met Patti Crocker, a nineteen-year-old page at the Louisiana Constitutional Convention, to which he was a delegate. They were married in 1974 and have a son, Dakota Frost.

References: Nation 246:333+ Mr 12 '88; Washington Post mag p33+ Mr 20 '88 pors; Congressional Directory: 100th Congress; Who's Who in America, 1988-89; Who's Who in American Politics, 1989

Rykiel, Sonia

1930(?)- French fashion designer. Address: 6 rue de Grenelle, 75006 Paris, France

"I use a lot of energy to understand women," Sonia Rykiel, the preeminent female European fashion designer of women's ready-to-wear, said in a 1988 interview. "I follow them in the world in a political way, in a social way, in an intellectual way. Then everything I do—in color, in shape, in costume—reflects the idea of a woman of today." The first Rykiel creations were maternity clothes that unabashedly celebrated the pregnant figure, and small, tight "poor boy" sweaters, both of which she designed in 1962. Within two years she was being hailed as the Queen of Knits, and her sensuous but practical figure-hugging knit sweaters, skirts, and dresses gained her an international following that eventually included Catherine Deneuve, Jacqueline Onassis, and Lauren Bacall. Known for her independence and originality, Rykiel emphasized pants when skirts were in style and warm colors when more somber hues were prevalent; one of her earliest intentions was "to throw out fashion," which she expressed by creating *démodé*, or "out of fashion." Her innovations include the inside-out look, in which seams are exposed and hems unfinished; the fanny wrapper, a wide sash wound tightly around the hips "like a descended turtleneck"; variations on the layered look, such as tiered dresses and long-sleeved sweaters with a built-in sleeveless option in the form of armholes underneath the sleeves; and affixing such words as "mode" or "amour" to some designs "to add a 'signifier' to their simplicity."

In a twenty-year period, the Rykiel empire has mushroomed from a single boutique on the Left Bank in Paris to a $30 million business comprising twenty-four franchised boutiques as of 1988. Her clothes are sold in 200 retail outlets, and 65 percent of her merchandise is exported to the United

States, Japan, and Europe. In addition to creating clothes for women, men, and children, Rykiel has designed household linens, tableware, stationery, shopping bags, eyeglasses, a cosmetics line, lingerie, a prizewinning perfume, leather accessories, and even an automobile interior.

Sonia Rykiel was once named one of the most sensuous and elegant women in the world, and in 1985 she was made a chevalier of the Legion of Honor by President François Mitterrand. "I've put everything into my clothes: mystery, madness, tenderness," the designer said recently, "and always rejected the idea of designing *for* someone. I remain on my own, fascinated by these dresses that walk out on the backs of other women, not me."

Of Russian and Rumanian descent, Sonia Rykiel was born around 1930. Her father was an industrialist. A self-described "incredible tomboy," she recalled the summers of her childhood in an interview with Charlotte Aillaud of *Architectural Digest* (September 1988): "I was always getting lost, and my sisters would find me in a terrible state: dirty, covered with scratches. I lived in trees or on my bicycle. The only clothes I liked were old clothes, always the same ones. My mother got so exasperated she would throw them out. So one day to get back at her, I marched out into the garden without a stitch on."

Her early aspirations did not include becoming a fashion designer. "It was something we didn't talk about in our family," Rykiel told Aillaud. "I really didn't envisage working, but I did think of becoming an actress or a writer—until I decided to be a sculptor. Finally, to distract me from a fate they felt was full of pitfalls for a young girl, they introduced me to a friend who owned a big Paris drygoods store. He hired me to do the windows. One day I happened to arrange some colorful scarves that I liked, and an elderly gentleman stopped to admire them. He came in, bought them all, and asked to pay his compliments to me in person. His name was Henri Matisse." With that auspicious beginning, Rykiel began to realize that her creativity could be best expressed by working with fabric. "I think creativity is inside you," she told June Weir during an interview for the *New York Times Magazine* (February 28, 1982). "If you have something to tell, you expose it. I never went to any design school. I was so strong in my thinking and my way of seeing fashion, I knew exactly what I wanted. I said to myself, 'I have no limits.'"

But it was not until she was in her thirties that Rykiel became aware of her "true vocation." Describing herself as a "bourgeois" young woman in her interview with June Weir, she said, "All I wanted out of life was to be married and have children." Around 1953 she married Sam Rykiel, the owner of a women's clothing boutique called Laura on the avenue du Général Leclerc in Paris. She gave birth to her first child, Nathalie, around 1956, and it was during her second pregnancy, in 1961, that she began designing oversized maternity dresses for herself. In her interview with Aillaud, she said, "I didn't work, I wanted ten children—and in my husband's shop I could never find anything to suit me." Most maternity clothes of the day were intended to camouflage the state of pregnancy, but Rykiel refused to wear clothes that conveyed negative messages, such as shame, apology, or embarrassment. Her unrestricting design proved to be a long-overdue option for pregnant women. "I wanted to show the world how happy I was," she explained, as quoted by Linda Bird Francke in *Newsweek* (January 12, 1976). "My mother-in-law was scandalized, but my friends asked how they could find one like it."

In 1962 Rykiel began selling her creations in her husband's boutique. In addition to designing her oversized maternity clothes, she fashioned what might be considered their opposite number: tiny knit pullovers that fit close to the body and were snug in the armpit. Known as the "poor boy" sweater, the design went through seven minimizing revisions before it finally appeared on the cover of *Elle* magazine, creating a sensation among the avant-garde in both Paris and the United States. In analyzing the "boutique mystique" of the mid-1960s that contributed to the wildfire success of Rykiel's designs, Marylin Bender explained in her book *The Beautiful People* (1967) that "shopping in boutiques was like altering the birth date on a passport. It certified that a woman was a swinger. Press agents who had trained their clients to drop the names of the Paris haute couture . . . had to reeducate them to murmur Biba [a London boutique] . . . or Laura, the boutique that Sam and Sonia Rykiel had put on the fashion map of Paris despite its plebeian address."

Success caught Sonia Rykiel somewhat unawares. "People compared me to Chanel, and I didn't know who she was," she admitted to Charlotte Aillaud. By 1968, however, she had learned enough to open her first boutique in one of the leading Paris department stores, Galeries Lafayette. In that year she opened her own shop at 6 rue de Grenelle in Saint Germain des Prés on the Left Bank, and shortly after that, Henri Bendel became the first women's specialty store in Manhattan to feature clothes by Sonia Rykiel. She and her husband were divorced around that time. In an interview with the fashion reporter Bernadine Morris for the *New York Times* (December 1, 1973), she said, "Even though we were divorced, I thought we could work together, but my husband didn't want to." Working in a small space above the shop, she did everything from choosing colors to designing prints, and within six years her clothes had "passed from being the delight of connoisseurs to having an impact on mass fashion" and were sold in forty stores.

During the 1960s and early 1970s, the burgeoning ready-to-wear business enjoyed both greater prestige and higher sales figures than it ever had known previously. Rykiel's success, which fueled that trend even while benefiting from it, has been attributed—by herself as well as by fashion experts—to her innate understanding of what women want. She outlined her concept of the ideal woman in an interview with Michael Gross for the *New York Times* (November 24, 1987): "She is fragile, but strong. We are working women. Also, we have the problem of children, of men, to take care of our houses, so many things. I try to explain that in my clothes. They are clothes for everyday life." In creating the Rykiel look, the designer has said that her being a woman contributes to the practicality of her clothes as opposed to the more flamboyant creations of some male designers. "I have a great respect for male designers," she assured Genevieve Buck in an interview for the *Chicago Tribune* (November 2, 1988), "because they do not have an image of themselves in the clothes. And so they can make much more important things. Big sleeves, big shapes. They can do embroideries without stopping. But because I know that I have to wear that dress—that a woman has to wear that dress—I must stop. I respect the shape."

Taking advantage of the body-hugging characteristics of the latest knits as well as of crepe and jersey, Rykiel designed clingy dresses, skirts, and pants of varying length that have been described as "softly fluid" and "coolly elegant." But it is her ever-changing line of sweaters for which Rykiel has remained best known. In *The Collector's Book of Twentieth-Century Fashion* (1983), Frances Kennett wrote that Rykiel "transformed the 1960s idea of knitwear from the dull twinset-and-pearls, cricket-sweater and golf-cardigan rut which it had become." Reporting on Rykiel's showing of her 1975 spring-summer collection for the *New York Times* (October 28, 1974), Bernadine Morris noted: "Fashion's avant-garde has treated her for the last ten years with the same reverence they once accorded Balenciaga. . . . In New York this fall, women who once swore by Dior and Galanos started turning up in sweaters by Rykiel."

By the time of her October 1974 show, presented in her black-carpeted, black-walled shop, a powerful mystique surrounding Sonia Rykiel and her clothes had evolved. Store buyers at the show were reportedly moved to tears by her designs, some even sobbing openly. In a taped monologue that accompanied the show, the designer proclaimed, "I only think of myself. Once more, only me. I am sad, gay, crazy. I am completely crazy. It is part of me. It is everything, nothing. Abstract and concrete and that's craziness." Such pronouncements probably did little to wean some of her more insecure fans from their excessive dependence on her, an example of which she described to Bernadine Morris in December 1973: "Women come into my shop and they say, 'I like your things, you must dress me,' and I tell them, 'No, I cannot do that, you must dress yourself, that is your work.' Then they get angry and they tell me they have no time. . . . I tell them they must do it. They should stand in front of a mirror for one hour, for three days if necessary, and decide who they are, what they want to look like. . . . I give them a lot of things—sweaters, jackets, coats—from which they can choose. But they must make the choice for their own personality."

During the mid-1970s Rykiel's approach to style became progressively bolder. Her eye-pleasing hues and soft, feminine designs, "delicate as porcelain," began to give way first to darker hues—brick, gray, black—then to primary colors. In 1977 she was quoted as saying, "Now I understand how to work with pure color and, in my head, everything becomes strong." She also developed her "unfinished" look, which featured exposed seams and no hems and was designed for freedom of movement and reversibility. "I think the inside-out look really expresses what I want to do with my clothing," she said, as quoted in 1976 by Linda Bird Francke. "Here's a woman who put on her dress inside out, but she no longer feels constrained to put it on right. That is the sense of daring in my clothes." That year her business distributed $11 million worth of clothing, and her crowded Paris boutique was selling a daily average of 200 sweaters or vests, eighty skirts, and forty coats, according to Francke, who quoted *Women's Wear Daily*'s assessment that "buying Sonia Rykiel is like putting money in a Swiss bank."

That same sense of freedom was evident in Rykiel's belts with attached pockets and purses, and in the belts and tabs with which women could create different looks with a single item. Always providing a multiplicity of choices in her collections as well as in a particular design, she continued to create elegant, blousy crepe de Chine dresses gathered with knitted bellybands, tunics with slits in the sides, sweaters with plunging necklines, and the fanny wrapper, which was introduced in her 1976 spring-summer collection. The fanny wrapper turned out to be the show-stopper, according to Linda Bird Francke, who reviewed the fashion show for *Newsweek* (January 12, 1976): "While the fiery red-headed designer recited [French poetry], her own recipe for marmalade, and an ode to black—'like grapes, the soul, coal, the shadows, obscurity'—one veteran Paris fashion photographer put down his camera, claiming he was too overwhelmed by the sensuality of it all to continue."

Occasionally some of Rykiel's designs have come in for criticism. Bernadine Morris, in an otherwise favorable review of her line for spring-summer 1977, commented that her models, who were demonstrating sweaters that, while not being worn, were carried like shoulder bags or knapsacks using a system of loops and straps, "looked like walking clothes trees." In reference to a sweater of the following season whose sleeves hung "lamely" down the back while the model's arms, fully clothed in a second set of sleeves, were exposed through armholes underneath the outer sleeves, another fashion writer reported, "There's something wrong-headed about going to a lot of trouble to look casual." Reviewing the 1978 spring-summer collection, in the showing of which "models sauntered out, sweaters wide open over nothing," Carrie Donovan acknowledged that, although Rykiel's employment of above-the-waist nudity "may be too outré for most, some Rykiel fanatics will probably wear these clothes just as prescribed."

Rykiel's spring-summer collection of 1981, which featured low-necked jackets loosely buttoned over bare skin and dresses with open slits (instead of pockets) in the side seams, received the following comment from Bernadine Morris: "Sexist touches, these, which is too bad. . . . Her clothes, some of which could be useful for many working women, made too much of a point of nudity." One year later, Rykiel revealed her intentions in her interview with June Weir: "I make clothes for women to be dressed, yet inspire a remark that one man said to me: 'You do those wonderful clothes, but they inspire me to want you nude.'" Rykiel even titled her collection of writings (published in France in 1979 and translated into Japanese in 1981) *Et je la voudrais nue* ("And I Would Like Her Naked").

Ever since Rykiel moved her shows from the close quarters of her boutique to the Porte de Versailles, an enormous exhibition building in Paris that hosts a semiannual trade show attended by over 100,000 buyers, spectators, and reporters, the designer has taken part with increasing frequency in international shows. In 1979 the theme of women in the year 2000 was featured at a "cultural congress" in Japan at which Rykiel represented France. In the same year, she launched her fragrance, 7ème Sens ("Seventh Sense"), which won a gold medal in 1981 at the Leipzig Fair for its quality and the beauty of the bottle. In 1980 she exhibited her creations at the Design Forum in Linz, Austria; at the Images de la France festival in Honolulu, Hawaii; and at the Voilà la France fair in Montreal, Canada.

To celebrate the opening of Sonia Rykiel Knits, the first Rykiel license in the United States, in January 1982, she presented her 1982 spring-summer collection at the Hotel Pierre in New York City. She arranged her show as a benefit for the Musicians Emergency Fund with the help of her daughter, Nathalie, who had by then become her mother's business manager. She also made an appearance at Barney's men's store to help launch its womenswear business. The following year she was honored by Bloomingdale's, in New York and Dallas, and at an exhibition of French designers organized by Nordiska in Stockholm. In between her two visits to New York, Rykiel presented her 1983 spring-summer collection in Tokyo, where she was included among the best five designers chosen by *Women's Wear Daily* and *Asahi Shimbun*. (The others were Valentino, Norma Kamali, Hanae Mori, and Kansai Yamamoto.) Rykiel was quoted as saying of her visit, "Women often stop[ped] me in the street. They wanted to touch me. It was a unique experience."

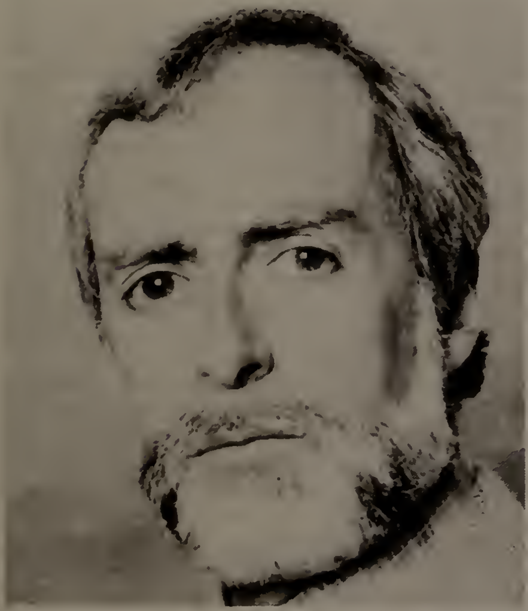
Sonia Rykiel's collections of the latter half of the 1980s were somewhat tame, since the more outlandish kinks had been smoothed out of her consistently refreshing and nonetheless adventurous designs. According to Bernadine Morris, the pipe-smoking and boxing-gloved models of her earlier shows were replaced by models who "wore white gloves and had a totally demure look." During that period, casual styles in black, camel, and peach featured blousy trousers gathered at the ankle and ponchos topping her perennial skinny sweaters. Her evening wear included black silk jacquard coats adorned with lyrical red or violet rose patterns, and black sweaters with rhinestone borders featuring phrases such as *mille et une nuits* ("a thousand and one nights"). The "flesh-flaunting pinafores" of her 1990 spring-summer collection were commended by Joan Kaner, Neiman-Marcus's fashion director, who was quoted as saying, "I don't think anyone does bare and sexy black dresses better than Sonia."

In addition to taking part during the past five years in exhibitions and conferences that connect the worlds of fashion, literature, and the arts, Sonia Rykiel has served on several juries and panels organized to recognize and reward new creative talent. Although her own honors proliferated during that period, the most important one occurred in 1973 with her appointment as vice-president of the Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode. Ten years later she was decorated with the Croix des Arts et des Lettres by the French minister of culture. In 1985, in addition to being made a chevalier of the Legion of Honor, she received one of the first French fashion "Oscars." In 1986 she was saluted by the Fashion Group New York for having made an extraordinary contribution to the fashion industry. The following year she was given a retrospective exhibition at Galeries Lafayette that also featured the best of her latest designs for women and children; reeditions of T-shirts and accessories; and exclusively designed bed linen, towels, dinner services, and stationery. The same exhibit was staged two months later at the Seibu Shibuya department store in Tokyo.

To Sonia Rykiel, who recently titled a conference on her work and inspiration "I am a lie that always tells the truth" a phrase she borrowed from Jean Cocteau, literature has always been an integral part of her life. In addition to her book, she has written a regular column for the French women's magazine *Femme* (formerly *F. Magazine*) since September 1983. Twenty years of her work were presented in the illustrated album *Rykiel* (1985) by Hersher and in the 1988 book *Celebration*, featuring texts and sketches by Rykiel. According to a March 1989 press release, in February of that year she "signed" the novel *La collection*. Among her friends, according to Charlotte Aillaud, are the writers Nathalie Sarraute, Hélène Cixous, Régine Deforges, and Madeleine Chapsal. "As a slave to the Slavic temperament," Rykiel told Aillaud, "I work in doubt and anguish. Nothing I do is ever good enough. Every day for twelve years I wanted to quit. Now, if I did, it would be to write."

A petite five feet, five inches tall, Sonia Rykiel was described by Genevieve Buck as looking "as if she could be the leader of a cult. Always wearing black, she has a very thin, very pale face—an almost mystically pale face that knows next to no makeup except for a stark white powder—a face encircled by a mass of titian hair with thick bangs that fall precisely to eye level, masking brows but perfectly framing clear green eyes." In her interview with Charlotte Aillaud, Rykiel declared, "My color is black. And black, if it's worn right, is a scandal. Against a white background, I'm ill at ease; I feel lost. . . . My apartment's dark colors are a narcissistic manifestation. I like to see myself against a dark background." Delighting in the company of her artistic friends and her sisters, Rykiel says her "primary reason for living" is her two children: Nathalie, whom she has described as "very beautiful, my absolute opposite," and Jean-Philippe, a musician in his late twenties who has been blind since infancy. Rykiel enjoys books on architecture, gin rummy, and, in her words, "everything that adds to life—a good St. Emilion, bitter chocolate, men."

References: Chicago Tribune V p1+ N 2 '88 por; N Y Times p28 D 1 '73 por; Newsweek 87:49 Ja 12 '76 por; McDowell, Colin. McDowell's Directory of Twentieth-Century Fashion (1984); Who's Who in Fashion (1984)



Schanberg, Sydney H(illel)

Jan. 17, 1934- Journalist. Address: c/o New York Newsday, 2 Park Ave., New York, N.Y. 10016

Sydney H. Schanberg, who is now with *New York Newsday*, was one of the few Western correspondents to remain behind in the Cambodian capital of Phnom Penh on April 17, 1975 when it was being overrun by the Khmer Rouge, Pol Pot's Communist guerrillas. He was also the first American to file a detailed report on the overthrow of the United States-supported Lon Nol government (after a five-year civil war) and the forced-march expulsion from the cities into the countryside of approximately half of Cambodia's seven million people, a population equivalent to that of New York City. His final dispatch as the *New York Times*'s Southeast Asian correspondent, written after his escape to Bangkok, Thailand and published in the *New York Times* on May 9, 1975, had all the hallmarks of his highly acclaimed foreign reporting, which were summarized by Anthony Lewis in the *New York Times* (May 12, 1975) as "the ability . . . to perceive, and convey, other people's vision." In 1976 Schanberg was awarded a Pulitzer Prize for international reporting "at great risk" for his "excellent and sensitive professional performance and his personal courage."

Schanberg accepted the award on behalf of himself and his Cambodian colleague and close friend, Dith Pran, who had saved his life in the days following the Khmer Rouge takeover but whom Schanberg had been forced to abandon to the mercies of the Khmer Rouge. Between April 1975 and December 1978, as many as two million Cambodians lost their lives as a result of starvation, disease, hard labor, torture, and execution. The story of Schanberg's search for his friend, which continued until Dith Pran escaped to Thailand several months after the Vietnamese toppled the Pol Pot regime and installed a client government in January 1979, was detailed in a lengthy article for the *New York Times Magazine* (January 20, 1980), which inspired the Academy Award-winning film *The Killing Fields* in 1984. In that article, he portrayed the suffering of the Cambodian people. The following year Schanberg published the article verbatim, except for a foreword and an epilogue, as the book *The Death and Life of Dith Pran*.

A columnist and associate editor of *New York Newsday* since 1986 after twenty-six years with the *New York Times*, Schanberg has retained, in the face of widespread indifference, his acute concern for the fate of the Cambodian nation. In the fall of 1989 he returned to Phnom Penh for the first time since his escape, to cover the withdrawal of Vietnamese troops from Cambodia, the name of which was recently restored after being known for a decade as the People's Republic of Kampuchea. Despite the Vietnamese withdrawal and the recent liberalization policies of the Hun Sen government in Phnom Penh, the United States long recognized as Cambodia's legitimate government a tripartite coalition dominated by the Khmer Rouge and including two non-Communist resistance groups that received American aid. In a plea for "a public outcry on Cambodia," which appeared in his *Newsday* column of May 18, 1990, Schanberg described the ways in which "the United States government, through a shameful covert policy, indirectly provides aid and comfort to the Khmer Rouge." Viewing the Khmer Rouge as "the Nazis of Southeast Asia," he urged his readers to "tell George Bush and James Baker that as an American you're ashamed of them for being in bed with the Nazis." On July 18, 1990 Baker announced the United States's withdrawal of recognition of the rebel coalition. Recognition was later extended to a twelve-member quadripartite Supreme National Council (comprising six members of the Hun Sen government and two members of each of the three rebel factions), which was formed on September 10, 1990 under a United Nations peace plan.

Sydney Hillel Schanberg was born on January 17, 1934 in Clinton, Massachusetts to Louis Schanberg and his wife, the former Freda Feinberg. He attended Harvard College on several scholarships, working his way through school at odd jobs, including those of bartender, hod carrier, waiter, laundry sorter, and canning-machine operator. For a year following his graduation in 1955 with a B. A. degree, he was an administrative assistant at the International Latex Corporation. Drafted into the United States Army in 1956, he spent most of his two years of service as a writer on the newspaper of the Third Armored Division in Frankfurt, Germany. After his discharge from the army, he held a Nieman Fellowship at Harvard for one year before joining the *New York Times* as a copyboy in March 1959.

In December 1960 Schanberg was promoted to reporter after serving as a clerk and as a news assistant on the *Times*'s metropolitan, foreign, picture, and makeup desks. Following a few years on general assignment in New York City, he was transferred to the state capital at Albany in 1964 and made bureau chief in 1967. From 1969 to 1973 he was bureau chief at New Delhi, India, his first overseas station. His coverage of the India-Pakistan war of November and December 1971, which resulted in the creation of the independent state of Bangladesh out of what had been East Pakistan, netted him several awards for foreign reporting, including the George Polk Award in 1972 and the Overseas Press Club's Hal Boyle Award in 1971. In 1973 he won an Overseas Press Club Award for photography in the daily-newspaper category.

As the *Times*'s Southeast Asian correspondent based in Singapore from 1973 to 1975, Schanberg made frequent forays into Cambodia to gain first-hand information on its civil war, which had begun in 1970, the year of his first visit there. On one such expedition, in 1972, he met Dith Pran, a translator and journalist who began in 1973 to work for him exclusively as "an official stringer with a monthly retainer" from the *New York Times*, acting as a guide and facilitating such hazardous tasks as information gathering, transportation, and communications with Singapore. In addition to the civil war between the Khmer Rouge and Lon Nol's forces, which received over $1 billion in aid from the United States during their five years in power, Cambodia was being ravaged by secret American bombing of North Vietnamese sanctuaries on Cambodian territory beginning in 1969 and, in the following year, by a joint American-South Vietnamese invasion. Schanberg and Dith Pran were drawn to each other other by their shared concern for the human impact of the war and their continually frustrating search for the truth—a search just as likely to be impeded by one's own government as by the enemy.

In *The Death and Life of Dith Pran*, Schanberg recounted an incident that illuminates that problem and that must have confirmed his "perception of Cambodia as a nation pushed into the war by other powers, not in control of its destiny, being used callously as battle fodder, its agonies largely ignored as the world focused its attention on neighboring Vietnam." In 1973, Schanberg reported, an American B-52 bomber accidentally discharged twenty tons of bombs on the town of Neak Long, killing about 150 of its inhabitants and wounding nearly twice that number. Calling the bombing "no great disaster," American diplomats tried to prevent journalists from reaching the town. "They succeeded the first day," Schanberg wrote, "barring us from helicopters and river patrol boats, but on the second, Pran, his competitiveness boiling as keenly as mine, managed, through bribes and cajoling, to sneak us aboard a patrol boat. We brought back the first full story of the tragedy."

A hot temper earned Schanberg the nickname "Ankalimir" among his Cambodian assistants, after a legendary Khmer ogre who used to cut off people's fingers when he was annoyed but who ultimately reformed and turned to Buddhism. "I was the man," Schanberg explained, " . . . who made a lot of bad noises in the beginning but at bottom was a good person. I liked the ending and accepted the nickname as comradely, if critical, flattery." According to Schanberg, Dith Pran, who displayed extraordinary patience with him, once said: "I never got angry, because I understand your heart. I also understand that you are a man who wants everything to succeed."

In April 1975, when Phnom Penh was being surrounded by Khmer Rouge soldiers, both men were determined to see the story they had been covering together for years through to its conclusion. They therefore refused to evacuate (with the exception of Dith Pran's wife, Ser Moeun, and their four children, who were resettled in San Francisco) on April 12 when the personnel of the United States embassy left the country. "Our decision to stay," Schanberg explained in his book, "was founded on our belief—perhaps, looking back, it was more a devout wish or hope—that when [the Khmer Rouge] won their victory, they would have what they wanted and would end the terrorism and brutal behavior we had written so often about." Instead, Schanberg, Dith Pran, and three others were herded at gunpoint into an armored personnel carrier on April 17 by the victorious Khmer Rouge. "Most of the soldiers are teenagers," Schanberg wrote, "which is startling. They are universally grim, robotlike, brutal. Weapons drip from them like fruit from trees—grenades, pistols, rifles, rockets."

Thanks to Dith Pran's pleading with one of the soldiers, he, Schanberg, and the other men were released. They took refuge in the French embassy, where the Westerners were separated from the Cambodians, all of whom, including Dith Pran, were expelled and later forced to become peasants and live in the countryside. Schanberg described the evacuation of the Cambodians on April 21 as "a time of not being able to look into people's eyes." Dith Pran left the day before, thinking his chances of survival would be enhanced if he were on his own rather than with a large group. "In the months and years to come," Schanberg recalled, "that scene—Pran passing through the gate—becomes a recurring nightmare for me. I will awake, thinking of elaborate strategems I might have used to keep him safe and with me. I am a survivor who often cannot cope with surviving."

Schanberg was evacuated by truck with other foreigners on April 30, crossing the border into Thailand. From Bangkok he filed the story describing the fall of Phnom Penh that appeared the following day in the *New York Times*: "A once throbbing city became an echo chamber of silent streets lined with abandoned cars and gaping, empty shops. Streetlights burned eerily for a population that was no longer there. . . . Was this just cold brutality, a cruel and sadistic imposition of the law of the jungle, in which only the fittest will survive? Or is it possible that, seen through the eyes of the peasant soldiers and revolutionaries, the forced evacuation of the cities is a harsh necessity? . . . Or was the policy both cruel and ideological?"

From Thailand, Schanberg traveled to Singapore to join his wife, Janice, and their two daughters, Jessica and Rebecca, before flying to Los Angeles in July 1975, where his wife's family was living. After spending one week there, Schanberg went on alone to visit Dith Pran's family in San Francisco, then to New York City, where he obtained a leave of absence from the *New York Times* to write a book about his Cambodian experiences.

Back in Los Angeles, Schanberg was at first unable to achieve the peace of mind he needed to write about that traumatic episode in his life. Depressed and overwhelmed with guilt over having had to leave Dith Pran behind, he tried every method he could think of to find his friend. Since communication in any form with anyone in Cambodia was impossible, he made phone calls, cultivated contacts in Thailand, wrote letters, and distributed pictures of Dith Pran, all seemingly to no avail. There was one report, in February 1976, that Dith Pran had been seen alive months earlier, but Schanberg knew that during "Pol Pot time," as Cambodians referred to the nearly four years of the Khmer Rouge holocaust, being alive one day was no guarantee that one would not die on the next. Nevertheless, he kept on hoping and encouraged Ser Moeun and her four children to do likewise.

On May 3, 1976—one year to the day of his crossing the Thai border—Schanberg was made the assistant metropolitan editor of the *New York Times* and awarded the Pulitzer Prize. Recalling his acceptance of that honor in an interview with David W. Grogan for *People* magazine (December 10, 1984), he said, "I can't say I didn't feel good about winning the award. But at the same time it only served to remind me of one of my greatest failures because Pran wasn't there to enjoy it with me." At the time of receiving the Pulitzer Prize, he said he had spent the previous year "in a state of decompression" waiting for news of his Cambodian friend. Ironically, it was the Vietnamese invasion of Cambodia in December 1978, which was deplored by American officials, and the replacement of Pol Pot by a government made up largely of Khmer Rouge defectors to Vietnam that finally enabled Dith Pran to get word to Schanberg that he was safe.

Since Dith Pran was one of the few members of the educated class left alive when the Vietnamese took over on January 7, 1979 (he had disguised his background by pretending to be a lowly taxi driver, by feigning a lack of interest in politics, and by speaking as little as possible), he was made mayor of his hometown by the new rulers. He organized a welcoming committee for journalists, all of whom were from the Soviet Union, the Eastern-bloc countries, and India—the only governments to recognize the legitimacy of the Vietnamese-installed leaders in Phnom Penh. He sent the message "Dith Pran survivor, living in Siem Reap Angkor" through an East German reporter, who relayed it to the *New York Times*'s Paris bureau; from there, it reached Schanberg on April 18, 1979.

In July, however, Dith Pran had to resign his post because, though education was no longer a bourgeois liability, his ties to the *New York Times* were a definite handicap. When his professional background came to light, he fled on October 3, 1979 to a Thai refugee camp by donning the uniform of the non-Communist Cambodian resistance. The following day Henry Kamm, the Bangkok correspondent for the *New York Times*, called Schanberg with the news, and Schanberg and Dith Pran were reunited in Thailand on October 9, 1979.

Still plagued by guilt, Schanberg asked Dith Pran for forgiveness for leaving without him. As quoted by Schanberg, Dith Pran responded, "No, no. It's not like that. Nothing to forgive. We both made a decision. We both agree to stay, no one pushed the other. You tried all you could to keep me, but it didn't work. Not your fault. We stayed because we did not believe in a blood bath. We were fools; we believed there would be reconciliation. But who could have believed the Khmer Rouge would be so brutal? . . . I was never angry at you, even when the Khmer Rouge beat me near to death [for 'stealing' a few grains of rice]. I always missed you; sometimes I cry in the forest, thinking of you." Ten days after their reunion, they flew to San Francisco, where Ser Moeun was earning a living at Wells Fargo Bank. In time, the family was resettled in Brooklyn, New York. Dith Pran was trained as a photographer by the *New York Times*, and his wife was transferred to Wells Fargo's New York branch.

In the meantime, Schanberg had been made assistant foreign editor several months after his stint at the metropolitan desk, and in May 1977 he was promoted to metropolitan editor, a job he held through 1980. "After doing that for three years," he wrote in the epilogue to his book, "I had a primal urge to get back to writing and said so. The publisher of the *New York Times*, Arthur Ochs Sulzberger, whose generosity had been central in helping to support Pran's family while he was missing, responded with a pleasant surprise. He decided to create a column of opinion that had been mulled over for years—a column about New York."

Appearing twice a week on the Op-Ed page, Schanberg's column ran from May 1981 to July 1985, when it was discontinued after he criticized the Westway development project for having become a "mega-boondoggle" and chastised his own newspaper for not having been as thorough in its coverage of the project as the Newark *Star-Ledger* had been. According to Edwin Diamond, the media columnist of *New York* magazine (September 9, 1985), that article was only partly responsible for the announcement, made in an editor's note, that Schanberg would be reassigned. Diamond quoted Schanberg as saying that his column "addressed itself to power in the city and to issues of justice and equality," but executives at the *Times* interpreted his perspective as being out of line with their preferred upbeat tone, and as "too emotional."

Although Schanberg was evidently under a lot of stress during the early 1980s—he underwent a quadruple bypass operation in the summer of 1983 and a divorce—his prospects soon improved. His article "The Death and Life of Dith Pran," which appeared in the *New York Times Magazine* (January 20, 1980), attracted the attention of the British filmmaker David Puttnam, who produced the film *The Killing Fields* in 1984. The script, adapted by Bruce Robinson from Schanberg's article, was directed by Roland Joffe; Sam Waterston played Schanberg, and Haing S. Ngor, who was not a professional actor but a physician who also survived the Pol Pot regime, played Dith Pran.

The film was widely praised, with most reviewers sharing Kathleen Carroll's opinion, expressed in the New York *Daily News* (November 2, 1984), of the "dynamic, intensely realistic" movie: "*The Killing Fields* emerges as an emotionally charged vision of a hell on earth, a jolting reminder of the wanton destruction of a gentle people by another of history's madmen." John Bembrose of the Canadian publication *Maclean's* (November 26, 1984) wrote, "For a glimpse of the barbarism that human beings can both create and heroically endure, it has few equals." Some reviewers found that its narrative thread tended to become lost. As Vincent Canby expressed it in his review for the *New York Times* (November 2, 1984), "Something vital is missing, and that's the emotional intensity of Mr. Schanberg's first-person prose. The movie is diffuse and wandering."

Schanberg was proud of *The Killing Fields*, he wrote in his epilogue, "for it is honest and faithful to events. . . . It . . . depicts me as a real person, warts and all, which was one of my conditions before agreeing to make the film. . . . The story of this film—the exploitation of a people, the destruction of their culture—is more important than one's fantasy wish to appear heroic and perfect." Surveying the impact of the film, Schanberg continued: "Letters come from people asking how they can help the Cambodian refugees, . . . [and] from young men and women who want to explain why they have decided to go into social work or enlist in the Peace Corps. What I hear from these voices is that Americans still have a deep need to understand our country's part in the Indochina war, are still looking for something positive out of the darkness of that period."

Such concern on the part of individuals, Schanberg has ruefully noted, was not sufficient to alter official United States policy toward Cambodia, which Schanberg and many others thought was detrimental to the interests of the Cambodian people. To punish Vietnam for invading Cambodia in 1979, the United States refused to lift its trade embargo against those two countries and blocked United Nations–administered development aid. In 1982 there emerged a United Nations–recognized coalition dominated by Pol Pot's Khmer Rouge but nominally headed by Prince Norodom Sihanouk, who was overthrown by Lon Nol's forces in 1970, and including a second non-Communist group led by Son Sann, a former prime minister.

The coalition bestowed a mantle of legitimacy upon the Khmer Rouge, who engaged in a public-relations campaign to demonstrate that they have "reformed." Weapons from the Chinese and sanctuary in Thailand have reinvigorated Pol Pot's followers, who had been in a state of near dissolution following their defeat in 1979. They were also aided, indirectly, by their having obtained the military cooperation of the forces of Son Sann and Sihanouk, who had been receiving American aid since 1985. The rationale provided by the State Department was that the Khmer Rouge could more easily be contained if they are included in plans to rid Cambodia of the Vietnamese-installed Hun Sen government. But the battlefield successes of the Khmer Rouge relative to the two non-Communist factions prompted the United States government to reassess its Cambodia policy.

Schanberg and others have long argued that the best way to deal with the Khmer Rouge is to isolate them by cutting off aid to their allies, Sihanouk and Son Sann; by urging China and Thailand to curtail their support for the Khmer Rouge; by normalizing relations with Vietnam; and by persuading other Western nations to agree to end the embargo that is preventing possible alleviation of the suffering and hardship in Cambodia that Schanberg described so graphically in a series of articles for *New York Newsday* from Phnom Penh between August and October of 1989. He emphasized that no one in Cambodia believes that the Khmer Rouge have changed significantly in their basic goals and methods, despite cosmetic changes in their uniforms and their specious declarations of rational intentions.

In December 1989 Sydney H. Schanberg was awarded the Twenty-five-Year News Achievement Award from the Society of Silurians. Among the other honors he has received are the Sigma Delta Chi Award for foreign correspondence and the Overseas Press Club's Bob Considine Award "for reporting from abroad . . . that required exceptional courage and initiative," both in 1975. As described by his colleague Joseph Gelmis of *New York Newsday* (November 2, 1984), Sydney Schanberg is "a wiry, thoughtful man with thinning hair, a graying beard, and smoky blue eyes." Assessing the vicissitudes of his eventful life in his epilogue, Schanberg concluded, "I have fine children and good friends who have seen me through the occasional difficult times. I think that, like Pran, I am a survivor, and I believe I am a lucky man."

References: N Y Times Mag p16+ Ja 20 '80 por; People 22:65+ D 10 '84 pors; Hohenberg, John, ed. The Pulitzer Prize Story II: 1959-1980 (1980); Who's Who in America, 1988-89

Seidelman, Susan

Dec. 11, 1952- Filmmaker. Address: c/o ICM Artists Ltd., 40 W. 57th St., New York, N.Y. 10019

The most successful female filmmaker to have emerged in the United States during the 1980s is Susan Seidelman, who has directed five feature-length movies—four of them in the past five years. She made her first film independently before breaking into the male-dominated Hollywood studio system, where she has managed to retain the freedom to direct only films of her own choosing. "I tend to be slightly outside the industry," she told David Sterritt in an interview for the *Christian Science Monitor* (December 19, 1989). "I do get my funding from Hollywood studios, but I tend to see myself as riding that thin line: I am not really part of the system, but I can't pretend to be totally outside the system. . . . I make only films I want to make. Thus far, I don't really consider myself a director for hire."

Seidelman's sense of herself as an outsider—whether as a transplanted suburbanite living and working in New York City or as one of the few women in her profession—is reflected in her films, all of which, she told Sterritt, "have to do with a woman who comes from a certain milieu and is trying to break out of it. . . . In each case, they come from an environment where they feel a little bit stifled, and by the end they've liberated themselves in some way." Illustrating that theme are the protagonists of *Smithereens*, Seidelman's first (and independently produced) feature, which was released in 1982, and of the 1985 release *Desperately Seeking Susan*, the breakthrough picture that resulted in a studio contract for her next three films, *Making Mr. Right*, *Cookie*, and *She-Devil*.

"The Seidelman woman," as defined by Jack Kroll in *Newsweek* (April 13, 1987), "[is] a deliciously frazzled creature dancing with bizarre grace on the edge of hysteria." According to Caryn James of the *New York Times* (September 17, 1989), "Ms. Seidelman's strength is her unmatched flair for turning disreputable types into new-fashioned heroines, a feat that relies on style as much as on social attitude. . . . To say that character is defined by style in a Seidelman film is not to take style lightly. Ms. Seidelman's films capture the mood of their moment so well because her visual sense is so astute." In all but one of her films, Seidelman's visual acuity has focused on the slightly seedy environment of downtown Manhattan, a milieu she has rendered with such precision that one journalist labeled her "the queen of downtown sensibility."

The oldest of the three children of Michael Seidelman and his wife, Florence, Susan Seidelman was born on December 11, 1952 in Abington, Pennsylvania, a suburb of Philadelphia. In an interview with Louise Bernikow for *Lear's* (January 1990), Seidelman described her father, who made his living in the hardware-manufacturing business, as possessing a "Mel Brooks sense of humor"; she said of her mother, a special-education teacher, that hers was a "sweet, slightly daffy *I Love Lucy* life." Unlike "all the famous directors who spent their childhoods in the balconies of movie houses," Seidelman told Peter Golden for *Films in Review* (June–July 1985), "I didn't go to the movies much. My idea of a great movie was *The Parent Trap* with Hayley Mills. And anything with Natalie Wood in it."

After graduating from high school, Susan Seidelman enrolled at Drexel University, a technical college in Philadelphia, to study graphics design. It was not until her second year at Drexel, after she had become bored with design courses and the amount of sewing that was required, that she acquired an interest in the cinema. "I switched my major to film," she explained to Golden, "because it seemed like an easy way to earn a degree; just watch movies and bluff my way through college." But what may have started out as merely an avocation quickly assumed the character of a plausible career choice. "I wanted to make the graphics move," she said, as quoted by Carla Hall of the *Washington Post* (March 29, 1985), and she told Golden that "suddenly a whole new world opened up" to her. After receiving a B.A. degree from Drexel, she took a job as an assistant to the producer of a local television show while she waited for replies from the film schools to which she had applied.

In 1974 Susan Seidelman enrolled at the highly competitive Graduate School of Film and Television of New York University (NYU) and moved to lower Manhattan, where she has lived ever since. The transition from suburb to city, from Drexel to NYU, proved difficult at first, as she revealed to Michelle Green of *People* magazine (April 29, 1985): "I was intimidated. Everybody else had seen fifty billion German expressionist movies, so I started going to five or six movies a week to catch up." As she came to admire the work of Truffaut, Godard, Fellini, Polanski, Coppola, and Scorsese, she not only caught up with her fellow students but won some awards. Her first short film, *And You Act Like One, Too*, earned her a student prize in 1977 from the Academy of Motion Picture Arts and Sciences. A grant from the American Film Institute enabled her to make *Deficit*, and her third student effort, *Yours Truly, Andrea G. Stern*, won awards at the Chicago Film Festival, the American Film Festival, and the Athens International Film Festival.

Three years after obtaining her M.F.A. degree from NYU in 1977, Seidelman and other NYU alumni began working on *Smithereens*, in which a nineteen-year-old New Jersey woman named Wren, played by Susan Berman, leaves the stifling security of the suburbs for the East Village, whose punk-rock scene she infiltrates in a determined effort to become famous. Written by Ron Nyswaner and Peter Askin, the screenplay was developed from a story by Nyswaner and Seidelman, who also produced, directed, and edited the eighty-eight-minute film. Originally shot in 16-mm before being blown up to 35-mm, *Smithereens* took two years to bring to the screen, including a four-month delay caused by Susan Berman's having broken her leg on the set. "I was nervous about losing my cast and crew because of the delay," Seidelman was quoted as saying by *Cable Guide* (March 1986). "But there was an element of me that also got really determined and said, 'Okay. This is the worst thing that could happen, but I'm not going to let this circumstance push me around.'"

One reason for the strength of Susan Seidelman's commitment to the project was undoubtedly the professional and financial stake she had in its completion. She had raised her $80,000 budget, which included a $10,000 inheritance, by drawing on three years' worth of personal savings from freelance editing and work on television commercials and by forming a limited partnership in which she had persuaded friends and family to invest. Moreover, she had chosen to produce *Smithereens* independently, rather than seek studio financing, after having decided that studio executives would turn a deaf ear to her entreaties. "I never felt part of the mainstream," Seidelman recalled in an interview with Jeannie Park for the *New York Times* (August 27, 1989). "When I got out of film school, I didn't relate to the film industry because of the kinds of films I wanted to make." Elaborating on that problem in the interview with Sterritt, she said: "I gave myself my own opportunity. I decided no one was going to hire me, [so] I'm not going to even waste my time knocking on doors. If I don't do it for myself, it's not going to happen. I didn't even attempt to try the 'normal' route. I think a lot of women who have ended up being directors have gone a circuitous route, because—let's face it—most of the studios are still run by men." By shielding herself from studio rejection via the independent route, Seidelman prevented her initial feelings of exclusion from sidetracking her ambitions. Going it alone also enabled her to forge ahead without stopping, in the words of Mary Reinholz of the New York *Daily News* (April 5, 1987), "to consider the odds against her when she started out." "Ignorance is bliss," Seidelman told Reinholz, adding that her prospects had nonetheless been enhanced, "indirectly," by the feminist movement. "Women five or ten years older fought battles that enabled me to take for granted that I was going to be a woman director. We're grateful."

Seidelman's tenacity paid off in May 1982, when *Smithereens* became the first independently produced American feature film ever accepted in the main competition at the Cannes Film Festival. Among the twenty-three entrants, it was ranked tenth by an unofficial panel of French critics. Six months later the film, distributed by New Line Cinema, became a hit in New York City before opening in movie houses across the United States.

Reviews of *Smithereens* varied widely, the more favorable seeming to be written by those critics who found the film's central character, Wren, worthy of sympathy.

Acknowledging in an interview with Chris Chase for the *New York Times* (November 19, 1982) that Wren is "totally driven and egocentric," Seidelman contended that she's also "appealing because she's a survivor." Wren's opportunism, her busy but ineffectual attempts at self-promotion, and her manipulation of others on her way (she thinks) to fame (but actually to nowhere) were deemed to merit not only sympathy but "feelings of pain for her as a lost one, one who will never make it anywhere" by Barbara Koenig Quart in her book *Women Directors*. In Bill Kaufman's opinion in *New York Newsday* (November 19, 1982), *Smithereens* "succeeds admirably in providing a fleeting insight into a generation of frightened youngsters whose often hopeless outlook is explained by Wren's words early on: 'Once I dreamed the world already blew up ten years ago—right to smithereens.'" Vincent Canby of the *New York Times* (December 5, 1982) called the film "less a narrative than a benign essay on rootlessness" and praised Seidelman's "gift of being able to bring life to subsidiary characters in just seconds of screen time."

Other critics were less than entranced by *Smithereens*. Faulting Seidelman's "moralistic view" in her *New Yorker* (April 22, 1985) column, Pauline Kael found that Wren's activities "were fun to watch until the picture started using her as a bad example. The movie didn't just set her up as a victim of false ideals; it also delivered the homiletic message that if you're not kind to other people you'll be left alone. . . . *Smithereens* is one of those dismally naïve movies that make you pay for every smile or chuckle you had at the start." Richard Corliss of *Time* magazine (March 14, 1983) agreed: "Sliding from pathos to pathology and back again, *Smithereens* has the judgmental attitudes of a Hollywood 'exposé' with little of the craft." Writing for the *New York Post* (November 19, 1982), Ira Mayer considered Wren to be so narcissistic and opportunistic that "a feeble last-minute attempt at moralizing becomes merely laughable. . . . As the first feature-length work of a new director, *Smithereens* is technically promising; as a film in its own right, it is exceedingly tedious."

Whatever *Smithereens*'s merits, it served its ulterior purpose of eventually bringing its director to the attention of the producers with whom she would be working on her next project. In the meantime, however, Seidelman had to wade through a flood of second-rate teenage-comedy scripts, rejecting all of them out of hand. "I didn't want to make a turkey movie," she explained to Janet Maslin of the *New York Times* (March 22, 1985), "just jump into something and wind up cutting my career short before it even got started." Finally, she was sent Leora Barish's screenplay for *Desperately Seeking Susan* by the producers Midge Sanford and Sarah Pillsbury. Midge Sanford told Peter Golden, "We were struck by the visual tone that Susan gave to *Smithereens*. It was glamorous and seedy at the same time. We felt that she was an enormous talent, and that she might like the script."

As it turned out, Susan Seidelman loved not only the script but also its title, as she explained to Lawrence Van Gelder, the culture critic of the *New York Times* (September 7, 1984): "I'm very superstitious, and when I first heard the title I took it as an omen. And the second thing is that it dealt with two worlds—one was kind of East Village bohemian, people kind of living on the fringes. . . . And the other half of the script was about suburbia, which is where I come from." At the beginning of *Desperately Seeking Susan*, whose title is derived from a line that Susan's boyfriend places in the classified personal ads to arrange their meetings, the bohemian world belongs to Susan. Roberta, a bored New Jersey housewife, becomes so intrigued with Susan's life that she places herself in a situation where she is not only mistaken for Susan but comes to believe she *is* Susan, with the aid of what Seidelman has admitted is the "cornball" device of amnesia. Meanwhile, the real Susan revels in the suburban luxury of Roberta's home. "I like the script," Seidelman told Golden, "because of its constant flow between illusion and reality. It examines an interior and exterior person: who Roberta is, and who she appears to be. I found that idea magical."

It was not until Susan Seidelman agreed to direct the movie that Midge Sanford and Sarah Pillsbury, who had optioned the script in 1977, managed, in 1982, to persuade Warner Brothers to develop the screenplay. But the studio rejected the developed script, and it was only after Seidelman had cast Rosanna Arquette as Roberta that Orion provided a $5 million budget for the movie, which was shot on location in only nine weeks in the fall of 1984. During the filming, the previously little-known rock star Madonna, whom Seidelman had cast as Susan, suddenly achieved superstardom, and the film's release date, originally set for the fall of 1985, was moved up to March of that year. Seidelman completed the postproduction work in only four months, so impressing Orion that she was offered a three-picture contract, which she accepted. *Desperately Seeking Susan* grossed about $30 million at the box office—six times its budget—and drew critical raves.

Vincent Canby, in his review for the *New York Times* (March 31, 1985), reported that his earlier estimate of Susan Seidelman's potential had been confirmed by *Desperately Seeking Susan*. "What is so interesting . . . is that the big Hollywood money that backed the film has not corrupted any of Miss Seidelman's virtues but, instead, has allowed her to develop and enrich them," Canby wrote. "*Smithereens* . . . now can be seen as a sort of sketch for the fully realized, indigenously New York City farce of *Desperately Seeking Susan*." Writing for *Time* magazine (April 1, 1985), Richard Schickel singled out the director's sense of irony for special mention. "There is not a desperate frame in *Desperately Seeking Susan*—no anger, no false sentiment, no patronizing," he observed. "Like the screwball comedies of yore, it places entirely probable people in a highly improbable situation and requires that they consult their own sorely tested logic to find a way out." David Ansen muted his enthusiasm in *Newsweek* (April 8, 1985): "*Desperately Seeking Susan* is at its weakest when it stoops to conventional comic shtick—Seidelman has no real taste for all-out farce. Fortunately, even when the mile-a-minute plot is careering all over Manhattan, the movie seems to be following some cracked and sweet internal melody of its own. Which may be why this featherweight concoction lingers in the mind longer than you'd think possible." The harshest criticism again came from Pauline Kael, who referred to Seidelman as the movie's "perpetrator."

Susan Seidelman's next film, *Making Mr. Right* (1987), starred John Malkovich in the dual role of scientist and android; his socialization, as the android, is the task of a Miami-based image consultant, played by the performance artist Ann Magnuson. Describing the screenplay, written by Floyd Byars and Laurie Frank, in an interview for the *New York Times* (May 2, 1986), Seidelman discussed the issues she intended the film to explore: "It's about the problems men and women seem to face in finding someone they think is suitable for themselves in this day and age. [The android] kind of represents a blank slate of a man, more a metaphor of someone you mold into someone you want that person to be, rather than having anything to do with science fiction. [The image consultant] finds that, having had a bad history with men, the challenge is taking a blank slate of a man and turning him into what she thinks is the perfect guy"—that is, one without all the emotional baggage from previous relationships that real people bring to their present and future encounters.

Equipped with a $10 million budget, Seidelman shot *Making Mr. Right* on location in Florida, a state that provided her with a multilayered metaphor for its subject and minimized the risks of repeating imagery she had used in previous films. She explained what drew her to Florida, where she had vacationed as a child, in an interview with Candice Russell for the *Chicago Tribune* (July 13, 1986): "There's such an odd mix of cultures and architecture here. To me, that's sort of what the film is about—crossing over boundaries. People who aren't supposed to connect with each other end up connecting. That melting pot—that 'worlds colliding' feeling—is something I feel pretty strongly about."

With a few exceptions, most critics panned the film mercilessly. Jack Kroll praised Seidelman's "fresh and welcome style and humor" in his *Newsweek* review, and Ron Rosenbaum called the movie "brilliant" and "underrated" in a *Mademoiselle* (March 1990) article, in which he catalogued the qualities in Seidelman's work that he most enjoyed: "the beautiful fluidity of her storytelling, the offbeat authenticity of her character development." Paradoxically, it was her character development—or the lack of it—that was often blamed for the movie's negative reception. A reviewer for *Variety* (March 25, 1987), for example, called *Making Mr. Right* "a desperately unfunny romance" in which "the actors nearly suffocate delivering stiff dialogue, with jokes that are bad or vulgar (or both) in scenes that reek of contrivance."

Reflecting on the film's failure in an interview with Myra Forsberg for the *New York Times* (May 29, 1988), Seidelman said of the Magnuson character: "There's something intriguing about a work-obsessed woman in her thirties whose professional life is sort of together but whose personal life is a mess. That was the intention of that character and I should have developed that more. The robot stuff really should have been just a metaphor—I don't care one iota about androids. But the idea of creating what you want from a man is fascinating. Perhaps if the film had spent more time on the Pygmalion aspect . . . and less on the farce, it would have been a lot more interesting."

With her next film, *Cookie* (1989), a spoof of the Mafia genre, Seidelman returned to the New York City scene to focus on the relationship between a gangster father, played by Peter Falk, and his high-spirited teenage daughter, Cookie (Emily Lloyd), whose mother (Dianne Wiest) is the gangster's mistress. Although Emily Lloyd's acting was unanimously praised, the film as a whole met with mixed reviews. Most critics found *Cookie* charming but insubstantial, "extremely funny" but "derivative, mindless, and predictable." Although he called *Cookie* "half-baked, bland and flat as a vanilla wafer," a reviewer for *Variety* (August 23, 1989) conceded, "Seidelman still possesses a nice visual flair. Working from a second-rate script [by Nora Ephron and Alice Arlen], however, she can create no excitement or pathos around these thinly drawn characters." According to Hal Hinson of the *Washington Post* (August 24, 1989), "the director and her writers aren't well matched—their strengths and weaknesses are identical. Seidelman's approach is to turn tacky, middle-class kitsch—beaded curtains, dolphin lamps, gold lamé drapes—into a form of knowing cool. The vision is not an original one. . . . In almost all the important areas, Seidelman is undistinguished but her films are infectiously stylish, like pop tunes—they stick in your head. They're all surface, though, and her characters don't build or grow."

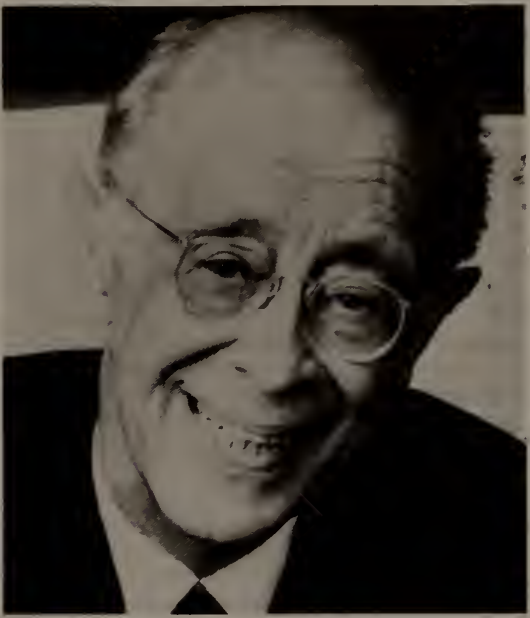
Released in December 1989, *She-Devil*, Seidelman's most recent film—the third and final one stipulated by her contract with Orion—was adapted by the screenwriters Barry Strugatz and Mark R. Burns from the Fay Weldon novel *The Life and Loves of a She-Devil*. She has said that the movie *She-Devil* represents "a culmination of the ideas" in all of her previous films: problems of identity and of feeling like an outsider, and appearance versus reality. *She-Devil* is about an ultrafeminine writer of romance novels (Meryl Streep) who steals the husband of a fat and frumpy housewife

(Roseanne Barr). *She-Devil* also explores what Seidelman refers to as "the politics of femininity" or "the politics of beauty"—the value placed on women in terms of their physical appearance. In the novel, the housewife undergoes cosmetic surgery and "becomes" her antagonist. "I wasn't sure what the ending meant, because she becomes the other," Seidelman admitted to Jeannie Park, adding that in her version, the housewife remains unattractive but still avenges herself on the adulterous couple: "It sounds corny, but it's about how the Ruths [the Barr character] out there don't have to be powerless."

A victorious underdog heroine who looks and acts like Ruth may have been too much to ask the average American moviegoer or critic to condone. Some reviewers excoriated *She-Devil*, including Stanley Kauffmann of the *New Republic* (January 22, 1990), who condemned it as an "abysmal piece of junk. . . . Every gag, every scene, every item of supposedly comic design is so wretched that the whole doesn't even rise to the level of the trite. . . . Clearly the director . . . was completely useless." *Newsweek*'s (December 11, 1989) David Ansen termed *She-Devil* "mediocre": "Though they borrow many of the events of Fay Weldon's savage postfeminist novel, . . . [the] screenwriters . . . take the teeth out of Weldon's fable and utterly fail to get inside their avenging angel protagonist. . . . Seidelman thrashes about in search of a tone: there's no weight to her images; the plot twists seem arbitrary and contrived." (With the exception of Kauffmann, critics singled out Meryl Streep's comic performance for praise.)

Susan Seidelman has large hazel eyes and dark hair streaked with chestnut. As described by Louise Sweeney in the *Christian Science Monitor* (March 18, 1987), "she is petite, less than five feet tall. . . . [When] she talks, her small hands whir like hummingbirds in front of her. . . . She seems wired with energy." According to Louise Bernikow, "Seidelman is shrewd, focused, close-mouthed, and self-critical. Creator of insouciant heroines, she is herself a deadly serious perfectionist." A fifteen-year resident of downtown Manhattan, she has steadfastly refused to move to Los Angeles, though it is still the headquarters of the film industry. "One of the reasons I live in New York, not L.A., besides loving New York," she told Lynn Darling, "is that in L.A. even the strongest person finds their sense of self-worth influenced by what's being said about them. That's too much pressure for anyone to have to live with." Seidelman's "sparsely furnished, airy" apartment, as it was described by Louise Bernikow, reflects the director's priorities. "I'm not very domestic," she told Steven Schaefer for *USA Weekend* (April 3–5, 1987), "although I like to cook. There are no pets; even my pets die on me. My mother had so many little things around the house, chotchkes, you'd call them. Maybe it's rebelling, but I like the idea of an uncluttered space of my own." Susan Seidelman is a member of the Directors Guild of America.

References: Chicago Tribune XIII p5+ Ap 7 '85 por; N Y Daily News Closeup p1+ Ap 5 '87 por; N Y Newsday II p3 N 11 '84 por; New York 17:41 N 26 '84 por; USA Weekend p6 Ap 3–5 '87 por; Contemporary Theatre, Film, and Television (1986); Quart, Barbara Koenig. Women Directors: The Emergence of a New Cinema (1988); Who's Who of American Women, 1989–90



Serkin, Rudolf

Mar. 28, 1903– Pianist. Address: c/o Mary Lynn Fixler, Herbert Barrett Management, 1776 Broadway, New York, N.Y. 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1940.

Rudolf Serkin, who by general consent is the preeminent living exponent of the German Romantic piano tradition, has been enchanting listeners with his rare combination of electrifying virtuosity and interpretive insight for seventy-five years. Serkin was only a schoolboy when he made his debut with the Vienna Symphony in 1915, but he soon graduated to a professional career as a recitalist and as a sought-after soloist with the world's major orchestras. Unlike the majority of his fellow pianists, he has also devoted a considerable amount of his time to chamber music, both as a performer and as the animating spirit behind the success of the Marlboro Music Festival, which he cofounded. Serkin's pianism is articulate and finely sculptured, filled with warm colorations and tonal and rhythmic contrasts, but what is perhaps most notable in his playing is his profound respect for the composer and for the integrity of the work. "I believe in a unity in music," the pianist once explained, as quoted by Robert Jacobson in his book *Reverberations: Interviews with the World's Leading Musicians* (1974). "I don't believe too much in style. . . . If a performance doesn't move you, it is a bad performance."

The fifth of the eight children of Mordko Serkin and his wife, the former Augusta Schargl, Rudolf Serkin was born on March 28, 1903 in the Bohemian city of Eger, now Cheb, Czechoslovakia. Although Mordko Serkin, a Russian basso, had abandoned his career as a singer for what he hoped would be the more lucrative occupation of merchant, he encouraged his children's musical interests. "I started to play the piano before I can remember," Rudolf Serkin told Robert Jacobson. "My father . . . tried teaching all of us piano or violin. I hated the violin. It was so close to the ear."

When he was four years old, Serkin began his formal musical training with a local piano teacher. The following year he performed in public for the first time, playing some short pieces by Stephen Heller and a Schubert Impromptu at a concert in nearby Franzenbad. Although his family was in those days living on the edge of poverty, Mordko Serkin refused to exploit his son as a prodigy, insisting instead that he concentrate on his music lessons. A few years later he took Rudolf to a recital by the celebrated Austrian pianist Alfred Grünfeld, who had promised to listen to the boy play. By Serkin's account, the audition was a nightmare, for he became hopelessly lost in the maze of the recurring theme in Chopin's G-minor Nocturne, but Grünfeld nonetheless recognized Serkin's talent and recommended that he go to Vienna to study piano privately with Richard Robert. "I was nine years old, and Professor Robert put me up with a family," Serkin recalled to Robert Jacobson. "I was studying, but I was very lonely."

Rudolf Serkin made his concert debut in Vienna in 1915, as a soloist with the Vienna Symphony Orchestra under Oskar Nedbal in a performance of Mendelssohn's Piano Concerto in G Minor. His well-received performance brought him tempting offers from impresarios, but once again his father turned them down so that Rudolf could devote all his attention to his studies with Richard Robert and, later, with Joseph Marx and Arnold Schönberg, his composition teachers. Although he received no formal education, Serkin increased his knowledge of subjects other than music through his wide-ranging reading and through his associations with some of Vienna's leading cultural figures, including the painter Oskar Kokoschka, the architect Adolf Loos, and the poet Rainer Maria Rilke.

In 1920, as he prepared to leave Vienna for further study at the Paris Conservatory of Music, Serkin was introduced to the violinist Adolf Busch. After spending an evening playing sonatas with the young man, Busch asked Serkin to tour with him in sonata recitals. A few months later Serkin scored a major success in Berlin when he performed Bach's *Brandenburg* Concerto no. 5 with a chamber orchestra under Busch's direction. Over the next decade, he appeared throughout Europe, in sonata recitals with Busch, in chamber music concerts with the Busch Quartet and the Busch Chamber Players, and in solo recitals. The veteran music critic Herbert F. Peyser attended one of Serkin's recitals in Berlin. "Before Mr. Serkin had played ten bars of the Haydn [E-flat] sonata [the opening work on a program of Bach, Haydn, Schubert, and Chopin], I realized I was in the presence of something extraordinary," Peyser reported in the *New York Times* (February 15, 1931). "More than two hours later . . . , I reluctantly left the Singakademie impressed as I have been by few pianists. I harbor the immutable conviction that under the name of Rudolf Serkin lives one of the most commanding pianists of the age."

Meanwhile, Serkin, who had been living with Adolf Busch and his family in Berlin since 1920, moved with them, first to Darmstadt, Germany, in 1922, and then, because of rising fascism in Germany, to Basel, Switzerland, in 1927. Serkin's ties to the Busch family were formalized in 1935, when he married Busch's daughter, Irene, a gifted violinist. The Serkins and the Busches lived in Basel in adjoining houses connected by a shared library from 1935 until both families immigrated to the United States in 1939.

Serkin first appeared in the United States in 1933, when he and Busch gave a sonata recital before a specially invited audience at the Elizabeth Sprague Coolidge Festival at the Library of Congress in Washington, D.C. He made his formal American debut at Carnegie Hall three years later, on February 20, 1936, as the soloist with the New York Philharmonic under Arturo Toscanini in a performance of Mozart's last piano concerto, no. 27 in B-flat, K. 595, and in the most lyrical of Beethoven's five piano concertos, the G-major. Serkin's technically precise and delicately colored interpretations of the two pieces won him enthusiastic applause from the audience, the orchestra, and Toscanini himself. Lawrence Gilman, who reviewed the concert for the *New York Herald Tribune* (February 22, 1936), was especially struck by the way Serkin, playing "with an exalted imagination" and "a perfection of style and utterance," held up his end of the conversation in the incomparable dialogue for keyboard and orchestra that constitutes the slow movement of Beethoven's Fourth Piano Concerto. "Elsewhere in Beethoven's concerto, as afterward in Mozart," Gilman continued, "the pianist—a tall, thin, grave and spectacled young man, enormously intent upon his task, pleasingly awkward and simple—played with a brilliancy and élan, an unfaltering security of technique, and taste and musical intuition."

Ten months later, Serkin's powerful evocation of the tragic grandeur of Brahms's towering D-minor Piano Concerto, in a concert with the New York Philharmonic under John Barbirolli, brought cheering Carnegie Hall listeners to their feet. Lawrence Gilman once again led the critical hurrahs, proclaiming in his December 18, 1936 review that Serkin had made the work "wholly his." Serkin's triumph in the Brahms First marked the beginning of his long association with the New York Philharmonic as one of its regular soloists. Over the next fifty years, he would play the concerto—and Brahms's lusher, more romantic Second Piano Concerto—with the Philharmonic many times, including at a special concert on March 9, 1972 in celebration of his 100th appearance with the orchestra. On that occasion he was named an honorary member of the Philharmonic-Symphony Society, a rare distinction he shares with the composers Aaron Copland, Igor Stravinsky, and Paul Hindemith.

Serkin made his American recital debut at Carnegie Hall on January 11, 1937 in a program of Beethoven, Schubert, Chopin, Mendelssohn, and Reger. The highlights, according to most reviewers, were his beautifully proportioned and compelling conception of Beethoven's *Waldstein* Sonata and his fluid and variegated interpretation of Max Reger's arduous Variations and Fugue on a Theme by Telemann. "Whether he is playing Beethoven or Reger or the calmer and lighter Mendelssohn, he appears to respond to every note with every fiber of his being . . . ," Samuel Chotzinoff observed in the *New York Post* (January 12, 1937). "It is selfless playing in the most literal sense, for one is never conscious of the prodigious technical equipment which forms its base or the erudition which gives it authenticity."

Serkin's next few New York recitals reinforced the growing consensus among critics that his was a singular talent. His remarkable technique, capable of drawing from his instrument an infinite array of sonorities, was more than equalled by his broad interpretive scope and flawless phrasing. In Jerome D. Bohm's opinion, "no other artist" brought "such complete perception" to each work he played—and Bohm included in his *New York Herald Tribune* (December 2, 1942) analysis the era's reigning virtuosos: Walter Gieseking, Artur Rubinstein, Sergei Rachmaninoff, and Artur Schnabel. Reviewers occasionally complained about Serkin's somewhat pedestrian program making, but none faulted his performance of even the most familiar works, such as Schubert's virtuosic *Wanderer* Fantasy, in which he perfectly balanced lyricism and power, and Beethoven's technically treacherous Sonata no. 26 (*Les adieux*), which in his hands became "genuinely dramatic" and "laid bare the heart of the composer's message," as Jerome Bohm noted in his review of December 2, 1941.

Since 1937 Serkin has made annual recital tours of the United States and Europe and has appeared regularly, though less frequently, in South America, the Far East, and other parts of the world. He has also concertized steadily, appearing with most of the top orchestras at home and abroad and at many international music festivals, perhaps most notably the Pablo Casals Festivals in Perpignan and Prades, France and in Puerto Rico. Serkin's concerto repertoire at first included, in addition to the standard keyboard literature, works by Bartók and Prokofiev, Edward MacDowell's high-powered Second Piano Concerto, Richard Strauss's Burleske for Piano and Orchestra, and Reger's Piano Concerto in F Minor, which Serkin resurrected in 1945 for its American premiere. Conspicuously absent were pieces by such perennial audience favorites as Tchaikovsky and Rachmaninoff, whose popular Second Piano Concerto he played only once. Through the years, however, Serkin gradually pruned his list, eventually leaving only works by Bach, Mozart, Beethoven, and Brahms. "I decided I could no longer play music I did not feel absolutely sincere about," he explained to Robert Jacobson.

On the concert stage, Serkin has always appeared to be, in the words of the pianist and musicologist David Dubal, "slightly desperate." Head bowed and visibly ill at ease, he walks quickly to his Steinway, seemingly oblivious to the audience's applause. Not a "born" pianist, as more than one critic has noted, he is awkward at the keyboard and seems not so much to play the piano as to fight it. His physical playing is unorthodox: he grimaces, stamps his left foot, throws his hands high into the air after a cadenza or other flamboyant passage, and hums or sings along, often audibly. "The playing grips him, taking its toll in panting, sweat, and facial writhings," Dubal observed in his book *The Art of the Piano* (1989). "Simply put, Serkin is spilling out his guts. . . . But the music never seems quite conquered; it is always on the brink of the uncontrollable. This is what makes a Serkin performance so draining. I have seen audiences hushed and totally exhausted as they leave the hall." Serkin himself, in a rare interview with Enid Nemy of the *New York Times* (May 26, 1967), has described a concert as "a mountain you have to climb."

From the beginning of his career, Serkin has devoted much of his time to chamber music, and it is in small chamber groups that he is perhaps most comfortable. In 1937 and 1938 he and Adolf Busch presented the entire cycle of Beethoven violin sonatas in a series of recitals at Town Hall in New York City, a feat he repeated at Carnegie Hall in 1966 with the Italian violinist Pina Carmirelli. Throughout the 1940s Serkin collaborated frequently with Adolf Busch and with Adolf's brother, the cellist Hermann Busch, in chamber music programs. Among other high points in Serkin's long list of chamber music appearances were performances with the Guarneri String Quartet and the Chamber Music Society of Lincoln Center and a critically acclaimed three-program series at the Metropolitan Museum of Art in 1966, in which he, the violinist Alexander Schneider, and the cellist Leslie Parnas played all of Haydn's piano trios.

It was Serkin's devotion to chamber music literature that prompted him to join forces with the Busch brothers and their friends and colleagues Marcel, Louis, and Blanche Moyse to found, in 1950, the Marlboro Music Festival on the campus of Marlboro College in rural Vermont. Originally intended as a summer retreat where professional musicians, free from the commercial pressures of their careers and the distractions of everyday life, could study and perform chamber works "for the sheer joy of making music," as Serkin put it, the project gradually evolved into a full-fledged summer music festival. But thanks largely to the vision and tireless efforts of Rudolf Serkin, who succeeded Adolf Busch as Marlboro's artistic director in 1952, the expansion was accomplished without sacrificing the founders' goal: the leisurely exploration of chamber music.

Many of the country's most talented young musicians flocked to Marlboro for the opportunity to play chamber music with such recognized masters as Serkin, Mieczyslaw Horszowski, Alexander Schneider, and Pablo Casals, but the festival inevitably ran a deficit, which Serkin for years made up out of his own pocket. To help defray operating expenses and to raise money for a scholarship fund for musicians unable to pay their own way, Serkin initiated at Marlboro in the early 1950s a regularly scheduled series of weekly public concerts. The enormous success of those concerts was unanticipated and, in Serkin's eyes, something of a mixed blessing. He fretted that public taste might compel him to program more popular works. "Ours is a very fragile idea . . . ," he explained to Alan Rich of the *New York Times* (August 19, 1962). "Audiences are good, because they help the acoustics of the hall. But only if they let us do what we want to do." Perhaps at least partly in defiance of the dictates of public taste, in 1960 Serkin began, in cooperation with the Fromm Music Foundation, a contemporary-composers program under which visiting and resident composers take part in the study and performance of their works at Marlboro.

The Marlboro Festival has reached a wide audience through recordings, taped performances made available nationwide for broadcast on classical-music radio stations, and the Music from Marlboro program, which Serkin created in 1965 to bring infrequently heard chamber music works to towns and cities across the United States and Canada and to provide young artists with invaluable touring and performing experience. Among the scores of gifted musicians who have toured with Music from Marlboro over the years are the pianists Murray Perahia, Richard Goode, Ruth Laredo, André-Michel Schub, and Serkin's son Peter; the violinists James Buswell, Jaime Laredo, and Ani Kavafian; the cellists Nathaniel Rosen and Leslie Parnas; and the flutist Paula Robison. Marlboro's influence is also evident in the number of orchestral first-chair positions held by such festival alumni as Glenn Dicterow, the concertmaster of the New York Philharmonic; in the ensembles of international stature—the Guarneri, Cleveland, and Vermeer string quartets, the Orpheus Trio, and the Arlos Woodwind Quintet, among others—that trace their origins to Marlboro; and in the many workshops and festivals that have been organized by foreign musicians after a summer in residence at Marlboro.

Serkin also tried to instill "the joy of music making" into his students at the Curtis Institute of Music in Philadelphia, Pennsylvania, whose faculty he joined in 1939. Appointed head of its piano department shortly after that, he succeeded the violinist Efrem Zimbalist as the institute's director in 1968, a post he held until 1975. Zimbalist, who regarded the school as a training ground for future soloists, had emphasized individual performance; Serkin stressed ensemble playing. To that end, he hired members of the Guarneri String Quartet to supervise an expanded (and compulsory) chamber music program and persuaded Eugene Ormandy, then the music director of the Philadelphia Orchestra, to conduct the student orchestra. Serkin also started an opera department, introduced required "supplementary piano" courses for non-pianists, toughened the degree requirements, especially in the area of music theory, and increased the size of the faculty.

When Serkin assumed the directorship of the Curtis Institute, he sharply curtailed his concert and recital appearances, then averaging about 100 a year, and moved with his family to Philadelphia "to be near the students," as he explained to one reporter. He also pared down his recital repertoire so that he could concentrate on his favorite composers—Beethoven, Schubert, and Mozart—though he occasionally programmed pieces by Schumann, Chopin, Mendelssohn, Brahms, and Reger, whose works he has championed throughout his career. "I am playing less now," he explained to Robert Jacobson in the early 1970s. "I have not so much to give, and I would drop dead if I repeated myself in any way." To keep his interpretations of these familar, even hackneyed, works fresh and unmannered, he tries "to do better all the time. . . . Toscanini told me, 'For me it's always the first time,' and that means all the tension and fright that goes with it." A firm believer in the importance of what the British musicologist Donald Tovey called "the athletic part of music," Serkin continued to follow his, in his word, "old-fashioned," daily practice routine. "I practice scales and arpeggios I might need but don't always use," he told Jacobson. "If you are really gifted, you can't practice technique enough—the musicality will still come through."

By all accounts, Serkin's highly individual musicality is most apparent in his performances of Beethoven, whose passion and barely controlled anger he seems to feel in his soul. His conception of the *Appassionata* Sonata is explosive, with sudden outbursts of fury, "like a storm," as one reviewer put it; his *Moonlight*, filled with "Beethovian wrath" in the finale, to use David Dubal's description; and his *Pathétique*, imbued with a sense of latent tragedy. Serkin's heroic interpretations of Beethoven's thorny Thirty-three Variations on a Waltz by Diabelli and the monolithic and devilishly difficult Sonata no. 29 in B-flat Major (*Hammerklavier*), with its bone-crushing fugue, are as notable for their clearly delineated architectural shape as for their breathtaking fingerwork and demonic intensity.

In recent years Serkin has turned more and more to the humanity and luminous serenity of Beethoven's last three sonatas, opus numbers 109, 110, and 111. He has on several occasions played the three works together on an all-Beethoven program. Donal Henahan was part of the overflow audience at one such recital, at Carnegie Hall in April 1987. "For one who has been listening to Mr. Serkin play Beethoven for more than thirty years . . . ," Henahan wrote in his *New York Times* (April 10, 1987) review, "this recital was one more chapter in a continuing revelation. . . . Whereas earlier in his career he sometimes attacked the keys violently as if he meant to drag the music from the instrument by force and will, he now has softened his approach considerably." Serkin played opus 109 with "a rare tenderness," Henahan noted, and set out even the brisker pages of opus 110 "without flourishes, as a jeweler might set out a precious stone. . . . All in all," the critic concluded, "this recital found a great virtuoso and musician at the top of his game, playing with astonishing precision as well as the interpretive penetration he has accustomed us to expect from him."

Beethoven's last three piano sonatas, on the Deutsche Grammophon label, are among Serkin's most recent recordings. Although he has never felt at ease in a recording studio, Serkin has compiled an impressive discography on several labels. His list of recorded concertos is unusually broad, ranging from Prokofiev's Fourth Piano Concerto, for the left hand alone, to Mendelssohn's dazzling G-minor Concerto to the five Beethoven concertos, which he has recorded several times, most recently with Seiji Ozawa and the Boston Symphony Orchestra on Telarc. His readings of the Brahms First and Second Piano Concertos with George Szell and the Cleveland Orchestra are legendary. In the early 1980s Serkin began recording for Deutsche Grammophon a series of Mozart concertos with the London Symphony Orchestra under Claudio Abbado.

A lanky five feet ten inches tall, Rudolf Serkin was described by Donal Henahan as looking "like a benign and slightly befuddled chemistry professor." Among his friends and colleagues, he is known for his puckish sense of humor and his penchant for practical jokes. According to Murray Perahia, Serkin is responsible for the Marlboro tradition of throwing napkins after meals. A modest and unassuming man, he generally declines interviews and refuses publicity of any kind. He even turned down the New York Philharmonic's offer to mark his eightieth birthday with a special concert. Serkin and his wife, who make their home in Vermont, have six children: Ursula, Elizabeth, John, Peter, who is a concert pianist, Judith, and Marguerite. His many honors include the Presidential Medal of Honor, awarded in 1963, and the National Medal of Arts, presented to him in 1988 in recognition of his contribution to the cultural life of the United States.

References: Clavier 9:8+ Ag '70 pors, 26:10+ N '87 pors; Horizon 4:82+ S '61 pors; Piano Q 26:3+ '77–'78; Time 63:61+ Mr 15 '54 por; Dubal, David. The Art of the Piano (1989); Ewen, David, ed. Musicians since 1900 (1978); International Who's Who in Music and Musicians' Directory (1980); New Grove Dictionary of American Music (1986); New Grove Dictionary of Music and Musicians (1980); Who's Who in America, 1988–89

Photo Copyright 1990 Timothy Greenfield-Sanders

Sherman, Cindy

Jan. 19, 1954– Artist. Address: c/o Metro Pictures, 150 Greene St., New York, N.Y. 10012

"The male half of society has structured the whole language of how women see and think about themselves," the artist Cindy Sherman has said. In her debut series of black-and-white photographs called "Untitled Film Stills" (1977–80), Sherman featured herself in various guises that resemble nonspecific characters from Hollywood melodramas, providing a postmodern commentary on the stereotyped roles of women as depicted by men in movies, television, advertising, fashion spreads, and magazine centerfolds. Using makeup, wigs, costumes, props, and settings that implied a narrative or portrayed an emotional state, she displayed astonishing versatility in her portrayals of diverse roles and in her control of lighting, angles, and spatial perspectives.

"She is a one-woman show," Lee Lescaze declared in the *Wall Street Journal* (November 15, 1983). "Miss Sherman is the photographer and the only model. She is the makeup artist and the lighting technician, the wardrobe mistress and set designer. She is producer, director, and star." Although she was honored by *American Photographer* as one of the ten best photographers of the 1980s, Sherman prefers to think of herself as an artist. "In a way, I'm a performance artist," she told Glen Collins during an interview for the *New York Times* (February 1, 1990). "I was influenced more by performance art than by photography or art."

By 1987, when a traveling retrospective of about 130 of her images was shown at the Whitney Museum of American Art in New York City, Cindy Sherman had moved away from portraying women. Instead she focused on a more general representation of repressed fear by making herself up hideously to resemble creatures of indeterminate gender in eerie settings inspired by fairy tales. Finally, she absented herself from her photographs altogether, except for stand-in plastic body parts strewn over desolate landscapes of organic matter in various stages of decomposition. Although some of her former admirers were turned off by her evocations of horror movies, disaster epics, or apocalyptic fantasies, detecting a perverse or merely trendy disjunction between her early work and her later photographs, Ken Johnson discerned a clear line of progression in his interpretative review-essay for *Arts* magazine (November 1987): "The whole body of images coheres into an overall narrative: . . . the devolution of a female sensibility from anxiety in the 1950s-style film stills to full-blown psychosis in the final fantasy pictures of demons, death, and decay." In her most recent work, Sherman has returned to photographing her own face, this time in a series referring to the conventions of portraiture as practiced by the old masters. The self-transformations she has achieved have been considered no less remarkable than those documented by her earliest work, which piqued some critics' curiosity about "the real" Cindy Sherman and contributed to the hype that is de rigueur when star status is conferred in today's art world.

Cynthia Morris Sherman was born in Glen Ridge, New Jersey on January 19, 1954. The youngest of five children, she was only three when she moved with her family to Huntington Beach, Long Island, a middle-class suburb about forty miles east of Manhattan. Neither her mother, a teacher, nor her father, an engineer, was interested in art, but Sherman has credited her father with having influenced her "in terms of all his technology. He was always collecting cameras and always snapping family photos." Like many children, Sherman was encouraged by her parents and teachers when she showed them the paintings or drawings she had done. Another favorite pastime was dressing up and applying makeup, which soon turned into an obsession that she would later incorporate in her work. In an interview with Paul Taylor for *New York Woman* (March 1989), she recalled: "I would secretively put on makeup at home and turn into a different person. I would put on makeup even when I was sick in bed. I thought, 'You never know who's going to knock at the door. It might be the man of my dreams.' I was obsessed with being presentable. I was like someone who drinks in secret."

Sherman began her collection of wigs, vintage clothing, and accessories while attending the State University of New York (SUNY) at Buffalo, where she enrolled in 1972 to study art. Following a traditional curriculum centered on painting, she was at first unaware of recent developments such as minimalism and conceptualism. Through her friendship with fellow art student Robert Longo, she was exposed to the latest artistic currents and read art journals voraciously to fill the gap in her knowledge. Among the early influences on her art were Vito Acconci, John Baldessari, Duane Michals, Gilbert & George, Bruce Nauman, and William Wegman.

The then prevailing notion that painting was no longer viable corroborated Sherman's own experience with the medium. "In college I painted superrealistically," she has recalled. "It was boring for me because I didn't know what I wanted to say with it." Her first photography course, which was highly technical, bored her too, and she failed it. Her second photography course was more conceptually oriented and persuaded her to abandon painting. But when she notified the dean that photography would be her major in the B.F.A. program, she was transferred to the B.A. program, having thrown into doubt her commitment to the fine arts.

One of Sherman's first projects for her photography class utilized her habit of putting on makeup, which, for her, began to assume the status of art making, as she told Gerald Marzorati in an interview for *ARTnews* (September 1983): "I just wanted to see how transformed I could look. It was like painting in a way: staring at my face in a mirror, trying to figure out how to do something to this part of my face, how to shade another part." The completed series of photographs shows the gradual transformation of Sherman's persona, from unadorned to elaborately made-up. "The piece got all this feedback," she told Marzorati. "It dawned on me that I'd hit on something."

Trusting her instincts, Sherman completed a series of "cutouts" in 1975 by casting herself in several roles and photographing the characters as they would appear at various stages of a hypothetical melodrama. The photographs were then cut out, affixed to stiff paper, and hung on a wall in sequence. Robert Longo, who had established a noncommercial gallery with the painter Charles Clough in December 1974 in an old ice factory off-campus and was consequently in constant contact with Buffalo's artistic community, showed Sherman's cutouts to Linda Cathcart, the curator of the Albright-Knox Art Gallery in Buffalo. Cathcart liked the cutouts so much that she included a selection of them in a survey show at the gallery of work by artists from New York State. Other projects that Sherman completed while in college included mock covers of women's magazines—*Vogue*, *Cosmopolitan*, and *Family Circle*—for which she would superimpose images of her face onto those of models, with her eyes crossed or her tongue sticking out in angry parody of the deception and artifice involved in creating the ideal feminine image.

After Cindy Sherman graduated from SUNY in 1976, she remained in Buffalo for one more year with Robert Longo at Hallwalls, the gallery he had established. Although she became the gallery's secretary, her shyness prevented her from fully participating in all the activities of her fellow artists. As Longo put it in his interview with Paul Taylor for *New York Woman*, "While we men were out in the main area of Hallwalls [goldbricking], Cindy was in the back room making work. Her work was so fresh compared with everybody else's." Sherman took part in her first group show in 1976 at Artists Space in New York City in an exchange arrangement with Hallwalls. Longo wanted her to move to the city with him, but she resisted the idea at first. "I didn't really like the city," she explained to Paul Taylor. "I was scared of it. I also thought that people should be able to stay out of the city and make a living without having to move. Now I don't think that was realistic." She finally consented to move in the summer of 1977 after receiving a $3,000 grant from the National Endowment for the Arts, an award that, Longo said, "was crushing to my male ego."

Settling with Longo in a loft in the TriBeCa section of lower Manhattan, Sherman was afraid to go out except to a nearby movie theatre. As she explained to Gerald Marzorati, "I think when people come to the city at first they kind of have to develop a new personality, invent a personality for the street. I hadn't done that." She worked for one day at Macy's department store before finding a more compatible arrangement as a receptionist at Artists Space, whose director, Helene Winer, opened the Metro Pictures gallery with Janelle Reiring, formerly the director of the Leo Castelli gallery, in 1980. Sherman and Longo, who had by then parted amicably, were among the first artists to be represented in the gallery's stable, where they still remain.

Cindy Sherman's first important body of work, the "Untitled Film Stills" of 1977–80, were inspired by some old soft-porn images retrieved from the files of a publisher that employed the artist David Salle. He showed the pictures to Sherman just as her cutouts were beginning to bore her. "What was interesting to me," she explained to Gerald Marzorati, "was that you couldn't tell whether each photograph was just its own isolated shot, or whether it was in a series that included other shots that I wasn't seeing, . . . that continued some kind of story. It was really ambiguous." So, too, were her seventy-five black-and-white "stills," many of which she shot in the hallway of her apartment building. They look like stills of actual films but were clearly shot recently, as is evident from a current telephone directory set outside a door against which Sherman is leaning. The ambiguity of her photographs derives from their susceptibility to multiple readings and from the artist's ambivalent attitude toward the stereotypes on which she is commenting.

Explaining the broad appeal of that series in an afterword to *Cindy Sherman*, a monograph of her photographs published in 1984, I. Michael Danoff wrote, "The viewer's pleasure comes in part from 'getting' each of the stereotypes so wittily portrayed. . . . It is satisfying to have a confirmation of our own experiences—experiences we may not have articulated and may not have known were shared." Sometimes, however, the viewer may interpret her images erroneously and still react as the artist predicted. "My 'stills,'" she has explained, "were about the fakeness of role-playing as well as contempt for the domineering 'male' audience who would mistakenly read the images as sexy." In the interpretation of Arthur C. Danto, the art critic of the *Nation* (August 15–22, 1987), "the stills are in no sense pornographic, but they are what we may call 'pornographic functions,' variables for which we substitute the values of our own dark sexual fears and yearnings. As concept and execution, it is a brilliant achievement."

Motivated in part by a desire to rid her pictures of their vintage look, Cindy Sherman used color film for the first time in a series of fourteen photographs exhibited at her first one-woman show at a commercial gallery—Metro Pictures—in 1980. Although less successful than her first series—partly because of the technical problems involved in incorporating rear-screen projections of outdoor backgrounds and the like—they were important in that they substituted an emphasis on emotions for her earlier focus on media-generated stereotypes. As Peter Schjeldahl described them in his introduction to *Cindy Sherman*, "By using backscreen projection to point up the unreality of the film-frame 'world,' she radically collapsed the literal and emotional distances of the 'film stills,' distances that voyeurism relies on."

Sherman's next show at Metro Pictures, which took place the following year, began as a proposed project for *Artforum*, whose editors ultimately decided not to publish the work. The twelve color prints, measuring two feet by four feet, were tightly cropped horizontals that reflected the artist's heightened interest in formal considerations. Their size drew attention to their resemblance to centerfolds, a resemblance suggested also by Sherman's supine poses. But unlike centerfold models, Sherman's women were not smiling. In a review of the exhibit for the *New York Times* (November 22, 1981), Andy Grundberg saw "glimpses of vulnerability, suffering, anticipation, [and] desire. If there is any overriding theme, it is a diffuse yet pervasive anxiety." He noted that the work was charged with "two major tensions: . . . one that pits the determined stylization of references to popular imagery against the immediacy of her own presence, and one that pits woman-as-temptress against woman-as-victim."

Not surprisingly, some critics interpreted the series as reflecting "women's liberation from society's roles," while others saw suggestions of female passivity and victimization. Cindy Sherman revealed her intention in an interview with Jeanne Siegel for *Afterwords 2: Discourse on the Early 1980s* (1988): "I wanted to make the viewers embarrassed or disappointed in themselves for having certain expectations upon realizing that they had invaded a poignant or critically personal moment in this character's life." Despite the lack of a critical consensus, the "horizontals," as they were referred to, were acclaimed on an international scale.

During the early 1980s Sherman's recognition increased dramatically. In 1982 she was invited to participate in the Documenta exhibition in Kassel, West Germany. In the same year she also had her first retrospective and her first solo museum exhibit simultaneously, at the Stedelijk Museum in Amsterdam, the Netherlands. In 1983 she was awarded a Guggenheim Fellowship and given a place in the Whitney Biennial. The following year she had her first traveling solo museum exhibition in the United States. "Becoming more successful than my friends became a guilt thing for me . . . ," Sherman told Paul Taylor. "So I stopped telling them what I was involved in and had to totally play it down." As a consequence, she said, "I have never really felt like the toast of the town, and I haven't taken advantage of the luxury of being more well known than other people. Once I wanted to get into a club and finally got up the nerve to use my name and say, 'Well, I'm Cindy Sherman.' They just said, 'So what? Who are you?'"

In her photographs of 1982 and 1983, the largest of which were four feet by nine feet, outside references were entirely absent; they remain her most realistic pictures. Gone are the props, wigs, and most of the makeup; the focus is on lighting and facial expression. The precedence given to formal concerns, and especially her painterly use of light, were inspired by the paintings by the old masters that she saw while touring Europe in the summer of 1982. "What I wanted to concentrate on," Sherman told Gerald Marzorati, "was how with just holding my body a certain way, or how the light hit me, or how I moved my facial muscles, I could create this whole different thing. Just me in front of the camera."

In a 1985 exhibit of thirteen photographs at Metro Pictures, Sherman abruptly reversed the trend toward fewer props and accouterments but continued to delve further into the recesses of her imagination in order to reach beyond conscious emotional states and probe the dark underside of the unconscious. Going against critical expectations is part of her modus operandi, as she told Andy Grunberg for the *New York Times* (July 5, 1987): "The criticism . . . makes me realize, 'Well, if that's the way they all think it's going, then I'm going to take it this way.'" The thirteen photographs of 1985 grew out of an assignment for *Vanity Fair* (which also never published the resulting work) to illustrate fairy tales, a project that dovetailed nicely with the work Sherman had already been doing with mutilated characters. The images she created feature simulated deserts and forests in which nightmarish, monstrous, and mythic creatures—accomplished with a grotesque application of prosthetic breasts, buttocks, warts, a pig's snout, and the like—loom and hover and lurk in semidarkness. The series prompted Andy Grundberg, in a review for the *New York Times* (October 20, 1985), to declare that "she still seems to be climbing toward the peak of her powers."

Scenes, props, narratives, and special effects continued to overshadow the presence of the artist-performer in Cindy Sherman's work of 1987, which was shown at Metro Pictures that summer and included in a major traveling retrospective that reached the Whitney a few months later. The retrospective, which was organized by the Akron Art Museum in 1984, was not billed as such but was continually updated during the four-year tour, which ended in January 1988 at the Institute of Contemporary Art in Boston. More landscapes than portraits, her 1987 pictures range in height or width to as much as ninety inches. Her hideous visions, which were photographed in full color, concern everything from eating disorders to sexuality, death, madness, and dismemberment—in short, disintegration, both physical and psychological. Insects, body parts, rotting debris, rats, and vomit litter the terrain. According to Ken Johnson in *Arts* magazine, Sherman is "exposing a profound psychological truth: that nastiness, evil, sickness, death, and decomposition are not just out there, overseas, in that polymorphously threatening, alien figure, the Other; the horrors are inside, the heart of darkness is a constituent territory of the continent of every person's psyche." Several critics compared the mood she created with that in the films *River's Edge* by Tim Hunter and David Lynch's *Blue Velvet*, both released in 1986. "Like the [latter] film itself," Sidney Tillim wrote in *Art in America* (December 1987), "the photographs traffic in a terror that is ultimately corny while compelling the audience to participate in a ritualistic act of cultural voyeurism."

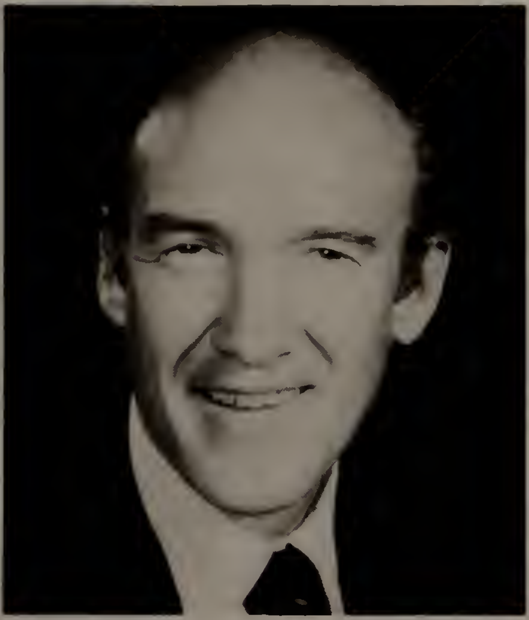
When critics had the opportunity to view Cindy Sherman's work as a whole during the Whitney retrospective, most were enthusiastic, with Arthur C. Danto, for example, calling her oeuvre "one of the most arresting artistic achievements of this decade." But Michael Brenson, in his review for the *New York Times* (July 24, 1987), found that it has serious limits: "There is no sense in her pictures that her postmodern view is hard-won. The loss of wholeness, the advocacy of difference, the belief in reality as fiction, float through her pictures like natural phenomena that she plucked out of the air." Kay Larson, the art critic of *New York* magazine (August 3, 1987), went even further: "Sherman's pictures are narcissism in an elemental form: body-obsessed, surface-fixated, role-playing. . . . I see an artist who borrows both her authority and her method from the artifice of film and creates a mimicry of a mimicry." That such negative comments were made, albeit infrequently, is perhaps not surprising in light of what Sherman told a reporter for *People* magazine (November 30, 1987): "Those grosser pictures may be aimed at the art world. I got lots of very positive publicity, and it gave me the creeps. I wanted to make something that would dare people to hype it."

Abandoning the darkling realm of terror for a return to a form of portraiture, Cindy Sherman accomplished in her latest work what Roberta Smith, writing in the *New York Times* (January 5, 1990), called "one of the best shows of her career." Once again using herself as a model, she became everything from, in Glen Collins's description in the *New York Times* (February 1, 1990), "a radiant Renaissance Madonna [to] a coy French courtesan, a burgher's prim wife, a bald-pated monk, and even a swarthy swashbuckler with the hairiest chest since King Kong." Although Kay Larson wrote in *New York* (January 29, 1990) that the series was "witty, ironic, fun, and also about one-inch deep," Roberta Smith's reaction was more representative when she declared that "Ms. Sherman's images are like onions. Not only do they have many layers, but also the more layers you peel away, the stronger their effect." She also noted that one of the strengths of Sherman's work is that she "never hides the process of disguise," thereby operating not as an imitator but as a commentator.

That show, at Metro Pictures, sold out at its opening; the limited-edition prints ranged in price from $7,500 to $25,000—a marked increase from the $400 prints that sold out at her first Metro Pictures exhibit. Sherman's critical and popular reception have made her one of the highest-earning female artists today. Collections of her art are owned by the Museum of Modern Art and the Metropolitan Museum of Art in New York City, the San Francisco Museum of Modern Art, the Walker Art Center in Minneapolis, the Tate Gallery in London, the Hayden Gallery at the Massachusetts Institute of Technology in Cambridge, Charles and Doris Saatchi, the Centre Pompidou in Paris, and by institutions in Houston, Dallas, Buffalo, Rotterdam, Akron, Amsterdam, St. Louis, and Canberra, Australia.

Among some followers, Cindy Sherman has inspired almost as much fascination as her art, but she insists that she is "really very ordinary," casual, and even insecure. The five-foot-four, 120-pound artist was described by Gerald Marzorati as having a face perfectly suited for her art: "It is a sturdy face, yet a pliant one, so much soft putty for her camera to shape. Sherman's cheeks are broad, capable of holding great emotional weight, her skin is winter white, easily lit and made up. But it is her eyes . . . that grab the viewer, hint at lucidity but ultimately perplex. They are not seductive eyes, nor do they freeze you with the cold stare of power. What gives Sherman's eyes their aura is that they are fighting to remain a child's eyes: blue and mute and always a little sad." Married since 1983 to the French-born video artist Michel Auder, Sherman lives with him in the TriBeCa section of New York City.

References: ARTnews 82:79+ S '83 pors; Arts 62:47+ N '87 pors; N Y Newsday II p4+ Jl 12 '87 pors; N Y Times C p17+ F 1 '90 pors; N Y Woman 3:80+ Mr '89 pors; Cindy Sherman, 1984; Who's Who in America, 1988–89; Who's Who in American Art, 1989–90



Simpson, Alan K(ooi)

Sept. 2, 1931– United States Senator from Wyoming. Address: b. 261 Dirksen Senate Office Bldg., Washington, D.C. 20510; h. 1201 Sunshine Ave., Box 470, Cody, Wyo. 82414

Since his election to the United States Senate in 1978, Alan K. Simpson, now the Republican whip, has earned a reputation as a straight-talking, steadfast conservative whose ready wit and depth of knowledge have earned him respect on both sides of the aisle. In a poll taken of congressional staffers in early 1990, he was named the most effective of the four congressional whips and the third-most-respected member of the Senate. He is best known as the author of the Immigration Reform and Control Act, which, with mixed success, has sought to curb the rush of illegal aliens across the border with Mexico while at the same time legitimizing the status of the millions of illegal aliens who have been in the United States for many years. For six years, with typical persistence and attention to detail, Simpson shepherded the measure in one form or another through the Senate, defending it against a powerful opposition that at times included Hispanic groups, civil libertarians, western growers, and the United States Chamber of Commerce, only to see the bill die in the House or in conference, before finally securing its passage in 1986.

Simpson evinces a raw western spirit and down-home sense of humor that have become legendary on Capitol Hill. Many Americans first took note of him during the Iran-Contra affair, when on national television he lashed out at the media for trying "to stick it in [Reagan's] gazoo." He has employed equally earthy language to defend himself and others whom he feels have been victimized by unfair criticism. "His idea of a good defense is first humor, then attack," Dick High, a newspaper editor in Casper, Wyoming who has often tangled with Simpson, once said, as quoted in an article in the *Denver Post* (January 7, 1990). "He can get downright nasty. . . . But among human beings, he's got a pretty good sense of things. When he gets off kilter, he tends to try and get back to where he should be. He's a guy who learns."

Alan Kooi Simpson was born on September 2, 1931 in Denver, Colorado (some sources say Cody, Wyoming), the younger of the two sons of Milward Lee Simpson and Lorna (Kooi) Simpson. Milward Simpson was the governor of Wyoming from 1955 to 1959 and served as a senator from that state from 1962 to 1967. Alan Simpson's ancestors were among the pioneer families of Wyoming. His great-grandfather John Simpson founded the first store and post office in the Jackson area. Another great-grandfather, Finn Burnett, was an adviser to the Shoshone Indian chief Washakie. Alan Simpson's brother, Peter, served in the Wyoming state legislature from 1980 to 1984 and was defeated for governor by the Democrat Mike Sullivan in 1986.

Alan Simpson grew up in Cody, Wyoming, where he attended public school. Overweight and embarrassed by his inability to compete in sports with the other boys, he early learned to use humor as a means to win friends. Some of those friends instilled in him an abiding concern for the plight of foreigners living in the United States. He sympathized with the so-called braceros, the Mexicans who toiled in the sugar-beet fields only to be fleeced of their meager wages by unscrupulous local merchants. During World War II he played with Japanese-American children at an internment camp outside Cody, an experience that left an indelible impression on him. "There I was," he recalled in an interview with Martin Tolchin of the *New York Times* (August 11, 1982), "thirteen years old. . . . I would go to the scout meetings. Here were boys with the same scout uniforms, the same merit badges, the same comic books, the same raunchy stories that all thirteen-year-old boys tell, and they were behind barbed wire. I would talk with their parents and grandparents, who were living in tarpaper shacks. . . . You'd go downtown and you'd see a Japanese-American trustee for the camp who had two sons fighting with the Ninety-first Division in Italy, and next door there would be a sign, 'No Japs Allowed.'"

After graduating from Cody High School in 1949, Simpson studied for a year at the Cranbrook School in Detroit, Michigan before entering the University of Wyoming in Laramie. No longer overweight, he played varsity football and basketball and also served on the student senate. As a college student he once was arrested for fighting, and in a separate incident he was convicted on federal charges of shooting mailboxes. Following his graduation from college in 1954, Simpson was commissioned a second lieutenant in the United States Army. He served with the Fifth Infantry Division and the Second Armored Division in West Germany and was awarded the army of occupation medal and two unit citations with oak-leaf clusters. Discharged in 1956 as a first lieutenant, he returned to the University of Wyoming to study law. He graduated two years later and was admitted to the Wyoming bar.

For the next two decades, Simpson practiced law in Cody in partnership with his father and Charles G. Kepler. Entering politics, he served briefly as assistant attorney general of Wyoming in 1959 and was then apppointed city attorney for Cody, a post that he held for a decade. Elected to the state legislature from Park County in 1964, he chaired the elections and political-subdivisions committee, and he helped to fashion state land-use laws. He was also chairman of the judiciary and corporations committee. In 1975 he was named the majority floor leader, and two years later he became the speaker *pro tempore* of the house. Had he remained in the state legislature of Wyoming, Simpson almost certainly would have become its next speaker.

But in 1978 Simpson decided to seek the seat of the retiring United States senator Clifford P. Hansen. His opponent in the Republican primary, Hugh ("Bigfoot") Binford, an oilman, criticized Simpson's record in the state legislature, charging that he had wrested land management from the control of local authorities. At first Simpson ignored the charges, preferring to rely on his folksy stump style to build support, but he ultimately felt compelled to lash back at Binford for what he contended was a gross distortion of his record. After winning the primary with 55 percent of the vote, Simpson coasted to an easy 62-to-38 percent victory over the Democrat Raymond B. Whitaker in the general election on a platform that promised reduced federal spending and regulation. Running for reelection in 1984, he defeated his Democratic opponent, Victor A. Ryan, a chemistry professor and political novice, by a three-to-one margin. In 1990 Democratic leaders again had difficulty recruiting a credible challenger. The winner of the Democratic primary, Kathy Helling, a thirty-two-year-old college student and right-to-life activist, made her opposition to Simpson's avowed support of abortion rights the centerpiece of her campaign. On election day, Simpson was overwhelmingly reelected to a third term.

Appointed to the Judiciary Committee and to its Immigration and Refugee Affairs Subcommittee, Simpson quickly emerged as the leading Senate proponent of immigration-law reform. As a member, in 1979 and 1980, of the Select Commission on Immigration and Refugee Policy, he first came to appreciate the complexity of the problem. Any attempt to curb the growing influx of illegal aliens in the West and Southwest was certain to face opposition not only from Hispanic groups in the United States but also from influential commercial growers who relied on the cheap labor of illegals at harvest time. As the chairman of the Immigration Subcommittee during the first six years of the administration of President Ronald Reagan, when the Republicans controlled the Senate, Simpson considered a number of immigration-reform packages, which, though different in detail, shared two elements that he considered crucial: the imposition of sanctions against employers who knowingly hired illegal aliens and an amnesty program by which those who have lived illegally in the United States for many years could apply for citizenship.

Simpson's first attempt at immigration reform, in cosponsorship with Democratic representative Romano L. Mazzoli of Kentucky, alarmed the American Civil Liberties Union and other groups because of a provision requiring job applicants to present a national identity card as proof of lawful residency. Although Simpson conceded that he himself had been appalled at the prospect of a national identification card, he argued that the immigration crisis overrode his other concerns. "We have to get tough," he said in an interview with a reporter for *U.S. News & World Report* (March 27, 1981), "and send a signal throughout the world that the United States is no longer a place where illegal aliens can get a job." Despite such concerns and opposition from the United States Chamber of Commerce, Simpson managed to steer the bill through the Judiciary Committee by a vote of sixteen to one in May 1982 and, after three days of debate, through the full Senate by a vote of eighty to nineteen. Mazzoli, however, failed to deliver in the House, and the bill died on the floor without being voted upon.

In April 1983 Simpson returned with a similar measure, steering it through the Judiciary Committee by a vote of thirteen to four and again leading the debate on the floor. In an impassioned plea, he warned his colleagues that "uncontrolled immigration is one of the greatest threats to the future of this country, . . . to American values, traditions, institutions, and the way in which we live." It was embarrassing, he said, "that the United States cannot perform the very first function of a sovereign nation: we cannot control our own borders." He cited alarming statistics, such as the nearly one million illegal aliens captured each year, and begged his opponents to come up with an alternative. "But no fair quoting from the Statue of Liberty," he added with characteristic good humor, "because the moving words of Emma Lazarus on that statue . . . do not say, 'Send us everybody you've got, legally or illegally.'" After four days of debate, the Senate again passed the Simpson bill, this time by a vote of seventy-six to eighteen, but again the worker identification cards, derisively dubbed "Simpson cards" by the editorial writers of the *Casper* (Wyoming) *Star-Tribune*, helped to marshal opposition in the House.

The House Speaker, Thomas P. ("Tip") O'Neill, held up consideration of the bill until Simpson persuaded him of its merit and assured him that President Reagan had promised to sign it. "Tip saw I wasn't out trying to hose him," Simpson was quoted as saying in the *New York Times* (June 21, 1984). In 1984 the House passed Mazzoli's version by five votes but not before inserting a provision, insisted upon by Hispanic groups, that sought to safeguard the employment rights of lawful resident aliens. Simpson denounced the provision as needless red tape, and the immigration bill never cleared the House-Senate conference.

Shortly after his reelection to the Senate in November 1984, Simpson was elected Republican whip, so that it was with the clout of a party leader that he put together a third immigration-reform package in 1985. To win over critics who argued that an amnesty program would simply burden state and local authorities with more citizens demanding more services without doing much to curb the influx of new illegal aliens, Simpson added a "triggered-legalization" provision, by which the amnesty program was to be delayed until a presidential commission certified that the new immigration law was working as planned. He dropped the controversial requirement for a national identity card, instead allowing job applicants to use such conventional forms of identification as Social Security cards or drivers' licenses.

The new bill also relieved employers of the burden of verifying documents, though those voluntarily completing the added paperwork would enjoy a presumption of innocence if they were found to have employed illegal aliens unwittingly. The Judiciary Committee, with Simpson's approval, added an amendment imposing prison sentences on those employers found guilty of habitually hiring illegal aliens, and it reported the bill to the floor by a vote of twelve to four on July 30, 1985. In leading the seven days of floor debate the following September, Simpson argued in vain against the adoption of an amendment creating a "guest-worker" program, which allowed for the seasonal importation of hundreds of thousands of foreign agricultural workers. Without that provision, warned its sponsor, Senator Pete Wilson of California, perishable crops would rot in the fields.

In October 1986 the compromise bill that emerged from the conference committee was enacted by the Senate by a vote of sixty-three to twenty-four and by the House by a vote of 238 to 173. The following month it was signed into law by President Reagan while a beaming Senator Simpson looked on. Despite his ardent opposition to the guest-worker provision that assured western growers of plentiful cheap labor, Simpson was elated at having finally achieved significant immigration reform. In typical Simpsonesque language, he admitted that the victory "really tickled [his] butt."

Since that time, the Immigration and Naturalization Service has reported that most employers are carefully checking the documentation of job applicants. Just as Hispanic groups had feared, however, some personnel departments are so scrupulous in observing the new law that they are turning away applicants who appear foreign, according to a study conducted for Congress by the General Accounting Office. Because employers are not required to verify documents but must simply ask to see them, the market for forged drivers' licenses and Social Security cards has flourished in areas where illegal aliens have concentrated. There have even been instances of some unprincipled employers telling undocumented aliens where they can purchase forged papers.

As a member of the Judiciary Committee, Simpson has taken part in the often quarrelsome confirmation hearings of nominees to the federal courts. Nothing irritates Simpson more than the spectacle of a public figure undergoing a sustained drubbing by members of the media or by "the bug-eyed zealots," as he calls those who seize a narrow issue as a wedge to open up a broader campaign against a candidate of whom they disapprove. He was an outspoken defender of Judge Robert H. Bork and former senator John G. Tower during their ill-fated nominations as Supreme Court justice and secretary of defense, respectively.

Following the grilling of Justice William H. Rehnquist before his confirmation as chief justice, Simpson greeted the next nominee to the high court, Antonin Scalia, with a withering denunciation of the confirmation process. "Welcome to the pit," he warned sardonically, and he later asked, "How can we demand perfection of others, now or in the past, when we do not have that in ourselves? How can we expect perfection in legislating, or in judging on a court, or in the world of business, or sports, or assembly lines—any task—when we do not have it in our own lives? Well, not me. I have flunked out on perfection." To those who argued that a higher standard must be applied to nominees for the Supreme Court than for lesser offices, Simpson replied, "What bosh and twaddle that is. What arrogance that is. . . . A higher standard than that for a United States senator, a proud office we all cherish and lusted after?"

In 1988 Simpson was said to be on the short list to run for vice-president of the United States on the ticket with George Bush, but his nomination was derailed because his pro-choice position on abortion was unacceptable to conservatives. Apart from his stance on abortion, Simpson has maintained a consistently conservative voting record. He supported the Reagan administration's defense buildup and its controversial policy on Central America. He has tried to trim the growth of Social Security as a means of cutting the federal deficit, a politically risky proposition that few of his colleagues have been willing to make. As chairman of the Veterans Affairs Committee from 1981 to 1985, he ran afoul of some veterans groups for opposing compensation for those claiming injury from their use of the defoliant Agent Orange during the Vietnam War, and for trying to thwart the elevation of the Veterans Bureau to cabinet status. As chairman of and, later, ranking Republican on the Environmental and Public Works Subcommittee on Nuclear Regulation, he has supported nuclear energy and has promoted greater reliance on low-sulfur coal, a Wyoming resource, as a means of curbing acid rain.

During the Judiciary Committee's hearings on the nomination of David H. Souter to the United States Supreme Court in September 1990, Simpson aroused the ire of several women's-rights groups, representatives of which attended the hearings to protest Souter's nomination because they feared that he would vote to overturn the 1973 *Roe v. Wade* decision establishing a woman's right to an abortion. Simpson lashed out at those and other groups that opposed Souter's nomination, saying they were so closed-minded that "you couldn't change them if you herded them over a cliff in a buffalo romp," and he later engaged in a heated exchange with Molly Yard, president of the National Organization for Women. On September 27 the Judiciary Committee voted, 13-1, to approve Souter's nomination, and the full Senate confirmed him five days later.

Alan K. Simpson stands a lanky six feet, seven inches tall. He keeps a detailed file of jokes, and his topical wit and sense of timing are worthy of a stand-up comedian. Even his political enemies succumb to his folksy charm. "I've seen him disarm people in a second who were ready to hand his head to him on a plate," Romano L. Mazzoli was quoted as saying by Cathryn Donohoe of the *Washington Times* (December 8, 1986), "just by saying the right thing at the right time. They start kind of rolling over to have their stomachs scratched." Simpson enjoys the writings of James Thurber and H. L. Mencken. His office in Washington, D.C., is filled with western art, including paintings by Frederic Remington. He is on the board of trustees of the Buffalo Bill Historical Center in Cody, and in 1990 he was named Citizen of the West by the Roundup Riders of the Rockies in Denver for his role in preserving western culture. Simpson has been married to the former Ann Schroll, a real-estate agent, since June 21, 1954. They have three children: William Lloyd, Colin Mackenzie, and Susan Lorna. He is an Episcopalian.

References: Congressional Directory; Almanac of American Politics, 1990; Politics in America (1990); Who's Who in American Politics, 1990

Singh, V(ishwanath) P(ratap)

(sing vish´ wān-āt prā tāp)

June 25, 1931– Former Indian government official. Address: New Delhi, India

BULLETIN: On November 7, 1990 V. P. Singh resigned from the prime-ministership, after losing a parliamentary vote of confidence.

V. P. Singh

On December 2, 1989 the opposition leader V. P. Singh was sworn in as prime minister of India, the world's most populous democracy—an event that marked the fourth interruption in the thirty-seven-year rule of the Nehru family, one of the great political dynasties of modern times. The scion of a minor royal family, Singh began his political career as a dedicated member of the ruling Congress party, which he formally joined in the late 1960s. Rising gradually through the party ranks, in the early 1980s he achieved a reputation for integrity and honesty as the top official of Uttar Pradesh, India's most densely populated state. In 1986, while serving as the former prime minister Rajiv Gandhi's minister of finance, he gained national recognition when he initiated a crackdown on tax evasion and government corruption.

When Singh's investigations led him to attack close associates of Rajiv Gandhi, his long career as a stalwart of the Congress party (and of the Congress (I) party, which Indira Gandhi formed in 1978) began to unravel. But the deterioration of Singh's standing within the party, which eventuated in his expulsion in 1987, was in fact the beginning of a stunning political career as the leader of the opposition. For the next two years he skillfully brought together India's disparate political opposition parties and united them in their common goal of removing the Congress (I) party from power. Ultimately, Singh succeeded in persuading a nation of nearly half a billion registered voters that a government under his leadership would be a friend of the common laborer.

Singh's leadership was nevertheless threatened by daunting domestic and international problems, not the least of which was that of maintaining unity within his factious coalition government. Singh inherited a nation racked by persistent unemployment and inflation, a bulging budget deficit, and a yawning gap between the rich and poor, despite the fact that the economy had been growing steadily since 1985. The gravity of India's economic concerns was matched by violence in the states of Punjab and of Jammu and Kashmir, where ethnic tensions were fueling separatists' passions. On the international front, Singh was faced with overseeing the pullout of Indian troops from Sri Lanka, where violence between ethnic groups has been raging for years. Maintaining India's relationship with Eastern Europe and the Soviet Union, where independence movements have created a highly volatile situation, would also prove challenging to Singh.

During his first few months in office, Singh, in an effort to "restore the dignity of the country," took steps to deal with India's most pressing concerns. In addition to visiting Punjab twice in a gesture of goodwill, Singh made good his campaign promise to investigate corruption among government officials, and he created a cabinet that balanced ethnic and religious rivalries. "We should make an India of which every Indian will be proud," Singh once declared. But as the months passed, Singh proved himself no more successful in checking the violence than his predecessors had been, and his government weakened perceptibly. In October the prime minister received his most damaging blow when the Bharatiya Janata party, one of the parties in his factious coalition, withdrew its support, precipitating a vote of confidence scheduled to be held in November that most observers predicted he would lose.

Singh's childhood reads like "an alluring fairy tale—a story of kings, empire, inheritance," Steve Coll wrote in the *Washington Post* (December 15, 1989). Vishwanath Pratap Singh was born on June 25, 1931 in the kingdom of Daiya, which was actually a large feudal estate in northern India. His mother was the second of three wives of his father, the king of Daiya, who, according to villagers, was a religious and good man with a passion for hunting. Singh spent his early years living in a walled white palace, bordered by rice fields and jungles. His comfortable life was interrupted in 1936, when his father offered to let a friend, the childless ruler of the neighboring kingdom of Manda, adopt one of his five sons. According to local legend, astrologers examined the boys' horoscopes and concluded that Singh's was the most auspicious. So at the age of five he was adopted by the king of Manda, sent to live with him, and forbidden all contact with his natural family. "This left a deep mark on him," one of Singh's older brothers revealed to Steve Coll. "It has made him a loner, but it has also made him very self-reliant."

Singh's adoptive father treated him well, giving him an excellent education and taking him along on hunting trips. But quite unlike the boy's natural father, Ram Gopal Singh was a high-living and dissipated man, and, because he suffered from tuberculosis, the young Singh was for the most part brought up by a Scots couple hired for that purpose. When the king of Manda died in 1941 or 1942, Singh found himself heir to the throne as well as the subject of bitter controversy. One faction of the king's family contested Singh's adoption, and they, along with creditors, descended upon his estate; meanwhile, another faction fought Singh's natural family for his custody. Consequently, Singh lived for the next several years under the protection of armed bodyguards. Because he was a minor, a judge was eventually appointed to manage the estate in Singh's place, while he attended school. "It was then when there was a lot of isolation that I developed an intense attachment to nature," Singh told an Indian interviewer for the *Washington Post* (December 15, 1989). "It gives one a lot of inner strength." Alone a great deal, he learned to paint and write poetry and excelled in his studies, especially science.

When Singh completed his secondary-school education, he enrolled at Allahabad University to study law. There, he became involved in student politics and served as the vice-president of the Student Union. After receiving his law degree, Singh entered national politics. He took part in the reform movements of the 1950s and 1960s, giving much of his estate to the poor, and in the late 1960s he joined the ruling Congress party. One of his mentors during those years was Prime Minister Indira Gandhi.

In 1969 Singh was elected to his first political office, a state legislative seat in Uttar Pradesh, one of India's most politically significant states. After two years of dutifully serving the Congress party there, Singh won a seat in the Indian parliament's lower house, the Lok Sabha, in national elections. In 1974 Indira Gandhi invited Singh to join her cabinet as deputy minister of commerce. When Indira Gandhi and the ruling Congress party fell from power in 1977, Singh became a prominent leader in the opposition. During those years Singh distinguished himself "not by flair or creativity, but by exceptional competence," according to one observer.

When Indira Gandhi, at the head of her recently formed Congress (I) party, regained control of the government in 1980, Singh became chief minister, the top official, of the Uttar Pradesh state government. For the next two years, his government gained the respect of the people, but in 1982 he himself caused something of a political sensation when he resigned his post. During his tenure as chief minister, the state was plagued with killings and robberies, and he was determined that quelling the violence would be one of his prime political objects. When he failed to meet his goal within a self-imposed period of time, he resigned and subsequently won widespread acclaim for his act. "Never before had a failed minister gone out trailing such clouds of glory," one of his biographers was quoted as saying in the London *Observer* (November 28, 1989). Soon after his resignation Singh returned to Indira Gandhi's cabinet, this time as minister of commerce. He held that position until Indira Gandhi's assassination in 1984.

Rajiv Gandhi succeeded his mother to the prime-ministership that year and soon after appointed Singh his minister of finance, and it was in that position that Singh's political career really took off. He represented India ably abroad at international economic and trade meetings and negotiated skillfully with the World Bank and the International Monetary Fund. At home, he lowered taxes, uncoiled the complex array of government red tape that had strangled legitimate business while allowing corruption to flourish, and generally worked to implement the prime minister's policies aimed at promoting economic growth. Then, in 1986, Singh initiated an aggressive attack on corporate-tax evaders, going so far as to raid the homes and offices of prominent industrialists, including some important patrons of the ruling party.

Although his popularity soared with the public—the Indian press, which had earlier nicknamed Rajiv Gandhi "Mr. Clean," was now calling Singh "even cleaner than Mr. Clean"—his crusade caused consternation among party stalwarts. The last straw came in late 1986, when Singh's ministry allegedly retained an American detective agency to investigate the financial activities of close associates of the prime minister. The incident provoked Rajiv Gandhi to transfer Singh to the Defense Ministry, in January 1987, but Singh refused to give up his campaign against corruption. Only a few months later, he announced that the Defense Ministry would conduct a major investigation into possible kickbacks paid to government officials in the purchase of submarines from the West German firm Hawaldtswerke-Deutsche-Werft (HDW). Congress (I) leadership, as quoted by a local newspaper, contended that Singh had "literally declared war against the government," and he resigned under intense pressure, on April 11, 1987. Three months later he was expelled from the Congress (I) party, along with three other dissidents.

Singh's resignation marked the beginning of a campaign against Congress (I) that culminated in the latter's defeat in parliamentary elections two and a half years later. As early as the spring of 1987, Singh and his associates began to hold mass meetings throughout the country, and over the next few months the dissident group began to crystallize into a political force. By October 1987 Singh had established the "People's Movement," whose leaders indicated that it was but a precursor to an official political party.

Meanwhile, Singh exploited allegations of government corruption to his personal advantage. Throughout 1987 evidence had been mounting that, in a government purchase of field artillery for the Indian army from the Swedish company A. B. Bofors, government officials had received kickbacks amounting to over $50 million. In October 1987, at the first rally held by the People's Movement, which was attended by tens of thousands of people, Singh stopped short of declaring that Gandhi had personally benefited from the kickbacks, though he implied that Gandhi was ultimately culpable for having failed to prevent them. "The people must rise up and throw out such a leader of the nation," Singh told the crowd at the rally. At the same time, he had begun to enlist the support of left- and right-wing parties, forces without whose support no opposition could hope to overcome Congress (I).

Rajiv Gandhi and Congress (I) were dealt a severe blow in June 1988, when Congress (I) candidates lost four out of seven seats to the opposition in national parliamentary by-elections. The most stunning defeat was in the constituency of Allahabad, where Singh swept the election. "'I told Rajiv Gandhi that there is no justice for me in his royal court, so I sought justice in Allahabad, my home," Singh was quoted as saying in the *New York Times* (June 19, 1988).

Although Singh had campaigned as an independent candidate (his People's Movement had not yet become a party), he had enjoyed the support of the major opposition parties. With his election to the parliament, Singh gained the leverage to unite seven opposition parties, creating a coalition that was christened the National Front in August 1988. In September two more parties joined the National Front, and Singh became its chairman. In the following month, the Janata Dal party, consisting of Singh's People's Movement and three other parties, was formed, and it emerged as the leading party within the National Front.

During the next fourteen months, Singh and the disparate parties of the National Front waged a highly organized campaign, putting aside their differences to unite in their common goal of ousting Congress (I) from power. As one National Front official put it, "Our objective is to end dynastic rule in New Delhi." Their campaign received a boost in July 1989, when an updated report on the Bofors scandal linked Gandhi and his associates directly to the arms deal and estimated that they had collectively received kickbacks in excess of $200 million. The National Front used other issues to undercut Gandhi's credibility as a leader, blaming him, for example, for the continued unrest in Punjab, where Sikh militants had been waging a campaign to create a separate homeland. Further, Gandhi's aristocratic lifestyle was brought to the attention of the impoverished masses, and he was increasingly portrayed as having become detached from the needs of the people.

Singh, on the other hand, cultivated a reputation of being an honest politician who was capable of ridding the government of corruption and a leader who would work for the benefit of the average Indian. Although Singh proclaimed his advocacy of continued industrial development, much to the satisfaction of those who had benefited from economic liberalization under Rajiv Gandhi, he made sure that he did not fail to emphasize his support for small-scale industry and agriculture, and thus his commitment to meeting the needs of the majority of Indians.

Meanwhile, Congress (I) tried to portray Singh as a shrewd but ruthlessly power-hungry politician who, while skillfully manipulating the public's perception of government officials' lack of integrity, had failed to provide conclusive evidence supporting his charges of corruption. His critics further argued that he lacked a clear political agenda, remaining vague in order to attract the necessary support of other opposition parties, such as the conservative Hindu Bharatiya Janata party and various leftist parties, with their utterly divergent views. Notwithstanding the possible validity of such charges, Congress (I) failed to shake off the dismal public image that had been assiduously cultivated by Singh, with the help of the media, over the previous two years. In October the beleaguered prime minister decided to call for parliamentary elections in November 1989, two months ahead of schedule.

Held over three days in late November, the elections were marred by some of the worst violence and most widespread vote-rigging in the history of independent India. Over 130 people were killed, many more were wounded, and Singh himself escaped the shots of a would-be assassin. At stake were 525 seats in the policy-making house of the parliament, the Lok Sabha (the remaining constituencies represented in the 543-seat parliament would be contested later). According to India's British-style constitution, one party is required to win 50 percent of the available seats—in this case 263—in order to have the authority to form a government; if no party wins a majority, the president is entrusted with choosing the leader of one party to head a minority government, based on which party is more likely to be able to form a stable coalition.

In the 1989 elections the latter situation prevailed, with Congress (I) winning 194 seats against the opposition coalition's 144 seats. On November 29 Rajiv Gandhi resigned as prime minister in acknowledgment of his party's defeat, and on the following day all opposition parties rallied behind the leadership of Singh. "The choice is clear," one of Singh's supporters told a reporter for the *New York Times* (December 1, 1989). "The entire storm against Rajiv Gandhi was led by V. P. Singh." Later that day—December 1—President R. Venkataraman chose Singh to form a minority government with the support of the Bharatiya Janata party and the coalition of four leftist parties, and he gave him thirty days to win a parliamentary vote of confidence. On December 2 Singh was formally sworn in as India's eighth prime minister.

Singh's first political moves as prime minister showed rare courage and testified to his political know-how. On December 6 he announced his first cabinet appointees, which included the first Muslim to be named to the powerful post of home minister, in charge of overseeing the police and internal security. His other appointments adroitly balanced regional, religious, and political rivalries among his coalition. On the following day, he traveled to Amritsar, in Punjab, to pray at the Golden Temple, the Sikhs' holiest shrine. (Tensions there that had been smoldering since the 1970s erupted in bloodshed in 1984, when government troops attacked the shrine; the situation deteriorated further in 1988, when the government adopted a constitutional amendment depriving Sikhs of their civil liberties.) On his visit, Singh promised to heal "the heavy, bleeding heart" of Punjab and "to restore peace to this fertile land," a pledge welcomed enthusiastically by Sikh and Hindu Punjabis alike. "The new prime minister is a fearless man," one Sikh village leader said, as quoted in the *Christian Science Monitor* (January 3, 1990). "We need fearless people if there is to be peace again in this state." Singh made a second visit to Punjab in January. In December, at the prime minister's urging, the Lok Sabha voted to restore civil liberties to the Sikhs, overturning the 1988 amendment.

Singh also took steps to resolve the arms scandals involving A. B. Bofors and HDW. On December 26 he declared a moratorium on arms purchases from the Swedish arms manufacturer until a thorough investigation into the scandal could be made. In March 1990 his government charged six people, including Rajiv Gandhi's defense minister, with having received illegal kickbacks from the West German submarine manufacturer. Other moves for which Singh won much praise included his government's withdrawal of Indian peace-keeping forces from Sri Lanka at the end of March, which paved the way for better relations with that small island nation. He also won the hearts of Punjabis with his decision to allow Pepsi-Cola to open a plant in the province.

Despite the goodwill that Singh engendered during his first few months in office, by the fall of 1990 tensions between India's religious groups had reached a boiling point. Violence first erupted in Jammu and Kashmir, India's only predominantly Muslim state, many of whose inhabitants have long sought independence from New Delhi. When Singh's policy of appeasement failed to end the senseless violence there, he reasoned—as his predecessors had reasoned—that he had no choice but to respond with force. By July clashes between government troops and Kashmiris had resulted in over 1,000 deaths. In the Punjab, too, there was much bloodshed. Although Singh had touched the hearts of Punjabis during his earlier visits to the region, his failure to persuade his government to agree to hold elections there inflamed the passions of the Sikh militants. As in Kashmir, the government responded with force, and by October more than 2,000 people had died. The deterioration of the situation in Punjab devastated Singh. "There was an environment for elections, but somehow I can't get a consensus on it and I stalled," Singh was quoted as saying in the *New York Times* (September 20, 1990). "I have made a mistake and I will not forgive myself for it. It's a golden opportunity, which I missed. I shouldn't have listened to anyone."

In August and September the Singh government was further weakened by the fanatical opposition of upper-caste students to an affirmative-action program that would reserve nearly one-half of government jobs for members of the nation's approximately 3,000 "backward castes." Although the measure was an attempt, according to Singh, "to provide social justice and not to deprive anyone of employment opportunities," privileged students, already feeling squeezed out of a tight job market, felt threatened by it, and for weeks student-led rioting filled the streets of New Delhi and cities throughout northern India.

What might prove to be the final blow to Singh's fragile coalition government was a vote of confidence, scheduled for November 7, that most observers predicted he would "almost certainly" lose. The vote was precipitated by the government's loss of a parliamentary majority in October. At that time, the Bharatiya Janata party withdrew its support for the coalition over the arrest of L. K. Advani, the party's president, who had been leading Hindus in an attempt to destroy a Mosque built on allegedly sacred Hindu land.

Despite his nickname of "Rajah," V. P. Singh's presence is hardly commanding. He is a trim man who wears large spectacles and a pencil-thin moustache, and his is "the weary expression of a college teacher," according to one observer. Soft-spoken and diffident, Singh has often struck observers as being indecisive and confused, but, as he said in one press conference, "sometimes confusion succeeds." Subscribing to traditional values, he prefers to wear the kurta suit of white homespun Indian cotton rather than Western dress, and when he addresses the parliament he often speaks in Hindi instead of English. He drives a noisy Ambassador sedan and always seems to have a slightly rumpled look. In 1955 Singh married Sita Kumari. The couple have two sons: the older one is a banker living in New York, and the younger is a physician who practices in Manchester, England. During his free time, Singh still enjoys painting and writing poetry.

References: London Observer p11 N 28 '89 por, *p15 D 10 '89* por; *N Y Times p3 D 3 '89* por; *Wall St J N 20 '89* por; *Washington Post D p1+ D 15 '89* por; *International Who's Who, 1990–91*

Smiley, Jane (Graves)

Sept. 26, 1949- Writer. Address: Dept. of English, Iowa State University, Ames, Iowa 50011; c/o Molly Friedrich, Aaron Priest Agency, 122 E. 42d St., New York, N.Y. 10168

Within little more than a decade Jane Smiley has published three novels, three novellas, and ten or so short stories about contemporary life that have made her, in the words of the *New York Times* literary critic Michiko Kakutani, "one of her generation's most eloquent chroniclers of ordinary familial love, its pleasures and its frightening hazards." She has also written a lengthy and remarkable historical novel, *The Greenlanders*, about life in a remote Nordic settlement 600 years

Jane Smiley

ago. Not so much an anomaly as it seems at first glance, *The Greenlanders* deals with the same themes as her shorter narratives, as David Walton pointed out in the *Chicago Tribune*: "the midwestern values of order and good will, of family solidarity and neighborly obligation." The Greenlanders on the verge of extinction, moreover, are in a sense akin to the inhabitants of an age of atomic weapons, with its uncertainties, its manifestations of the fragility and ephemerality of security, home, and love that beset Jane Smiley's men and women in much of her work, from *Barn Blind*, in 1980, to *Ordinary Love & Good Will*, in 1989. Reviewers of her books place her in the front ranks of new writers for her stories of wisdom and "quiet power," free from stylistic contrivance.

Jane Graves Smiley was born on September 26, 1949 in Los Angeles, California and grew up in St. Louis, Missouri. Her father, James Laverne Smiley, had a career in the United States Army. She has explained that she "sort of imbibed" her literary interests from her mother, Frances Nuelle (Graves) Smiley, a writer who is now a journalist with the *Island Reporter* in Sanibel, Florida. As a student majoring in English at Vassar College in Poughkeepsie, New York, Jane Smiley wrote a novel for her senior thesis. "I knew this was for me, this creation of worlds," she has recalled, as quoted in the *New York Times Book Review* (November 5, 1989). She was awarded her B.A. degree from Vassar in 1971.

During a year in Europe following her college graduation, Jane Smiley took part in a medieval archeological excavation in Winchester, England—an experience that gained value in the light of her later involvement in historical research. While still at Vassar, on September 4, 1970 she had married John Whiston, with whom she went to Iowa City when, in the early 1970s, he enrolled in graduate school at the University of Iowa. After working for a time in a teddy-bear factory, she too began a program of graduate study, to earn an M.A. degree in 1975 and a Ph.D. degree in 1978. She is also a graduate of the University of Iowa's Writers' Workshop and has a M.F.A. degree, awarded in 1976.

The great-granddaughter of a Norwegian immigrant, Jane Smiley had been inspired to resume her formal education by a professor at the University of Iowa, the Old Norse scholar John McGalliard, whom she met at a university party. A Fulbright-Hays Full Grant for Study Abroad enabled her to do part of her research for her doctoral dissertation in Old Norse literature in Iceland in 1976–77. Fascinated by tales about the Nordic colony in Greenland that Eric the Red founded in the tenth century, she conceived the story of *The Greenlanders*. "I knew even then that I was going to write this book. I also knew I couldn't write it as my first book," she told Professor Marcelle Thiébaux, who interviewed her for *Publishers Weekly* (April 1, 1988). During *The Greenlanders*'s decade of incubation, she wrote contemporary stories to gain "practice and technical skill."

After she had completed her study at the University of Iowa, Jane Smiley prepared to return to Europe. "My plan," she explained to David Streitfeld in an interview for *Book World* (January 28, 1990), "was to go to England and then sort of wander around the world, with my typewriter in one hand, my banjo in the other, and my backpack on my back." Instead, she decided to get married and start a family: "It meant that I was going to write about home rather than about being on the road." In 1975 she had divorced her first husband, and on May 1, 1978 she married William Silag, who was then teaching history at the University of Iowa, from which he moved to Iowa State University in 1982. Beginning her own career in teaching, Jane Smiley became an assistant professor of English at Iowa State University in 1981. In the spring of 1981 she was visiting assistant professor at the University of Iowa.

Several years earlier, "wishing to imagine summer" during a winter in Iceland, Jane Smiley had begun thinking about her first novel, *Barn Blind* (1980), a story about the life of a family on a horse farm in Illinois throughout a long, warm summer. The title refers to the single-minded devotion to horsemanship of Kate, the much-admired mother of the Karlson family, who is determined to channel the attention and energy of her husband, Axel, and their four children into maintaining her forty-horse farm and excelling at horse shows. Under Kate's direction, "their family had lived a life described by more rules than the lives of many families: stable-management rules, equestrian rules, rules about household duties and schoolwork, religious guidelines and dictates on the subject of good manners, as well as the private code of Kate's and Axel's marital relations."

Because of her blindness to any personal needs and concerns of individual members of her family that stray from her own objective, Kate does not foresee the tragedy that befalls one of her sons. Dismissing his death as an accident, she remains unaware of its implications and of her complicity. As she resumes her efforts to make her oldest son an Olympic equestrian, she spares herself the grief that strikes her other two children and her husband, who until then had continued to be in love with her even though celibacy had followed her conversion to Catholicism years ago.

Jane Smiley's solid knowledge of horsemanship—the minutiae of stables and shows—gave *Barn Blind* an authenticity that caught the notice of reviewers, one of whom praised the book's "richly evoked atmosphere." In his comments for the *New York Times Book Review* (August 17, 1980), Michael Malone attributed much of the success of "this pastoral novel" to the author's grasp of intrafamily relationships: "Jane Smiley handles with skill and understanding . . . the mercurial molasses of adolescence and the inchoate, cumbersome love that family members feel for one another."

Again, the complex, often ambivalent and baffling feelings between and among members of a family intensify under strain in Jane Smiley's second novel, *At Paradise Gate* (1981). Over a span of some twenty-four hours, the middle-class Des Moines, Iowa home of Anna and Ike Robison bustles intermittently with the comings and goings of their three widowed or divorced daughters and their married and pregnant granddaughter. Ike is on his deathbed, and the daughters wish to be helpful to their mother. Instead, they are intrusive, as they gather downstairs to cook and eat, squabble over whether to hire a nurse, revive old grievances and rivalries, reaffirm their kinship, and discuss the granddaughter's wavering intention to get an abortion and a divorce. But it is Anna's unsentimental reexamination of her life with Ike—her reflections and reminiscences—that dominates *At Paradise Gate*. The novelist Robb Forman Dew, who has also written about the intricacies of domestic life, has commented, "The book is a rumination on the mystery of a marriage, on passion—love and fury—on the elusive process by which a family constructs its own history, its myths and legends."

Just as the middle-aged daughters of *At Paradise Gate* are possibly a counterpart to the teenagers of Jane Smiley's earlier novel, the separate-bedrooms marriage of Anna and Ike may call to mind the relationship of Kate and Axel, regardless of many disparities. Each distinctly different character behaves within a domestic environment fashioned here and in much of Jane Smiley's other fiction from details of weather conditions, daily routines, furnishing of rooms, selection and preparation of food, and treatment of pets. Jane Howard, the noted journalist and author of *Families* and other studies of life in America, described *At Paradise Gate* as "a hymn to the commonplace and a quiet marvel."

"Jane Smiley is not a writer anyone could ever accuse of getting stuck in a rut," David Leavitt concluded in *Mother Jones* (December 1989) after glancing at the diversity of her work. An early demonstration of her readiness for change of scene, pace, and genre, *Duplicate Keys* (1984) has New York City in 1980 as its locale: West Eighty-fourth Street and its environs, the New York Public Library, the Brooklyn Botanic Gardens, and sundry restaurants. The major characters—a circle of old friends—are, however, transplanted midwesterners. Alice, who works in the main branch of the New York Public Library, discovers the murdered bodies of Denny and Craig in the apartment they share with her best friend, Susan, who is vacationing in the Adirondacks. The murdered men belong to a rock band that once had a hit record.

With New York Police Detective Honey conducting a full-scale investigation of the murder, *Duplicate Keys* has the basic elements of the traditional mystery-suspense novel. But as it unfolds before Alice's eyes, the story becomes concerned also with the nature and meaning of grief, emotional dependency, trust, betrayal, jealousy, and maturity. "*Duplicate Keys* makes some intelligent links between detective work and more general forms of perspicacity," Laura Marcus found in her appraisal for the London *Times Literary Supplement* (August 24, 1984). "The title refers not only to the running motif of stolen and borrowed keys, of changing locks too late, but also to the question of the dangers and delights involved for women in opening up their lives to others."

The vulnerability of the heroine of *Duplicate Keys* reveals itself not only in her amorous feelings for two men—her former husband and a newly acquired lover—but in her attachment to Susan, a friendship with surprises. *Duplicate Keys* has thematic ties therein to *The Age of Grief* (1987), Jane Smiley's collection of five short stories and a novella. All six pieces in the book, as Ursula Hegi noted in *New York Newsday* (November 8, 1987), "share characters with a common longing—not for relationships as they really are, but for relationships as they appear to be." Predating her first novel, the earliest of the stories, "Jeffrey, Believe Me," was published in 1977 in *Triquarterly* and won the Pushcart Prize. Other magazines in which the short stories in *The Age of Grief* appeared were *Mademoiselle* and the *Atlantic*.

Two of the stories, "The Pleasure of Her Company" and "Lily," were winners of the O. Henry Award, for 1982 and 1985 respectively. Florence, a pediatric nurse in "The Pleasure of Her Company," becomes friendly with a next-door couple whose marriage she tends to romanticize. Deceived by its smooth façade, she believes she is a part of their happy domestic life. After the wife leaves the home to live with another woman, the husband enlightens Florence as to the role she had played in their marriage: "We needed you, Florence; it was nice to have you fall in love with us and admire us. It was a relief to talk about something besides the central issue." In "Lily" the protagonist is a beautiful, prize-winning poet who wants to know why she is not married and envies her two old college friends a marriage that seems to her exciting. Like a water lily, Lily lives on the surface. Her misunderstanding of the couple's underlying conflicts leads to a blunder and to the unfaithful wife's blaming her for the husband's brutality and the collapse of the marriage: "You tell my husband that I'm not in love with him anymore! Of course he was enraged. You did it. You hate tension. . . . We could have gone on for years like this, and it wouldn't have been that bad."

The title piece of *The Age of Grief* is a narrative first published in the *Quarterly* in the spring of 1987 and is an achievement—"a glorious achievement," one reviewer called it—that earned for Jane Smiley immediate recognition as a master of the novella literary form. As she explained in a telephone interview with Laurel Graeber for the *New York Times Book Review* (November 5, 1989), she finds the novella more suitable to contemplative treatment of a situation or idea than the short story or novel: "I think it's great for moving deeply into one theme." David Hurst, the narrator of *The Age of Grief*, is "a meditative person," a dentist who shares a flourishing practice with his wife, Dana, also a dentist. They have three daughters and a house in town and one in the country.

"I am thirty-five years old, and it seems to me that I have arrived at the age of grief," Dave reflects. What especially distresses him is that "the barriers between the circumstances of oneself and of the rest of the world have broken down, after all—after all that schooling, all that care. . . . It is the same cup of pain that every mortal drinks from." He believes that his wife no longer loves him, but he cannot confront her with his suspicion of her infidelity and desperately tries to forestall disclosures from her, as if just not admitting the problem will save the marriage. "It is a shameless, unblinking look at the sort of emotional accommodation made by partners in even the best marriage," Anne Bernays wrote in the *New York Times Book Review* (September 6, 1987). She also described the novella as "a poignant and rich meditation on the nature of love and change" and went on to say, "It is artless in the best sense, a triumph of the craft of narrative, for we believe that all written here really happened." *The Age of Grief* was nominated in 1987 for the National Book Critics Circle Award in fiction.

As one reviewer suggested, *The Age of Grief* would make an appropriate subtitle to Jane Smiley's *Greenlanders* (1988), with its brooding sense of inevitable doom. Inspired by the celebrated Icelandic family sagas, the 558-page historical novel tells, as if through oral transmission, a long and complicated story, made up of hundreds of episodes, about the Norse colony in Greenland during the fourteenth century, some 400 years after its founding. Jane Smiley's direct and unadorned language reflects the harshness and austere beauty of the land and the Greenlanders' stoic acceptance of their hardships, their grave and fatalistic outlook on life, and their simple, heroic dignity.

Some of the men and women in *The Greenlanders* existed in history. Like scores of fictional characters, they are neatly woven into a narrative centering more or less on Gunnar Asgeirsson and his family, particularly his older sister, the once beautiful and adulterous Margret, who tells her brother toward the end that what she sought in life, without succeeding, was "to be as a stone." Gunnar has little knack for farming and hunting, but he has learned to weave, read and write, and make his own parchment. By habit he is a teller of tales, and, wanting others to "learn what is really the case with us," he tells the tale of the Greenlanders.

Sharing Gunnar's objective, Jane Smiley felt "a responsibility to make [the Greenlanders'] way of life and their agonies and passions known, these people that fell through a hole in history and disappeared," as she said in the *Publishers Weekly* interview. The wealth of fascinating and informative detail in the novel testifies to prodigious research, which included a trip to Greenland in 1984. In his wholehearted recommendation of *The Greenlanders* to readers of the *New Republic* (May 16, 1988), Verlyn Klinkenborg maintained, "Smiley's greatest achievement is not the accuracy of her research, the vividness of her characters, or the simple abundance of her story. It is the uncanny movement of the narrative, which radiates a spirit of acceptance . . . [and is] perfectly balanced, never cascading forward or backward, at ease with the way first one thing and then another thing happens in the lives of these extraordinary people." Reviewers in general, moreover, credited her evocation of an historic era with having the immediacy and urgency of a present-day story.

Talking with Marcelle Thiébaux for *Publishers Weekly*, Jane Smiley remarked that the "view of life as tending toward disaster," which she brought to *The Greenlanders* from the Icelandic sagas, seemed "extremely pertinent" to her. When David Streitfeld interviewed her for *Book World*, she said that she spoke from a "generation that grew up with the pill and the atom bomb" and therefore was most deeply interested in "sex and the apocalypse." Elsewhere she has referred to the disintegration of the Greenlanders' world as "sort of 'Apocalypse Then.'"

Ordinary Love & Good Will (1989), two complementary novellas in which Jane Smiley again ventures onto the slippery terrain of family life today, looks into cataclysms of personal worlds. To escape the pernicious elements of contemporary society and the corruptions of modern technology, Bob Miller, the protagonist of *Good Will*, makes a living for himself, his wife, and eight-year-old son in a rural section of Pennsylvania on an organic farm whose buildings he himself has constructed, with no telephone, electricity, car, or tractor. His beautiful, clean, self-contained universe is actually an expression of the egotism that also makes him keep a tight rein on his wife, who has religious distractions, and on his son. It is his son's racist behavior at school, which Bob can neither predict nor control, that brings about his eviction from his Eden, through a series of events that elicits growing tension and alarm and ends in the father's poignant struggle to live with the enormity of his loss.

Egocentricity is operative also in *Ordinary Love*, which raises the question of whether it is better to choose one's self or the preservation of one's family. A story of a failed marriage and its aftermath, the novella is narrated by the wife, Rachel Kinsella, who twenty years after being divorced from her handsome, self-concerned husband tells three of her five grown-up children about her confession of infidelity, which had incited the husband to end the marriage. In an exchange of revelations she learns what difference being under the care of their father had made in the lives of her children. Rachel is left with the self-punishing realization that she gave her children "the two cruelest gifts" she had to give—"the experience of perfect family happiness, and the certain knowledge that it could not last."

Understatement, which paradoxically heightened the dramatic intensity of *The Greenlanders*, is used with exceptional skill also in *Ordinary Love & Good Will*, as it was in *The Age of Grief*. "But understatement is too mechanical a word for Smiley's method in these stories," David Walton argued in the *Chicago Tribune* (November 12, 1989). "Their impact comes not from the playing down of events but from the placement of her characters' placid, orderly lives against startling events that somehow—unavoidably—intrude upon them. . . . In each case, the 'effect' of Smiley's fiction comes from the lack of effect, the absence of gimmickry and strain."

When writing about the domestic tasks of her characters who live close to the land, as in *The Greenlanders* and *Good Will*, Jane Smiley pays attention to crafts like weaving and wood carving. She is the author of the nonfiction *Catskill Crafts: Artisans of the Catskill Mountains* (1988), an illustrated examination of the products and techniques of longtime residents and newcomers of New York's Catskill Mountains occupied with "the making of useful objects by hand, one at a time."

Still on the faculty of Iowa State University, Jane Smiley teaches creative writing and world literature. She lives in Ames with her third husband, the screenwriter Stephen M. Mortensen, whom she married on July 25, 1987, and her two daughters by her second marriage, Phoebe and Lucy. She is a distinctly personable woman, standing six feet two inches tall and "moving with a lean and rangy grace," as Marcelle Thiébaux described her. According to information supplied to *Contemporary Authors*, she is "skeptical" in regard to politics and "vehemently agnostic" in regard to religion.

References: Book World Ja 28 '90 por; N Y Times Bk R p1+ N 5 '89 por; Pub W 233:65 Ap 1 '88 por; U S News 103:96+ Ja 4 '88 por; Contemporary Authors vol 104 (1982), new rev vol 30 (1990)

Smith, Martin Cruz

Nov. 3, 1942– Writer. Address: c/o Knox Burger Associates, 391 Washington Square So., New York, N.Y. 10012

For over twelve years during the late 1960s and 1970s, Martin Cruz Smith was a prolific writer of all kinds of popular fiction, from spy novels to westerns, without making much of an impression on the American literary scene. All that changed in 1981, with the publication of *Gorky Park*, a superior detective novel set in Moscow with a Russian protagonist. Smith was suddenly acclaimed as a "real" novelist, and, during the 1980s, particularly with the success of *Polar Star*, he enhanced his reputation as one of the few writers who is able to write genre novels that transcend the limitations of the form and, in the words of one reviewer, "in the name of entertainment, illuminate their time."

Martin Cruz Smith was born Martin William Smith on November 3, 1942 in Reading, Pennsylvania, the son of John Calhoun Smith, a jazz saxophonist, and Louise Smith, a jazz singer and Indian-rights activist. He grew up in Philadelphia, Pennsylvania and also in Tularosa and Las Lunas, New Mexico. As a child he was a voracious reader, steeping himself in the works of Aldous Huxley, Evelyn Waugh, T. E. Lawrence, Bernard Malamud, and Saul Bellow. Although his parents wanted him to study music, he entered the University of Pennsylvania with the intention of becoming a sociologist, but he failed a course in social statistics and had to look for an alternative discipline. "There has to be some way I can graduate from this college," he reflected at the time. As it turned out, there was, and he graduated with a major in creative writing in 1964.

After his college graduation, Smith became a reporter for the *Philadelphia Daily News*, covering sports and restaurants and writing obituaries. Quitting that job, he found himself selling ice cream for a while in Camden, New Jersey and in Philadelphia. He then traveled to Italy and Spain. In Madrid he found a job as a car salesman, though he has claimed he never managed to sell a single one. After his brief foreign interlude, he worked for the Associated Press, thus becoming, in his own words, "the worst correspondent that AP ever had. Every time someone held up a pie-shaped chart of the state budget, I fell asleep."

In 1966 Smith became an editor at Magazine Management Group, which published a number of rather raunchy men's magazines, such as *Stag* and *For Men Only*. Smith was fired as editor of *For Men Only* on Christmas in 1968 because he "evinced a bad attitude problem." Frightened by the insecurity he now faced, he traveled to Portugal with his wife, the former Emily Arnold (a university classmate whom he had married the previous year), and began writing books. The first one, which in his own estimation was "a slightly autobiographical, awful novel, stealing from the lives of [his] good friends," was never published.

Smith was more successful a year later, when *The Indians Won* (1970)—about the establishment of an Indian state in the middle of the United States—found a publisher. Smith later acknowledged that "it was pretty well done up until the last fifty-five or sixty pages. At that point, we'd had a kid and I'd run out of money. So I wrote the last fifty-five or sixty pages in a single day and night." Learning to write at top speed served him in good stead during the 1970s, a decade in which he turned out thirty-five paperbacks of all kinds. "I wrote an awful lot under tremendous pressure. I learned to write constantly, to simplify the narrative, to throw out the adjectives," he told an interviewer for *Publishers Weekly* (March 20, 1981).

Two mystery novels, *Gypsy in Amber* (1971) and *Canto for a Gypsy* (1972), both of which featured a Gypsy detective and antique dealer, Roman Grey, were among Smith's best early achievements. *Canto for a Gypsy* was nominated for an Edgar Allan Poe Award from the Mystery Writers of America in 1972, and both books were later praised in the *Nation* (April 4, 1981) by Robert Lekachman, who applauded Smith's "feeling for unusual milieus" and commented that the novels "were written with grace and humor and without gratuitous violence or sadism."

Adopting the pseudonym Simon Quinn, Smith wrote seven novels, all published by Dell, between 1974 and 1975. Some of the titles, such as *The Last Time I Saw Hell*, *The Devil in Kansas*, and *Last Rites for the Vulture*, convey an accurate idea of the kind of popular market those novels were aimed at. Smith has commented wryly that each novel was better than the one before, but each sold less than its predecessor. But enduring financial hardship—Smith has claimed that at one time he bounced thirty-six straight checks—was a price he was prepared to pay in order to buy time to work on *Gorky Park*, the novel that was to put his name on the literary map.

In the meantime, Smith wrote two westerns, *North to Dakota* (1976) and *Ride to Revenge* (1977), under the pseudonym Jake Logan, and he also became one of the host of writers who have used the name Nick Carter for detective novels. He wrote one Nick Carter story in eight days. "It was simply a matter of sitting down and taking a deep breath every other page. I had an awful lot of energy," he recalled during an interview with a journalist from *Newsweek* (May 25, 1981).

Smith made his first big breakthrough in 1977, when his novel *Nightwing*, a thriller about plague-carrying vampire bats, was published in hardcover. The name that appeared on its cover was that of Martin Cruz Smith, for the novelist had legally changed his middle name to Cruz, the surname of his Pueblo Indian maternal grandmother. According to Smith, he did so in order to give his name greater commercial appeal, since "William is a soporific in the market of names," in his opinion. Whether true or not, *Nightwing* was his most successful effort up to that point. The paperback rights were sold for $400,000, and Smith collaborated with Steve Shagan and Bud Shrake on a screenplay for Columbia. The movie was released in 1979 to mixed reviews.

The money that Smith made from *Nightwing* enabled him to complete *Gorky Park*, on which he had worked for eight years, but the novel did not have a smooth passage to publication. Originally, Smith had signed a contract with G. P. Putnam's Sons to write what he described as "an easy-to-control detective story with an American cop and a Soviet cop working hand in hand." They were to solve a mystery with the help of a Russian forensic technique that Smith had read about, involving the reconstruction of a face from a skull. Visiting the Soviet Union for two weeks in 1973, he spent five days in Moscow, making sketches (he considered using a camera too risky) and generally familiarizing himself with the city. His conception of the book began to expand, until he envisioned a "real Russian novel" featuring a Russian hero—a project, he thought, that would bring out the best in him. He began to read Soviet law and literature and took advantage of every opportunity to discuss the book with Russian exiles in New York, inviting them to read the developing manuscript. But he had a problem with his publisher, since Putnam's was unenthusiastic about his new plan and wanted him to abide by the original proposal. When, after a lengthy dispute, Smith succeeded in buying the book back, his literary agent, Knox Burger, offered it to the publishers W. W. Norton for $200,000, but the firm declined. Smith, however, was confident of the merits of his book. "I have never been so excited in my life, except for the birth of children, as when I wrote the last line of *Gorky*," he was quoted as saying in the *Newsweek* interview. "Because I knew it was just right. I had this marvelous book, and I was damned if I was going to sell it for less than a marvelous price. The words 'one million' seemed to come to mind. Mellifluous!"

Eventually, *Gorky Park* was sold to Random House for Smith's $1 million asking price, and foreign sales and movie rights escalated the price to over $2 million. Quickly topping the bestseller lists, the novel sold nearly 265,000 copies in hardcover and more than three million in paperback. Its appeal lies partly in the novelty of having a Russian detective as a hero and partly in the skill with which Smith creates a convincing tableau of the corruption, both large and small, in contemporary Russian society. All the details strike the reader as accurate, whether Smith is describing exactly how the black market in cars and gasoline operates, suggesting a pervasive atmosphere of deceit and mistrust, or giving a glimpse of the workings of official Soviet ideology (like the psychiatrist, for example, who succinctly explains that criminals must, by definition, be mentally ill, since there could be no reason other than mental illness for violating the laws of a just society). The novel's impressive range led many readers to agree with the verdict of Peter Andrews, writing in the *New York Times Book Review* (April 5, 1981), that with *Gorky Park* Smith had successfully "transcended the genre" of detective fiction.

Gorky Park begins with the discovery of three frozen and mutilated bodies in Gorky Park. When Arkady Renko, Moscow's chief homicide investigator, is called to the scene, he quickly discovers that one of the dead men was an American who was in the country illegally, and he suspects that the murders are part of an international smuggling operation, in which a rich American businessman is implicated. Such a case would normally be handled by the KGB, but Renko does not trust the organization and even suspects that it might have been involved in the murders. Nor does he trust his boss, the Moscow chief prosecutor—with good reason, as it turns out, for just about everyone in the intricate plot is involved in a double game of one kind or another. It eventually transpires that at the heart of the villainy is a scheme to export live sables from the Soviet Union to the United States, thus breaking the Soviet monopoly on the sable-fur trade. The action finally reaches New York, involves the FBI, the CIA, and the New York Police Department, and ends in a deadly shootout on Staten Island.

Involved in the plot of *Gorky Park* is a rich cast of characters: Renko's wife, Zoya, a gymnast and party zealot who nags Renko to show more enthusiasm about party matters and eventually betrays him to the KGB; Renko's beautiful lover, Irina, an actress and political dissident who sleeps with Renko because she thinks he can help her get out of the country; William Kirwill, a rugged American cop who hates his left-wing family background and is in Moscow investigating the murder of his younger brother; Renko's curmudgeonly father, a general in the Great Patriotic War who is known as the Butcher of the Ukraine because he cut off the ears of a German SS commander (Renko remembers the ears hanging "like shriveled pastries on the wall of his father's study"); and, of course, Renko himself, the cynical, poetry-reading detective who finds himself at odds with the system of which he is a part, "an honest man in a dishonest society," as Martin Cruz Smith himself has put it.

In general, reviews of *Gorky Park* were enthusiastic. Peter Andrews described it as "a proper novel, illuminated with fascinating glimpses of contemporary Russian life, a story dappled with flashes of irony." He also noted, referring to the different ways in which New York is viewed by Renko and his lover, that "Mr. Smith has the genuine novelist's ability to make us look at familiar surroundings with the insights of his characters." Robert Lekachman in the *Nation* (April 4, 1981) described *Gorky Park* as "an absorbing picture of certain aspects of Russian and American life, neither automatically anti-Soviet nor anti-American." He praised the novel because "Smith has invented challenging ethical predicaments." And Tamar Jacoby in the *New Republic* (May 9, 1981) singled out for praise the seriousness of the themes developed in the second half of the novel: Renko and Irina search for answers "about what it means to be free," and, though Renko achieves "moral insight," "there is nothing easy or superior" about the way in which he earns it.

Some reviewers had reservations about the shootout ending, arguing that it was a cliché of the conventional suspense novel. One reviewer with wider-ranging criticisms was Julian Symons, a noted authority on the detective-fiction genre. He wrote in the *New York Review of Books* that *Gorky Park* "is much above the average thriller, but almost equally far below the best of Ambler, Deighton, and Le Carré." Symons argued that the outstanding aspect of the novel was the setting, which was convincing in its details but spoiled by "feeble characterization and an overindulgence in violence." He also cited certain "crudities of approach" below the novel's "excellent realistic surface," though he conceded that *Gorky Park* was probably one of the best thrillers of the year.

In one country *Gorky Park* did not receive favorable reviews, and that, predictably enough, was the Soviet Union. Although the novel was not published there, late in 1981 the literary journal *Literaturnaya gazeta*, the journal of the Soviet Union of Writers, called it "rubbish" and accused Random House of "filthy anti-Sovietism." After *glasnost* appeared on the Soviet scene, however, a 150-page version of *Gorky Park* was published in a Soviet journal in 1989, and Smith visited Moscow on an official invitation.

Martin Cruz Smith's next novel, *Stallion Gate* (1986), centered around the Manhattan Project, the development and testing of the first atomic bomb at Los Alamos in New Mexico, from 1943 to 1945. Blending fact with fiction, Smith features actual historical personages, such as the physicists J. Robert Oppenheimer and Enrico Fermi, General Leslie Groves, and the spy Klaus Fuchs, as well as characters of his own creation. Chief of those invented characters is the protagonist, Joe Pena, a Pueblo Indian, jazz pianist, heavyweight boxer, and womanizer who is recruited both to guard and to spy on Oppenheimer. In the words of G. E. Murray, in the *Chicago Tribune* (May 11, 1986), "through Pena's extraordinary 180-degree vision, we experience an underbelly view of the dawning of the Atomic Age." Pena also provides a focus for one of the main themes of the novel, which, in the opinion of Thomas R. Edwards in the *New York Review of Books* (May 8, 1986), is "the cultural collision between modern science and native beliefs and folkways of New Mexico."

Stallion Gate was not quite as successful as *Gorky Park*. Although G. E. Murray discovered some profound themes in the novel, including "such questions as the loss of innocence both individual and national, and shifting rationales for destruction, real or promised," Christopher Lehmann-Haupt of the *New York Times* (April 24, 1986) found that the hero, Joe Pena, "is just a little too good to be true. The plot, which divides and subdivides, . . . is much too complicated to be interesting." Stephen Pickles in the *Spectator* (July 5, 1986) admired Smith's "keen sense of pace" and the "impressive range" of his style, but he felt that the "major failing"of the book concerned the atomic bomb. "For all the scientific jargon, references to Einstein, to implosion and explosion, even the insertion of the plutonium core into the bomb, the thing simply does not come alive . . . until the end, that is." Pickles meant that "the bomb's significance depends on the discussion and feeling it generates, and . . . Cruz Smith pens a depressing number of banalities."

Admitting that he was disappointed with the critical reception given to *Stallion Gate*, Smith has pointed out that considerable research went into the novel, but it "is deep within the book and pared down to essentials. I haven't made it easy for people to appreciate how much information is in fact in the book." His "primary idea" was "to get across 1945 New Mexico. To tell all of this in almost an elegaic fashion with some of the rhythms of jazz was a conscious decision on my part," he has explained. He also commented that the novel probably lacked a character with whom the reader could identify, and that was one of the reasons he decided to bring back Arkady Renko for his next novel.

That next novel was *Polar Star* (1989), the genesis of which lay in a one-day visit that Smith made to a Soviet factory ship, the *Sulak*, while it was docked in the Aleutians. In the novel the ship becomes the *Polar Star*, which is working with American trawlers in the Bering Sea to gather seafood for the domestic Soviet market. Having lost favor with the Soviet authorities and having forfeited his party membership, Renko is now working in a lowly capacity on the ship. The mystery begins when the body of a young female crew member is pulled from the sea, a murder that is the first of many in a plot of steadily increasing complexity. Although many people on the ship want her death to be declared a suicide or an accident and so avoid a revealing official investigation, Renko, having been asked to help by the ship's authorities, doggedly pursues his inquiries, even though it nearly costs him his life many times over. He gradually uncovers a web of international drug dealing and espionage, covered up by official lies and betrayals.

Polar Star, which spent four months on the *New York Times* bestseller list, was received with critical acclaim as a worthy sequel to *Gorky Park*. Robert Stuart Nathan, in a page-one evaluation in the *New York Times Book Review* (July 16, 1989), paid tribute to Smith's prowess as a writer: "Rich in humor, generous in spirit, endlessly entertaining and deeply serious, *Polar Star* is not merely the work of our best writer of suspense, but one of our best writers, period." Harry Anderson, in *Newsweek* (July 31, 1989), hailed *Polar Star* as an "imaginative tour de force. . . . The factory ship contains a set of characters who could hardly exist anywhere else. . . . [Renko's] pained integrity seems entirely convincing in this unfamiliar setting." And Christopher Lehmann-Haupt in the *New York Times* (July 10, 1989) remarked on the "clarity with which Mr. Smith has evoked the shipboard setting . . . as well as the vividness of the natural scenery." He also praised the "convincing evocation of Soviet society."

Martin Cruz Smith and his family moved from New York City in 1981 and now live in fashionable Marin County, north of San Francisco, where they are building a new house. The couple have three children, Ellen Irish, Luisa Cruz, and Samuel Kip. Smith is currently at work on another Arkady Renko novel, this time set in Munich. In an interview with Smith published in the *New York Times Magazine* (January 7, 1990), Bruce Weber wrote: "A small, handsome man, dark-complexioned, with a boy's freckles splashed across his nose, Smith is forty-seven but looks younger."

References: N Y Times C p13+ Je 12 '89 por; N Y Times Bk R p46 My 3 '81 por; People 15:84 My 25 '81 por; Contemporary Authors vols 85–88 (1980), new rev vol 6 (1982), vol 23 (1988); Contemporary Literary Criticism vol 25 (1983)

Smith, (Charles) Page

Sept. 6, 1917– Historian. Address: b. c/o Viking Penguin Inc., 40 W. 23d St., New York, N.Y. 10010; h. 235 Pine Flat Rd., Santa Cruz, Calif. 95060

The popular American historian Page Smith, a professor emeritus of the University of California, is

Page Smith

a principled and passionate defector from academe, with its specialized and "scientific" monographs, written by historians for other historians, under publish-or-perish pressure. A self-described "uninhibited historian," Smith talks about "history as biography" and dares to write "old-fashioned" narrative history on a large scale, with "the spiritual and moral dimension" included, and without pretensions to "objectivity" or definitive conclusions. Viewing his work as an experience in "discovery" to be shared with as large a readership as possible, he depends in good measure on instinct and serendipity in researching and composing his books, especially in uncovering the often obscure and tangential first-hand accounts, such as diaries, letters, and newspaper reports, that enrich the drama of his narrative with surprising insights into the era in which they were written. Originally a specialist in colonial history Smith first received critical acclaim with his biography *John Adams*, in 1962. His major achievement has been the eight-volume, 6,000-page A People's History of the United States, beginning with *A New Age Now Begins*, in 1976, and concluding with *Redeeming the Time*, in 1986. (That series is being reissued in paperback by Viking Penguin.) His most recent book is *Killing the Spirit* (1990), a scathing critique, in historical perspective, of the current crisis in American higher education.

Smith has described A People's History of the United States as a mere "hint" at the "elusive, . . . terribly difficult to decipher" meaning of American history, an "exhilarating" but "strange" story, perhaps "too vast and complex to be comprehensible." A reviewer for the *San Francisco Chronicle Book Review* wrote of the massive work: "No American since Charles Beard has produced anything comparable in length, scope, or readability. To find standards with which to judge this work we must go back to nineteenth-century masters like George Bancroft, Francis Parkman, and Henry Adams." Others remarked Smith's "literary elegance," his "expressive originality," his mastery of a narrative style that flows "like a force of nature," and his ability to present the "big picture" of the American past in "graphic and meaningful detail" and with a "powerful" sense of "immediacy." They also credited him with providing "a vivid, touching, and sometimes fearful time machine into our past," and placed him in the company of John Bach McMaster, James Ford Rhodes, Samuel Eliot Morison, Bruce Catton, Allan Nevins, and the best of the New Journalists.

Charles Page Smith was born in Baltimore, Maryland on September 6, 1917 to William Ward Smith and his wife, the former Ellen Page. After graduating from the Gilman School, a prep school in Baltimore, he enrolled at Dartmouth College. He chose Dartmouth for his undergraduate study in part because he was an avid fisherman and knew that there were trout streams near the campus. For a time Smith considered becoming a miner. He was also interested in writing fiction and in acting. He dropped the latter aspiration after two seasons in summer stock.

As an English major at Dartmouth College, Smith came under the profound influence of the late Eugen Rosenstock-Huessy, a metahistorian in the tradition of Oswald Spengler and Arnold Toynbee, who was then a professor of social philosophy at Dartmouth. Rosenstock-Huessy, a Jewish convert to Christianity, was an émigré from Hitler's Germany. Before joining the Dartmouth faculty, he had taught for three years at Harvard University, where his "heretical" speculations about history rendered him anathema to academic fundamentalists in the history department. Smith was drawn to "the grand vistas of history that Rosenstock-Huessy's writings and lectures revealed," and the professor's ideas became, as Smith attested in his introduction to *Killing the Spirit*, "the foundation of [his] scholarly and personal life."

For his straight A academic record in his senior year at Dartmouth, Smith was named a Rufus Choate Scholar. After receiving his B.A. degree, in 1940, he served for five years in the United States Army. His military career in World War II ended when, as the commander of a Tenth Mountain Division rifle company on the slopes of Mount Belvedere in Italy, he was severely wounded in both legs by a land mine. While on convalescent leave from the army he taught English for a year at the Gilman School, his alma mater, and tried, unsuccessfully, to write a novel.

After the war Smith decided to do graduate study in history under the GI Bill. When he applied for admission to the graduate program in history at Harvard University, he was at first rejected, shunted to the English department. David Owen, the chairman of the history department, finally acquiesced to his plea for entry to the department, with the admonition "You won't find any of those grandiose Rosenstock-Huessy ideas here. This is a trade school preparing students for academic careers." At the time, Smith was, in his words, "a little puzzled and disconcerted" by the "strange" admonition. Only with the long passage of years did he come to the realization that Rosenstock-Huessy was "a man so feared and hated by his colleagues that they felt no compunction about barring those tainted with Rosenstock-Huessyism from the profession." "I later learned more of Rosenstock-Huessy's Harvard years," Smith wrote in the introduction to *Killing the Spirit*. "He had experienced the resentment and hostility of his Harvard colleagues . . . because he refused to genuflect to two of the reigning deities of the academic world, Marx and Freud, and occasionally spoke of God."

The Harvard professor who most influenced Smith was Samuel Eliot Morison, whose assistant he became and under whom he concentrated on colonial American history. He received his M.A. degree in 1948 and his Ph.D. three years later. His doctoral dissertation was on James Wilson, a signer of the Declaration of Independence and a drafter of the Constitution. Under the auspices of the Institute of Early American History and Culture in Williamsburg, Virginia, where he was a research assistant in 1951 and 1952, he expanded the dissertation into his first book, *James Wilson: Founding Father* (1956). From 1953 to 1964 Smith taught history at the University of California at Los Angeles, first as an assistant professor and ultimately as a full professor.

Aided by a fellowship from the American Philosophical Society and by the opening of public access to the copious Adams family papers, Smith spent five years researching and writing the two-volume biography *John Adams*, published by Doubleday & Company in 1962. In addition to Doubleday's Kenneth Roberts Memorial Award, the book received Columbia University's Bancroft Award in American History as well as a National Book Award nomination, and it was a popular Book-of-the-Month Club main selection. In *The Historian and History* (1964), Smith argued that "great history . . . has always been narrative history, history with a story to tell that illuminates the truth of the human situation, that lifts spirits and projects new potentialities," and in doing so provided the reader with what Charles Poore of the *New York Times* (May 21, 1964) called a book that was "in itself a quick and useful history of mankind."

In 1964 Smith became the founding provost of the University of California's campus in Santa Cruz, an experiment in community higher education designed as an alternative to what he viewed as the impersonal "knowledge transmitting of huge universities." He remained the provost of Cowell College (the original college on the campus) until 1970 and a professor at the Santa Cruz campus until 1973, when he resigned his tenured professorship in outrage over a "publish-or-perish" case—the denial of tenure to a younger faculty member who preferred teaching students to turning out papers and monographs. While at the Santa Cruz campus he wrote *As a City upon a Hill: The Town in American History* (1966) and *Daughters of the Promised Land* (1970). Later he wrote *Thomas Jefferson: A Revealing Biography* (1976), *A Letter from My Father* (1976), *The Constitution: A Documentary and Narrative History* (1978), and, with Charles Daniel, *The Chicken Book* (1975), a conscientious history of the chicken in nature and art. In its copious presentation of science and lore belying an ostensibly limiting title, *The Chicken Book* has been compared to Henry David Thoreau's *Walden* and Henry Petrowski's *The Pencil*. Smith also edited *The Religious Origins of the American Revolution* (1976).

The first book in Smith's series A People's History of the United States, *A New Age Now Begins: A People's History of the American Revolution*, was published in two volumes by McGraw-Hill in 1976. "A basic assumption" of that book was that the American Revolution took place first and foremost "in the hearts and minds of the American people," as Smith pointed out in his introduction to volume one. Among the adulatory notices for *A New Age Now Begins* was that of Samuel Eliot Morison, who hailed it as "a great, magnificent work." "Smith is equally good on political events and military history," Morison observed. "His story of Bunker Hill is a real thriller. . . . His chapter on Washington resigning his commission, and the disbanding of the army, is a masterpiece." A reviewer for the *New York Times* declared it to be "the book about the American Revolution for the general reader."

In an interview with Jack Fincher for the *Book-of-the-Month Club News* in 1976, Smith expressed his disagreement with the academic concept of historical perspective. "That's another snobbery," he said. "The best history of the American Revolution was written by the people who were in it. That's why I like to use the analogy of time as a mountain. When you're on top—200 years away—the academic historian says you can look back down the years and see things as they really were. I say the situation is more like an archeological dig. . . . [You] reconstruct what happened out of the remnants and shards."

Responding to the warm welcome accorded *A New Age Now Begins* by history buffs and general readers, Smith's publishers encouraged him to carry his People's History beyond his area of academic expertise, the colonial period—a project that he was already envisioning. Once he had decided to undertake a large-scale history of the United States, he wondered why he had not considered the idea before, because, as he put it, "outside of a number of rather innocuous American history textbooks (the best of which by far is Morison and Commager's *Growth of the American Republic*), no professional historian has undertaken to write an extensive history of the United States since the early part of this century."

McGraw-Hill published *The Shaping of America: A People's History of the Young Republic* in

1980. Smith's introduction to that volume was also a general preface of sorts to the books that would follow it in the series. "I wish to make our past available as a resource in our struggle to 'redeem the time,'" he wrote. "If there is one motif that I wish to have emerge clearly from this work, it is the notion of the United States as a 'gathering of nations,' as an episode in world history, far more than a conventional nation. . . . The New World revived dreams of Edenic innocence [in the world]. Thus, first colonial America and then the United States . . . had to cope as best it could with the sometimes radical divergence between the dream and the reality. . . . From 1790 to 1865 . . . there was never a decade when the Union did not seem to many Americans to be in the gravest danger of dissolution. It was primarily words that held the nation together. Having been defined by words, it had to be constantly redefined. . . . If slavery was the indigestible fact that constantly mocked America's professed devotion to freedom, the story of immigration was *the* story of America. Aside from the aborigines, the native Americans, *everyone else came*. . . . The tensions produced by slavery were replaced by the tensions produced by hordes of alien immigrants . . . [who] provided the negative (or positive, if you prefer) pole to the white predominantly Anglo-Saxon Protestant ruling class. . . . There was also a tradition of . . . American radicalism . . . from John Winthrop's dream of redeeming Western Christendom with a handful of colonists [to] the Populist movement of the South and Midwest . . . [in large measure] involved with or derived from radical Christianity." Smith went on to mention regions ("their own countries, with their own accents, literature, arts, and architecture"), business enterprise ("in the center of our history"), and "the shift from a rural-agricultural to an urban-industrial society."

The Shaping of America began with the Treaty of Paris in 1783 and ended with the concurrent deaths on July 4, 1826 of the great patriots Thomas Jefferson, an exponent of the Enlightenment-inspired "Secular Democratic Consciousness," which animated the American Revolutionaries and the signers of the Declaration of Independence, and John Adams, an exemplar of "the Classical Christian Consciousness," which "produced the Constitution" but "quickly became archaic." Despite their philosophical differences, both Jefferson and Adams were defenders of agrarian interests, and they "could agree on the inherent wickedness of banks and bankers and mutually deplore the tendency of many of their countrymen to put personal gain ahead of public good."

In his conclusion to *The Shaping of America*, Smith noted that "all the essential elements" of the new nation were already manifest in the second decade of the nineteenth century. Those elements included "the westward migration, . . . the conflict of classes, . . . the unrestrained growth of 'capitalism,' . . . the reckless exploitation of the natural resources of the land, . . . the tragic confrontation with the Indian tribes, . . . and, underlying it all, the terrible, irreconcilable fact of black slavery, the paranoid schizophrenia, a wound that could not be healed." Smith pursued his consideration of those, among other, elements in the *The Nation Comes of Age: A People's History of the Ante-Bellum Years* (1981), *Trial by Fire: A People's History of the Civil War and Reconstruction* (1983), and *The Rise of Industrial America: A People's History of the Post-Reconstruction Era* (1984).

McGraw-Hill published the seventh volume in Smith's People's History, *America Enters the World: A People's History of the Progressive Era and World War I*, in 1985. "Much like its predecessors, *America Enters the World* is a compilation of facts, anecdotes, and swiftly paced narrative with a highly personalized signature," Patrick Burnson noted in a biographical article on Smith for *Publishers Weekly* (June 21, 1985). "Rare in any writer, but especially so in one as broadly educated as this one, is Smith's ability to share with the reader the thrill of discovery he himself feels when combing through material." Smith told Burnson, "One of the most profound findings I made while composing this book was the true extent to which radical thought permeated our society." One of the radical intellectuals he discovered in his research was Brooks Adams, who "believed, and perhaps quite correctly, that universities were mere tools of capitalism, bent on encouraging limited empirical studies, and against any generalized approach to knowledge which might threaten the interests of those in power."

Smith carried his People's History to the beginning of World War II, and the series' conclusion, with *Redeeming the Time: A People's History of the 1920s and the New Deal* (1986). "Smith, as before, gives lay readers a narrative stripped of academic fittings," Robert F. Nardini wrote of the volume in the *Library Journal* (November 1, 1986). "Ironically, he is best in traditional historical areas like the New Deal, here praised highly. . . . Often the text has a newsreel quality." In the *New York Times Book Review* (November 16, 1986), David Murray wrote: "The period Mr. Smith deals with . . . was the time of the rise of urbanism and unionism and the demise of the supposed reality of a Norman Rockwell small-town America. . . . It was the time of racism at its nastiest . . . [and of] hundreds of millions of employed and unemployed. Mr. Smith ties all these threads together with anecdote, scholarship, and a lively prose style."

In 1988 Smith met a young graduate student named Mark Scott, who, in Smith's words, "felt confronted by the choice of giving up [his adherence to the ideas of] Rosenstock-Huessy or giving up his plans to become a professor of history," so fierce were the objections of his professors to a view of history that they characterized as "totally subjective" and "theological-anthropological-sociological." Remembering his own initial difficulties with the history department at Harvard University forty-two years before, Smith was "amazed and distressed" at the unrelenting hostility toward Rosenstock-Huessy's thought. The "odd conjuncture of the Scott and Smith 'cases'" set him "to thinking about the inhuman side of contemporary academic life, where only certain ideas are tolerated," ideas that seemed to him "in the main, life-denying." That thinking provided the incentive for *Killing the Spirit: Higher Education in America* (1990), a book described variously by reviewers as "a brilliantly carried-out historical overview," a "jeremiad," and a "dire" but "skillful" diagnosis.

The major themes summarized by Smith at the outset of *Killing the Spirit* were the following: "the impoverishment of the spirit by 'academic fundamentalism'; the flight from teaching; the meretriciousness of most academic research; the disintegration of the disciplines; the alliance of the universities with the Department of Defense, the National Aeronautics and Space Agency, etc., and, more recently, with biotechnology and communications corporations; and, last but not least, the corruptions incident to 'big-time' collegiate sports." Later in the book he enumerated common "diseases of the spirit" in our time to which universities have succumbed: "The first and most destructive . . . is 'presentism,' that tireless lust for the new," with its attendant "swelling . . . of greed . . . not simply greed for money . . . but greed for experience of every kind in every form . . . for titillation of the senses." Among the others are "specialization . . . at the cost of . . . any awareness of the unity of life," "knowledge for its own sake, rather than knowledge that ripens into wisdom or that serves larger ends," and "relativism, which denies any moral structure in the world." "Finally, there is simply the brute fact of size, the disease of giantism. . . . When the organizational structure of an institution of higher learning is indistinguishable from that of a major corporation, . . . no community is possible."

As he had in A People's History of the United States, in *Killing the Spirit* Smith postulated "two opposing kinds of consciousness—the Classical Christian Consciousness and the Secular Democratic Consciousness." "The greatest achievement of the Classical Christian Consciousness, a consciousness characterized by belief in natural law and original sin, was the federal Constitution," he wrote. "After that remarkable accomplishment, the fruit of 2,000 years of political speculation, the Classical Christian Consciousness lapsed almost at once into a primarily conservative and reactive mode. [Its] creative residue . . . was what I have called the Protestant passion for redemption (of the United States and then of the world). That passion motivated every important reform movement of the nineteenth century, from abolitionism to . . . the Populist party."

Dovetailing with the creative residue of the Classical Christian Consciousness, in Smith's view, were the still vigorous utopian elements in the Secular Democratic Consciousness, which in the last quarter of the nineteenth century animated the social-minded "secular monks and acolytes of the newly founded 'religion of the university,'" who moved into the void left by the "paralyzed" and "moribund" institutional churches and the "politicians who were hopeless relics of an earlier era." "The new curriculum was laid out specifically in terms of the pressing social issues." Unfortunately, in his view, that "illumination of the American social landscape" was "as brief and brilliant as a flash of lightning." The "vision of a society redeemed by scholarship . . . attached as it was to Progressive party politics . . . experienced its first serious disillusionment . . . with the defeat of the Progressives in 1912," and "the retreat of the university from its original vision of placing 'the mind in the service of society'" was clinched with the onset of World War I in 1914. "Conservative trustees and reactionary legislators made clear to university professors what they considered to be the limits of free inquiry when it threatened to encourage (or turn into) crusades for social reform. The crusades were over . . . , leaving behind a vast academic bureaucracy and the modern 'disciplines' to mark their brief passage."

According to Smith, through the 1920s and 1930s higher education remained fairly confident that it was offering students a rational picture of the world, that social science explained the function of society and psychology the problems of the human psyche. "That's not really held with much conviction by the academic world any longer," Smith observed in an interview with Robert Marquand of the *Christian Science Monitor* (July 2, 1985). "The academy is in a curious state of carrying out certain ritual activities." In the conclusion to *Killing the Spirit*, he observed that "the signs of decadence in the academic world that students professed to see in the 1960s have only accelerated since then" and that the trend could be reversed only by "a new consciousness representing a synthesis of the two prior consciousnesses, the Classical Christian (thesis) and the Secular Democratic (antithesis)."

Page Smith is a tall man, dignified in bearing and deliberate in speech. After interviewing him at his home on the outskirts of Santa Cruz, California, Robert Marquand described him as "a large man with a rolling walk, dressed in an old pair of overalls, a red handkerchief dangling from the side pocket." With "his wire-rimmed glasses, . . . his longish white hair swept behind one ear, and [his] large feet in heavy work shoes," he looked to Marquand "very much his part: a country-style populist intellectual." Others have described him as "a hulking hawk-faced figure in fleece-trimmed corduroy coat and cap," "nimble" in wit, "boundless" in curiosity, especially about politics, and a "vocal partisan" in public controversies.

Smith and Eloise Ruth Pickard, an artist, were married in 1942. They have four grown children: Ellen, Carter, Anne, and Eliot. Smith and his wife live on a four-acre farm in the Santa Cruz Mountains, above Monterey Bay, where, if reports published over the years still hold true, they raise horses, chickens, and turkeys. Smith's study, set away from the main house, among the redwoods, is a barnlike structure crammed with books, on the floor as well as on shelves, and decorated with paintings, sculpture, and other art done by his wife. In the 1976 interview for the *Book-of-the-Month Club News*, Smith told Jack Fincher that he does not use note cards in composing his books. "He writes 'books, not chapters,' from start to finish," Fincher reported, "typing long quotes from the voluminous reading that attracts him, setting down digressions as they occur, and later gluing everything together where it seems to belong."

The historian is a Democrat and an Episcopalian who apparently takes his Christian faith seriously. Rejecting dialectical materialism, economic determinism, and any other notion that history can be "explained" as the play of "impersonal forces," Smith believes that history is as "inexplicable . . . as life" and that the historian's "ultimate responsibility is simply to tell what happened," to relate a drama involving individuals, whose "response . . . to each other and to history as it develops . . . determines the course their future has taken." In his *Christian Science Monitor* article, Robert Marquand linked Smith's "certain utopian streak" to Wyndham Lewis's theory of "the Cosmic man," in which history is seen as attempting to realize a "higher concept" of humanity. Smith told Marquand that he was much more sanguine about the "future of this nation and the world" than when he began his People's History, despite the apparent indifference of most Americans to such causes as peace and social justice. "History doesn't care a bit about Gallup polls," he said. "Eight percent keep saving the world."

References: Book-of-the-Month Club News p6+ N '62, p5 Ap '76; Christian Sci Mon p1+ Jl 2 '85 pors; Look 30:35+ Je 28 '66; Pub W 227:106+ Je 21 '85 por; Contemporary Authors new rev vol 2 (1981)

Stone, Edward C(arroll, Jr.)

Jan. 23, 1936– Physicist; educator. Address: California Institute of Technology, P.O. Box 407-47, Pasadena, Calif. 91125

In 1977, after five years of preparation, two unmanned Voyager spacecraft were launched from Cape Canaveral, Florida on a mission to gather data about the outer planets. As chief scientist for the Voyager project since 1972, the physicist Edward C. Stone has presided over humankind's longest and most successful planetary exploration. A physics professor at the California Institute of Technology (Caltech), where he is also a vice-president, Stone has coordinated the efforts of an international team of scientists, numbering 230 by 1989, in analyzing the images and other data obtained from the Voyager mission, which is being conducted by Caltech's Jet Propulsion Laboratory (JPL) in Pasadena, under the auspices of the National Aeronautics and Space Administration. The mission was originally designed to last about five years, a time span that would have allowed the exploration of only Jupiter and Saturn. But the men and women under Stone's leadership successfully extended the life of the spacecraft beyond all expectations, enabling it to engage in first-time rendezvous with Uranus and Neptune and to discover new moons, evidence of lunar ice volcanoes, planetary rings, and lunar oceans and atmospheres on its spectacular voyage.

Each planetary encounter provided an occasion for Stone to publicize the preliminary scientific results at news conferences held in JPL's Von Karman Auditorium. A leading advocate of "instant science," Stone believes that the extraordinary popularity of space exploration makes necessary the immediate dissemination of information, no matter how sketchy the details or how hesitant the interpretations. In an interview with Natalie Pearson for his hometown newspaper, the Burlington, Iowa *Hawk Eye* (August 27, 1989), Stone said, "I think it's important to communicate the process of scientific discovery. It's a vital part of society." His efforts were applauded by Richard P. Laeser, a former Voyager project manager and NASA engineer. "Ed Stone has shown an uncanny ability over the years to keep false data from getting out—while at the same time getting scientists to stand up and take a stab at explaining what their research means," Laeser told Mike Toner of the Atlanta *Journal-Constitution* (August 22, 1989). "A major part of Voyager's success is due directly to the way Ed Stone has managed the science program all these years. He is an unusual, perhaps unique, blend of brilliant, multidisciplinary scientist and intuitive manager." In addition to working on the Voyager project and teaching physics, Stone has served since 1988 as chairman of the board of directors of the California Association for Research in Astronomy, which is responsible for building and operating the Keck Observatory and Telescope in Mauna Kea, Hawaii. He was scheduled to take over the directorship of the Jet Propulsion Laboratory, succeeding Lew Allen Jr., on January 1, 1991.

Edward Carroll Stone Jr. was born in Knoxville, Iowa on January 23, 1936 to Edward Carroll Stone and Ferne Elizabeth (Baber) Stone. He and his brother, James, grew up in Burlington, where their parents sold electric garage doors for a living. "I could have been a mechanic, I suppose," Stone told Cheryl McCall of *People* magazine (May 7, 1979). Instead, he pursued an electronics hobby from a young age. Stone explained his early fascination with science in the interview with McCall: "It was clear that scientists had a major impact on World War II and that scientists could do unusual things. It was the appeal of learning new things, things that other people didn't understand, that attracted me to science."

After attending Prospect Hill Elementary School, Stone went to Burlington High School, where he began studying physics and graduated second in a class of 200. Continuing his education at Burlington Junior College, he combined a rigorous program of physics courses with an active extracurricular life, which included serving as president of the student council, coediting the school yearbook, and giving a commencement speech upon receiving his associate's degree, in 1956. After finishing up his undergraduate work at the University of Chicago, Stone earned a master's degree in 1959 and a Ph.D. degree in physics in 1964 from that institution. Long before he completed his dissertation on cosmic rays, Stone had decided on a career in space science. The October 1957 launch of *Sputnik* by the Soviet Union was a turning point for him. "When I realized that the space age had begun," he told Mike Toner, "I realized that there were going to be lots of opportunities for discovery."

No sooner had Stone finished his education than he put it to use at the California Institute of Technology, where his career followed a trajectory not unlike that of Voyager: a steady ascent culminating in unqualified success. Beginning at Caltech as a research fellow in physics in 1964, Stone advanced through the ranks of senior research fellow (1967), assistant professor (1967), associate professor (1971), and full professor (1976) to become the chairman of the Division of Physics, Mathematics, and Astronomy, a post he held from 1983 to 1988. Since 1988 he has served as vice-president for astronomical facilities at Caltech.

Stone's interest in cosmic rays, which he developed at the University of Chicago, has not flagged over the years. While working on his doctoral thesis, he conducted the first of many cosmic-ray experiments by analyzing data gathered by a *Discoverer* satellite launched in 1961. Since then, according to a biographical sketch provided by Stone's office, he has served as a principal investigator on eight NASA spacecraft and an investigator on three others, for which he designed high-resolution instruments for measuring the isotopic and elemental composition of energetic cosmic-ray nuclei. He and his colleagues used those devices to make some of the first studies of the isotopic composition of three distinct samples of matter arriving at Earth as cosmic rays from nearby regions in our galaxy, as solar energetic particles from the Sun, and as the anomalous component from studies of planetary magnetospheres, including the discovery of energetic sulfur and oxygen ions from Jupiter's satellite Io. Stone also jointly developed a large-area electronic satellite instrument to measure the abundances of very rare heavy galactic cosmic-ray nuclei, such as lead and platinum. One of Stone's cosmic-ray experiments was included among the eleven major Voyager experiments, but he has successfully avoided even the suggestion that he favored—whether with time or equipment—his own project over the others. "I have to be very careful that I don't have a conflict of interest," he told Cheryl McCall in 1979. "I have to be quite neutral."

With regard to the goals of the mission overall, however, Stone and his team were anything but neutral in their efforts to overcome the budget-mandated scaling back of their initial proposal to launch two pairs of spacecraft in order to take advantage of a planetary alignment occurring only once every 176 years. The first pair of spacecraft would have flown by Jupiter, Saturn, Uranus, and Neptune; the second pair would have visited Jupiter, Saturn, and Pluto. The planets' special alignment would have allowed the solar system to host a grand tour, because each planet's gravitational forces would have boosted the spacecraft on toward the next planet. But NASA cut the program to two 1,800-pound economy spacecraft, *Voyager 1* and *Voyager 2*, which were designed to reach only Jupiter and Saturn. "Of course," Stone told Leon Jaroff of *Time* magazine (September 4, 1989), "that didn't prevent us from launching *Voyager 2* on exactly the same trajectory that the grand tour would have been on, hoping it would survive for twelve years."

A grand tour of the outer planets—with the exception of Pluto, which "cannot be approached [by any spacecraft] until 2002, when its next launch window opens up," according to an article by Isaac Asimov in the October 1989 issue of *Discover* magazine—took place despite NASA's budget cuts. *Voyager 2* was launched on August 20, 1977, and *Voyager 1* blasted off two weeks later, on September 5, 1977 (on a faster trajectory than its twin). *Voyager 1*, closely followed by *Voyager 2*, flew past Jupiter and Saturn in 1979 and 1980, respectively, before heading out of the solar system. After *Voyager 2*'s encounter with Saturn in 1981, the spacecraft proceeded, at speeds of up to 65,000 miles per hour, to fly by Uranus in 1986 and Neptune in 1989 before it, too, began a quarter-century trek toward the heliopause, where the solar wind ends and interstellar space begins.

On various occasions during the twelve years of mission operations, the Voyager team was challenged by—and successfully overcame—technical difficulties that threatened to interfere with the spacecraft's collection and transmission of data. Although each spacecraft was equipped with six computers, eleven packages of scientific instruments, three radioisotope thermoelectric generators, and four radios—two for transmission and two for reception—technical failures developed as early as 1978, when one of the receivers was found to have difficulty picking up radio frequencies. Moreover, by the time *Voyager 2*'s twenty-two-watt radio signal reached Earth from Neptune, some 2.8 billion miles away, its strength was 20 billion times weaker than the power needed to run an electronic digital watch. *Voyager 2*'s ability to photograph its targets was threatened temporarily when the swivel that directs the camera platform jammed and again when brighter-than-expected imaging conditions had to be accommodated. In each case, JPL engineers managed either to solve the problem outright or to compensate for the unforeseen difficulties by altering a related aspect of operations. "The splendid outcome of the mission," Philip H. Abelson observed in his editorial for *Science* magazine (September 15, 1989), " . . . was due to exemplary exercise of imagination, ingenuity, careful design, and a high level of human-machine operational interaction," which Stone liked to label synergy.

Stone's synergistic conceptualization of his team's interaction with *Voyager 2* was an extension—or a reflection—of his leadership style, which time and again emphasized scientific collaboration over individual egos. "The usual creative process, the quintessential scientific process, tends to be a very individual process," Stone explained to John Noble Wilford of the *New York Times* (November 18, 1980). "You have an idea yourself, you conceive ways to test your idea, you do your experiments, and you report the results. This is the classical method, and it usually occurs over a long period of time. But here [at JPL] lots of people see the data at the same time. They begin immediately to suggest ideas and expose constraints on what the data could mean. Peer review is going on at each step of the way, not at the end of the process." In his article for the Atlanta *Journal-Constitution*, Mike Toner quoted the Voyager team scientist Thomas M. Donahue as saying, "Over the years, Ed Stone has proved to be remarkably adept at keeping a bunch of prima donnas on track."

Stone was able not only to motivate his peers and subordinates, but also to do so under an unaccustomed (to many scientists) spotlight due to the widespread fascination with the space program among ordinary citizens. At least 115,000 images had been transmitted during the (estimated) $865 million mission by the end of 1989, enabling scientists to learn more about the solar system's four largest planets in twelve years than had been learned in all of human history. The first discoveries were made as result of *Voyager 2*'s flyby of Jupiter and its moon Io on July 9, 1979, which confirmed the data gathered by *Voyager 1* on March 4 of that year. Jupiter, which had been thought to have thirteen moons and no rings, was found to have sixteen moons and a doughnut-shaped gaseous ring, called a torus, measuring 90,000 miles in diameter, 4,000 miles wide, and 35,000 miles above the Jovian cloud tops. Within this torus of electrically charged sulfur and oxygen, which encircles Jupiter's equator, orbits the moon Io, on which were discovered active sulfuric volcanoes.

Voyager 2's next planetary encounter, on August 25, 1981, added to the data about Saturn gathered during *Voyager 1*'s flyby on November 12, 1980. Among other things, Voyager scientists discovered that Saturn's famous rings numbered seven, not five, and that within those rings were hundreds of ringlets displaying anomalous patterns, such as spokes and braids. Saturn's moon Titan, one of the planet's seventeen satellites (six more than the eleven previously counted), evidenced an "ocean" of ethane and methane and an atmosphere consisting primarily of nitrogen, in which carbon-based gases might have been conducive to the evolution of life forms (through seeding of the lunar surface) had not the moon's temperature been inhospitably cold. Titan's atmosphere, which is 60 percent thicker than air, is one of only two known lunar atmospheres in the outer solar system.

When *Voyager 2* explored Uranus during its January 24, 1986 flyby, it marked the first encounter between that planet and any spacecraft. After analyzing the data, mission scientists raised the number of known rings encircling Uranus from nine to fifty-nine and the number of moons from five to fifteen. An examination of photographs with a resolution of as close as one kilometer revealed twelve-mile-deep canyons on Uranus's moon Miranda. Scientists also discovered an ultraviolet "electroglow" on the side of Uranus facing the Sun, where the atmosphere absorbs and reemits light in an amplified form. Perhaps the most startling finding, however, was the revelation that Uranus's magnetic axis is tilted at a sixty-degree angle from its rotational axis—the only such discrepancy known to pertain to any planet.

As *Voyager 2* sped toward its final planetary encounter, on August 24, 1989, Stone was quoted by Mike Toner as saying, "We are in for a good ride. This is the final movement in the Voyager symphony of the outer planets." Other scientists referred to the Neptune flyby as "Voyager's last picture show." The discovery of three complete rings around the planet, a 7,900-mile-long storm system dubbed the Great Dark Spot, and the spectacle of Neptune's previously known but unscrutinized moon Triton, which Stone described as "a world unlike any we've ever seen," were the most exciting of the spacecraft's transmissions to date. Six new moons were observed, bringing the total number of known moons orbiting Neptune to eight. Triton, which appeared to be pink and blue, was found to be the only large moon known to follow an orbit in a direction opposite to that in which the parent planet rotates. High-resolution photographs of Triton revealed bizarre surface formations that bespoke the remnants of sluggish ice volcanoes and glacial channels, and they provided evidence that a magnetic field and liquid core were responsible for the moon's own aurora borealis.

The astonishing images of Triton and the accuracy of his team's calculation of the exact time of the encounter with Neptune (scientists were only four minutes off) gratified Stone tremendously. "I've never seen Stone so physically elated as he's been on this [encounter]," Charles Redmons, NASA's spokesman in Washington, said, as quoted by Natalie Pearson in the Burlington *Hawk Eye* profile. "This has been the journey of a lifetime," Stone himself told reporters on August 29, 1989 during a final news conference for Voyager's planetary exploration. As the spacecraft headed toward the outer reaches of the galaxy and the beginning of interstellar space, Stone concluded his remarks with a quote from T. S. Eliot's "Dry Salvages," from *Four Quartets*: "Not fare well, / But fare forward, voyagers."

There is a great deal more to be learned from *Voyager 2*, which continues on its trajectory toward the heliopause in order to determine the heliopause's precise location; it is estimated to be between 50 and 150 astronomical units (AU) from the Sun, as measured along *Voyager 2*'s trajectory. According to *Aviation Week & Space Technology* (October 9, 1989), the spacecraft would reach the heliopause around 2010 if the solar wind ends at around 100 AU. (Neptune is 30 AU from the Sun.) Meanwhile, *Voyager 2*, along with *Voyager 1* and two Pioneer spacecraft launched earlier, will be studying interplanetary and interstellar media. Scientists expect *Voyager 2* to return radio contact until its fuel supply is depleted, in about 2015. Thereafter, the spacecraft will drift ever onward, passing through a cloud of comets in the year 28,635 and encountering the brightest star visible from Earth, Sirius, around 296,036. In the event that an intelligent alien life form should ever discover *Voyager 2*, a gold-plated audiovisual disc containing selected recordings of the sights and sounds of Earth, including a message from President Jimmy Carter, was included among Voyager's cargoes. According to Brad Darrach's article for *Life* magazine (November 1989), the disc includes "the chirp of a cricket, the resonance of a Bach concerto, the image of a snowflake, [and] the vision of a baby at its mother's breast."

Among Stone's numerous honors and awards are an Alfred P. Sloan Foundation fellowship (1971-73) and membership in the National Academy of Sciences, since 1984, and in the International Academy of Astronautics, since 1986. He has been awarded four medals by NASA, for exceptional scientific achievement (1980), distinguished service (1981), distinguished public service (1985), and outstanding leadership (1986). From the American Institute of Aeronautics and Astronautics (AIAA), he received a Dryden Medal in 1983 and a Space Science Award in 1984. His contributions to teaching were recognized in 1981 with an American Education Award from the American Association of School Administrators. The professional societies to which Stone belongs include the American Physical Society, the American Geophysical Union, AIAA, the American Astronomical Society, the American Association of Physics Teachers, the American Association for the Advancement of Science, and the International Astronomical Union. Since 1969 he has served on no less than seventeen advisory committees and on the editorial boards of three space-science journals. Most recently, Stone served as chief science adviser for *The Astronomers*, a public-television series broadcast on KCET in Los Angeles in 1989.

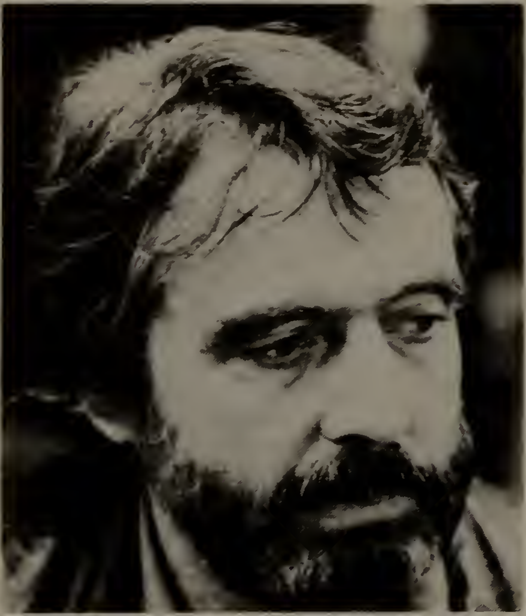
Edward Stone is a thin, youthful-looking man with a pleasant, angular face and a receding hairline. He is known for working from eight in the morning until late in the evening; one colleague of Stone's told Mike Toner, "He is a workaholic. He drives fast. He walks fast. He even talks fast." Stone's brown-bag lunch and large, overstuffed briefcase are two of his trademarks. When not in the laboratory or the office, Stone can usually be found in the classroom. His favorite class, according to Toner, is freshman physics. He and his wife, the former Alice Trabue Wickliffe, whom he married on August 4, 1962, have two daughters, Susan and Janet.

References: Atlanta Journal-Constitution B p1+ Ag 22 '89 por; (Burlington, Iowa) Hawk Eye A p1+ Ag 27 '89 por; People 11:91+ My 7 '79 por; American Men and Women of Science, 1989-90; Who's Who in America, 1989-90

Tanner, Alain
(tən ā´)

Dec. 6, 1929- Swiss filmmaker; screenwriter; producer. Address: Rue du Point-du-Jour 12, 1202 Geneva, Switzerland

In twenty years of filmmaking, the Swiss director Alain Tanner has covered a great deal of territory, geographically and otherwise. His preoccupation with movement and marginality, like his offhand mix of documentary, fiction, and fantasy, makes few concessions to mainstream cinema. As a leading light of the "Young Swiss Cinema," he carried the spirit of May 1968 into the 1970s with *Charles Dead or Alive*, *The Salamander*, *Return to Africa*, and *Jonah Who Will Be Twenty-Five in the Year*



Alain Tanner

2000, before bidding it farewell on the cusp of the 1980s with the bitter fable *Messidor.*

Since then, Tanner's films have taken a markedly more introspective turn, as he has translated his own rootlessness into cinematic excursions to Ireland (*Light Years Away*) and Portugal (*In the White City*), followed by the "nowhere" of *No Man's Land* and the "everywhere" of *The Phantom Valley.* Most recently, he adopted the immigrant's-eye view of Switzerland in *The Woman from Rose Hill.* But if Tanner—who will be seventy-one in the year 2000—seems less of a crusader than he was at the time of *Charles,* or even *Jonah,* he remains a social critic. As *The Woman from Rose Hill* demonstrates, his view from the margins remains uncompromising and provocative. The first to admit that there is no logical evolution to his work, Tanner himself has insisted that for him each of his films is a means of confronting his imagination with the real world.

Alain Tanner was born on December 6, 1929 in Geneva, Switzerland, but he has explained that he is "a bit of a halfbreed," with a "mythic grandfather" from Hungary who became a prospector for gold in the Klondike in the 1880s and married a Frenchwoman from Burgundy. Their daughter, Tanner's mother, who was born in Chicago and wound up in Geneva after the French grandmother decided to return to Europe, began studying theatre in Paris but abandoned her career when she married Tanner's father, a journalist and advertising agent who devoted all of his free time to a parallel career as a painter and writer. "At home," Tanner recalled in an interview with his friend and biographer Christian Dimitriu for Dimitriu's book *Alain Tanner* (1985), "we didn't have any relationship with Switzerland. My mother didn't understand anything there and didn't like it. She came from someplace else, from a milieu of nomads. My father took off for the sunlight whenever he could," with the result, he added, that he doesn't "have any roots."

Tanner's parents did not try to push him in a particular direction, and, when the time came for him to choose a career, he knew that he was uninterested in such traditional professions as law, medicine, or teaching. At the age of seventeen, he saved up his money and went to Paris for two months to hang out on the Left Bank, but, lacking the courage to make a complete break with Switzerland, he went back to continue his studies there. Although he enrolled in economics at Calvin College in Geneva, he spent most of his time running the ciné-club with his friend and future collaborator Claude Goretta. He managed to graduate, however, with a diploma in maritime administration. Since he saw no possibility of making films in Switzerland, he took a job as a purser on a cargo ship because it not only allowed him to travel but gave him time to read and write. A year later he went back to Geneva, did some writing about film and jazz, took a one-month film workshop, and then, on the pretext of learning English, headed for London in 1955.

The mid-1950s was the heyday of the insurgent free-cinema movement in documentary filmmaking as well as of the new left in politics, and Tanner quickly made his way into the two interrelated circles. Through Lindsay Anderson, one of the free-cinema pioneers, he got a job at the British Film Institute, where he spent the next two years "working in the archives, filing things, subtitling Italian films, translating notes, doing all sorts of odd jobs," and seeing "a lot of films." Among his key discoveries were the Soviet filmmakers Alexander Dovzhenko and Mark Donskoi, the Japanese realist Yasujiro Ozu, and the Indian director Satyajit Ray. Their common thread, he has explained, was a personalized humanism expressed in terms of each director's own society.

As soon as Tanner recognized the possibilities that London offered, he persuaded Claude Goretta to join him. While the two men were waiting for their work permits to come through—and working in the meantime as trainees in a London department store—they made their first documentary short. Filmed over some twenty Saturday nights at Picadilly Circus, *Nice Time* (1957) consists of nearly 200 shots of London's nightlife as seen by two foreigners, on the model of Jean Vigo's "point-of-view documentary" *A propos de Nice.* It was shown in free-cinema programs in London, Moscow, and New York City and received a prize for experimental film at the Venice Film Festival in 1957.

In the wake of that auspicious debut, Tanner was hired as an assistant producer at the BBC, a position that, he has noted wryly, taught him "how not to make films," though it did afford him the opportunity to "cover England from one end to the other, always fascinated." After a year he ran into problems with his work permit, and, rather than wait to become a permanent resident, he decided to leave because he felt that working outside of his own language and his own social reality was too much of a handicap. "I packed my bags, but my heart was heavy," he told Dimitriu. "I left a tiny bit of myself over there."

Tanner's next stop was Paris, where he arrived in 1958 and spent two years working as an undeclared assistant on commercial films. He met Henri Langlois, the legendary head of the Cinémathèque Française, and spent time with the budding New Wave filmmakers at the *Cahiers du cinéma*, but he never felt as comfortable in Paris as he had in London. "In Paris," he recalled years later, "it was every man for himself, with knives drawn, . . . and for me, coming out of a very politicized environment, the New Wave was a little too 'right-wing anarchist.' . . . I preferred to hang out with some Americans who were there or hole up in the Cinémathèque." By 1960, when the Swiss journalist Franck Jotterand proposed that they make a short film together on the Swiss novelist Charles-Ferdinand Ramuz, Tanner was ready to go back to his native country.

Following the collaboration with Jotterand on *Ramuz, passage d'un poète* (*Ramuz, A Poet's Way*, 1961), Tanner was commissioned to make an experimental short, *L'école* (*The School*, 1962), for the Milan triennial, which was shown some 400 times. *Les apprentis* (*The Apprentices*, 1962), commissioned for the Swiss National Exposition, was a full-blown documentary in direct-cinema style that, according to Tanner, got watered down and wound up being "a total commercial failure." Much more successful was *Une ville à Chandigarh* (*A City at Chandigarh*, 1966), a fifty-five-minute color film about the modern city designed for an ancient Indian site by the Swiss-born architect Le Corbusier. For that project, Tanner sought out the artist and critic John Berger, an old friend from the British Left, who wrote the scenario with him and read the commentary, thus marking the beginning of a decade-long collaboration that was to yield some of the director's best-known films.

By the time that Tanner returned to Switzerland, television was well established, and between 1964 and 1969 he was to make over forty documentaries for the French-language service. In order to get into fiction filmmaking, however, he literally had to give it an official footing in Switzerland. Since 1956, when the term "cinema" was introduced into the Swiss constitution, government funding had been limited to documentaries; in 1962, Tanner and several friends created the Association of Swiss Filmmakers with the aim of obtaining equal status and funding for fiction films, a battle that was finally won in 1970. In the interim, Tanner, Goretta, and three other directors came together as Group Five and succeeded in persuading Swiss television officials to provide them with advances for low-budget features that would be broadcast a year after their theatrical runs. Here, too, Tanner was the prime mover, and his film *Charles mort ou vif* (*Charles Dead or Alive*, 1969) was their first production.

Charles Dead or Alive tells the story of a wealthy Geneva watch manufacturer (played by François Simon, the son of the distinguished actor Michel Simon) who one day abandons watches and wealth and takes refuge with a couple of hippies until his ever-ambitious son catches up with him and sends him off to a mental hospital. The film was partly inspired by Tanner's own consciousness-raising during the massive strikes by French students and workers in May 1968, which he witnessed firsthand and turned into a documentary for Swiss television. Awarded first prize at the Locarno Film Festival, *Charles Dead or Alive* was an immediate success in Switzerland (even though Tanner had to release it himself because no distributor volunteered to take it), and it became the first Swiss film to break into the international circuit in twenty years. Tanner himself was quickly hailed as "the best representative of the young generation in Switzerland."

To make the film, which was shot in twenty-three days with a hand-held 16-mm camera, Tanner had matched the 60,000-franc advance from Swiss television with another 60,000 francs of his own money, a personal loan, and deferred payments. In the wake of its success, he not only reaped the box-office receipts but won another contract from Swiss television for Group Five and funding from an unsolicited investor. His newfound financial solvency was not necessarily evident in his next fiction film, *La salamandre* (*The Salamander*, 1971), "a color film in black-and-white" that he wrote with John Berger. The title character is a Swiss working girl (Bulle Ogier) who becomes the subject of a documentary because she may or may not have shot her exploitative uncle. As in *Charles Dead or Alive*, the central theme is that of revolt (according to legend, the salamander is able to walk through fire unharmed), and, once again, Tanner indirectly injected an autobiographical element, this time through the two characters who come to make the film—a journalist and a fiction writer—each trying to capture the "reality" of the elusive young woman and ultimately abandoning the project because they cannot succeed in doing so.

The Salamander was an even bigger hit than *Charles Dead or Alive*. It broke box-office records in Switzerland, made an impressive showing in the United States and Canada, and was exhibited as far away as Australia and Hong Kong. While critics were quick to cite obvious parallels with François Truffaut's *Jules et Jim* (two men and an elusive woman) and with the austere journalistic approach of Jean-Luc Godard's early work, they also recognized Tanner's distinctive style. As Joy Gould Boyum wrote in the *Wall Street Journal* (September 18, 1972), "Light in tone yet deadly serious, filled with a *joie de vivre* and a hatred of mere stolid existence," *The Salamander*, like *Charles Dead or Alive*, reminded the viewer "that art can be playful and still be profound."

With the success of *Charles* and *The Salamander*, Tanner found himself at the forefront of the "Young Swiss Cinema" identified with Group Five, but, as he explained in an interview with Guy Braucourt that was published in *Combat* (November 28, 1971), the members of the group were not so much a movement as they were a product of their precarious circumstances. As he told Braucourt, "Even the style is limited by the fact that we are filming in 16-mm black-and-white, without traveling shots, in tiny realistic sets, and that the word has to have more importance than the action and the movement." In another discussion with Braucourt, Tanner made it clear that those limitations did not bother him. "I don't have the impression that I'd make very different films if I had more resources: it's just that I'd be able to pay the people I work with a little more and to work less quickly," he said.

True to his word, when offers for superproductions and adaptations started coming in, Tanner turned them down and opted to work from his own scenario for *Le retour d'Afrique* (*Return from Africa*, 1973), an existentialist fable about a young couple determined to throw in their lot with the Third World by going to live in Africa. They spend nine months waiting to leave only to decide that they really belong where they are. Based on the story of a real-life couple that John Berger had told Tanner about, the film was both more and less autobiographical than his other two features, since the dilemma it addressed was closer to his own life, except that what was in his case a twenty-year process had been compressed into the symbolic gestation period of nine months. In any case, *Return from Africa* was more cerebral than Tanner's two preceding films and also more visually sophisticated, as the camera became a "character" and not simply an instrument that followed the actors around.

After making *Return from Africa*, Tanner decided that it had become too complicated for him to produce his own films, and, resuming his collaboration with John Berger, he embarked on his first coproduction. Inspired by a news item, *Le milieu du monde* (*The Middle of the World*, 1974) presented a bleak view of small-town life in Switzerland through the story of a failed romance between a married Swiss engineer and the Italian waitress he meets while campaigning for public office. If this was Tanner's most pessimistic film to date, it was also his most ambitious, filmed in color and edited with a sophisticated montage of sequence shots. According to Tanner, he had now come to rely on formal means to express his views. "I felt very strongly that . . . it was a little facile just to put good revolutionary phrases in the characters' mouths and be satisfied and maybe have a good laugh," he has said. "So I then decided to shift the work of politics in a film, to put it in the *shape* of the film rather than in the subject matter."

It was in trying to synthesize that formalist approach with the "little Genevan theatre" of *Charles* and *The Salamander* that Tanner created *Jonas qui aura 25 ans en l'an 2000* (*Jonah Who Will Be Twenty-five in the Year 2000*, 1976), which marked the high point of his collaboration with John Berger, if not the high point of his career. A fanciful tableau of the May 1968 generation on its way through the next decade, *Jonah* is orchestrated around four couples (Tanner's "eight minor prophets") whose names all begin with "Ma" (as in "Mai"): Max the Marxist and Madeleine the mystic; Marcel the truck farmer and Marguerite the proto-ecologist; Marco the history teacher and Marie the supermarket cashier; and, finally, Mathieu the union organizer turned farmhand and Mathilde the earth mother and soon-to-be mother of Jonah.

In describing the genesis of the film to Christian Dimitriu, Tanner recalled, "I wanted to draw up a catalogue, an inventory of the ideas, of all these expressions, these ideological fragments that had culminated in 1968 and which were a little bit on the wane in 1975. I told myself there had to be a certain number of characters, each one embodying one of these fragments. So I chose eight characters, before anything else: heads, personalities. Then I showed [Berger] the actors' photos. That was our point of departure." The result of that eight-month collective effort was a dizzying patchwork of vignettes, allegories, domestic dramas, and black-and-white fantasy sequences that somehow added up to an uncannily accurate portrait of a moment that was fast becoming history. As Vincent Canby wrote in the *New York Times* (October 2, 1976) when *Jonah* was shown at the New York Film Festival, "It is a window on a European political-intellectual world seldom seen in films—and never seen with such an appreciation of cinematic style."

Jonah marked the end of the Tanner-Berger duo. "I don't think we could make that kind of film better, and if we made another film together, there was a danger that we would merely repeat ourselves," Berger told an interviewer for *Cinéaste* in 1980. Their interests had evolved somewhat differently, for while Berger had begun to take a more traditional view of narrative in his own fiction writing, Tanner wanted to explore more open-ended structures. An early experiment in that new direction was *Le temps mort* (*Dead Time*, 1978), a half-hour film commissioned by Swiss television. A string of three-minute segments placed end-to-end and overlaid with a barely audible commentary, *Dead Time* signaled Tanner's growing disillusionment with film and politics alike. "The filmer, producer of meaning, wants to say, 'There's no meaning anymore,'" he declares in the voice-over. "For a time, to destroy, patiently, is part of today's work."

That bleak vision found fuller expression in Tanner's next feature, *Messidor* (1979), which he has characterized as "a silent answer to a lack of discourse." Once again he took his point of departure from a news item—a murder committed by two young women hitchhiking in France a few years earlier. But in place of his formerly rigorous approach to scenario and dialogue, he wrote the script in four days and put most of his efforts into scouting the itinerary along which his hitchhikers (played by two totally unknown stage actresses) would improvise their escapade. Jarring as it seemed to viewers after the wit and humor of *Jonah*, the forcefulness of that "antiroad movie," as one critic dubbed it, struck a resonant note in both Europe and the United States. "The film's despair," Todd Gitlin wrote in *Harper's* (February 1984), "ran so deep that it was almost exuberant."

For Tanner, *Messidor* represented "the empty moment, the loss of meaning, the rock bottom." He was not only "fed up with ideological rhetoric," as he told one interviewer, but also through with the constraints of living and making films in Switzerland. As a result, he started working outside the country again. The first of his "exile" films of the 1980s, *Light Years Away* (1981), was a Franco-Swiss coproduction that Tanner shot in Ireland with a British cast. Based on the French writer Daniel Odier's novel *La voie sauvage*, it was his first and only adaptation, which he took on following the death of a close friend who had wanted to do it himself. In Tanner's reworking, the heavily mystical tale of initiation became a slightly futuristic sequel to *Jonah*, in which a twenty-five-year-old youth (who is named Jonah) becomes the disciple of an aged garage owner who believes he has acquired the secret of flight. Although it was awarded the Special Jury Prize at the Cannes Film Festival in 1981, the film disappointed some critics with its retreat from sociopolitical realities, but Tanner defended it as "a detour outside of the real in order to come back to it in force."

The "detour" was extended to Lisbon, when the producer Paulo Branco offered Tanner $350,000 to do a Swiss-Portuguese coproduction that became *Dans la ville blanche* (*In the White City*, 1983), an impressionistic story about a Swiss sailor who jumps ship at Lisbon and, armed with a Super-8 camera and a tape recorder, sets out in search of himself. Branco's backing gave Tanner an unprecedented degree of freedom, and the film was sold in six countries before shooting began. Developing the story around his lead actor, Bruno Ganz, Tanner abandoned the idea of a shooting script and worked from an outline he had written in half a day. "I wrote the dialogue while the crew was lining up the shot," he told Martyn Auty in an interview for the *Monthly Film Bulletin* (November 1983). "We'd photocopy it and pass it around for the actors to memorize before shooting." The result was what Tanner has described as "a sort of waking dream filmed from the inside of the character's head (which was evidently a little bit of my own)." The film was greeted with mixed reactions from the critics, but it brought Tanner a French César, the Fotogramas Prize, and the Spanish Critics Award for best foreign film of 1983.

Both the mood and the method of *In the White City* were carried over to Tanner's next film, *No Man's Land* (1985), an allegory of uprootedness played out by four young people in pursuit of the eternal elsewhere. The starting point was again the prospect of a coproduction. "I didn't want to work in Switzerland, and I didn't want to work in France," he told Claude Racine for *24 Images* (Autumn 1985), "[but] I found myself with investments from France and Switzerland to do a coproduction between the two countries. I said to myself, 'Since I don't want to be there or here, I'll go between the two." This time, the film took shape around mental images of several actors (notably Hugues Quester and Betty Berr) and a cassette of a concert by the new-music composer Terry Reilly. Tanner then went in search of locations along the Franco-Swiss border, and finally, in order to get an advance on receipts from the French government, he wrote an abbreviated scenario with blanks for the actors to fill in for themselves. After the fact, Tanner recognized that *No Man's Land* was, "in some way, a remake of *Jonah*, but in reverse." Its four characters no longer have a message, and the utopian visions of the 1970s are reduced to "simple desires," with all the risks of violence that entails. When it was presented in the official competition at Venice, the film rang true in Europe, but it disappointed critics at the New York Film Festival and was never released commercially in the United States.

After *No Man's Land*, Tanner once again sensed that he had exhausted his own little corner of Switzerland and felt the need to "spread [his] moorings in order to rediscover the desire for film." He decided to write a story with characters that were not familiar to him—"a story like you see in most films," as he told Antoine de Baecque and Stéphane Braunschweig for *Cahiers du cinéma* (November 1986), "but I realized I didn't know how to do it. I stopped everything and I was pretty scared." With a stroke of modernist resourcefulness, however, he managed to turn the crisis into not one film but two.

For *La vallée fantôme* (*The Phantom Valley*, 1987), Tanner cast Jean-Louis Trintignant as his alter-ego in crisis, gave him an assistant fresh out of film school (Jacob Berger, the son of John), and set the two of them in search of an Italian actress-muse. If the narrative was conventional, the tone intimate, and the dialogue prepared down to the last comma, the familiar Tannerian quests and wanderings were worked in all the same. Although the French actress Myriam Mézières, who had appeared in *Jonah* and *No Man's Land*, proposed herself for the role of the director's muse, the part went to Laura Morante, but when Trintignant fell ill and the shooting had to be postponed, Tanner came back to Mézières and suggested that they do a film together in the interim. From that collaboration—two days to write the scenario together, four weeks to shoot—emerged *Une flamme dans mon coeur* (*A Flame in My Heart*, 1987), Mézières's autobiographical pendant to *The Phantom Valley*, in which she plays an actress whose only passion in life is passion. *The Phantom Valley* met with a mixed response when it was presented at the Venice Film Festival in the fall of 1987, but *A Flame in My Heart*, released the preceding June, stunned critics with the brutal candor of its story, Tanner's stark treatment, and Mézières's riveting performance.

Two years later Tanner returned to Venice with what was reportedly "the most detested film of the festival"—*La femme de Rose Hill* (*The Woman from Rose Hill*, 1989). The story of an enigmatic young woman from the Third World who comes to Switzerland as one man's mail-order bride, runs off with another, and winds up getting expelled from the country, it seems to have set viewers on edge with its austere, journalistic approach to the highly charged subject of Third World immigration to Europe. Surprised by the reaction at Venice, Tanner indicated that the film had not made such waves in Switzerland.

Although Tanner has described himself as a "stateless creator, straddling two frontiers," in his personal life he has remained a resident of Geneva, living in the same house that belonged to his parents. His wife, Janine, is a former stage actress and women's-movement activist. They have two daughters, Nathalie and Cécile, both of whom appeared in *Jonah*.

References: Harper's 268:68+ F '84 por; L A Times IV p1+ S 20 '79 por; N Y Times II p15 O 24 '76 por; Dimitriu, Christian. Alain Tanner (1985); Georgakis, Dan, and Rubenstein, Lenny, eds. The Cinéaste Interviews (1985); International Who's Who, 1990-91; Leach, Jim. A Possible Cinema: The Films of Alain Tanner (1984); World Film Directors 1945-1985 (1988)

Taylor, Lawrence

Feb. 4, 1959- Football player. Address: c/o New York Giants, The Meadowlands, East Rutherford, N.J. 07073

"I'm a wild man in a wild game," Lawrence Taylor, who in his nine seasons with the New York Giants has been a perennial All-Pro and a prototype of the pass-rushing outside linebacker in the 3-4 formation that became the standard defensive alignment in the National Football League in the 1980s, once said. Taylor is the league's all-time quarterback-sack champion, and, as *Sports Illustrated*'s Paul Zimmerman wrote, Taylor's blitzes "are like messages from Thor. . . . Random House's unabridged dictionary defines a blitz this way: 'War waged by surprise, swiftly and violently, as by the use of aircraft, tanks, etc.' Etcetera stands for Lawrence Taylor."

But Lawrence Taylor is also one of sport's most controversial athletes. A complex, intelligent man who is also boastful and callow, he prides himself on his stance as a born rebel, a "renegade" who lives outside the pale of convention. While football's elemental fury is embodied in Taylor's abandoned, instinctual style of play, he has also adopted a way of life that is characterized by mayhem and excess. He may be the greatest linebacker and best defensive player in the history of pro football, but he has twice tested positive for hard-drug use and for that reason may never be voted into the Hall of Fame.

The middle child in a family of three boys, Lawrence Taylor was born on February 4, 1959 in Williamsburg, Virginia and grew up on the rural outskirts of that restored colonial village in the southeastern part of the state. The Taylors were a hard-working middle-class family. Clarence Taylor, the father, left home early every morning for his job at the shipyards in Norfolk News, where he had worked his way up from truckdriver to dispatcher. A somewhat dour man, he was strict with his sons, whom he encouraged to play sports, for he was an ardent baseball fan, but it was his wife, Iris, a schoolteacher who later ran a day-care center for pre-school-age children, who was the household's source of moral authority. She began to educate her sons long before they started school, and she made sure every evening that the television set was turned off for a couple of hours while she drilled them in the fundamentals of reading and math.

Iris Taylor quickly discovered that, though her middle boy was very bright, he was also an indifferent student from grade school all the way through college. Easily bored and distracted, Lawrence Taylor was restless, boundlessly energetic, wily, and independent to the point of waywardness. "He didn't bother to study," his mother told Michael Shapiro for a *New York Times Magazine* (August 26, 1984) profile. "He didn't want to. He'd come up with great ways to do things. He came up to me one day and said, 'Mom, lend me two dollars. I'm going to the store and buy two dollars' worth of candy. I'm going to sell it.' The next day he came back with my two dollars and another two dollars. He sold the candy before he got to school. . . . I swear, I thought he was going to be a hustler."

A baseball player at first, Taylor, who was fairly short and had a blocky build, did not begin playing football until he was about fifteen, and even then he played for the Williamsburg Jaycees rather than for Lafayette, the only high school in Williamsburg, which took a more serious approach to football than the Jaycees did. The turning point came when one of the school's black assistant coaches, Melvin Jones, pulled Taylor aside and advised him that "if you were black and came from a small town in the South and you wanted to go to college . . . , you had better think about things like football," Taylor recalled in his autobiography, *LT: Living on the Edge* (1987), written in collaboration with David Falkner.

Persuaded that Jaycees football was disorganized and "little-league," Taylor was a second-string lineman in his junior year until the fifth game of the season, against Bethel High, Lafayette's archrival. He had spent the season learning some of the fundamentals of the game, playing recklessly but getting knocked on his backside time and again. But late in the fourth quarter of a game that had been fought to a scoreless tie, he blocked a punt that one of his teammates recovered in the end zone for the winning touchdown over Bethel. "Once I stopped being fresh meat out there," Taylor said in his autobiography, "I could feel myself learning from week to week."

In the summer before he entered his senior year, Taylor went from being five-foot-eight and 180 pounds to six-foot-one and 205 pounds. As one of his teammates, Tim Raynes, told Michael Shapiro, "He was [now] able to see where he was supposed to be [on the field]. In his junior year he was just there, having a good time. In his senior year . . . it was like he was saying, 'I'm going to be great.' It was just this attitude, this cocky attitude. . . . When he was on the field, he'd just go wacko on people."

Because he had been a late bloomer in high school, Taylor was not courted by any of the major college-football recruiters. Coach Jones came to his rescue by calling them and telling them: "I saw Dick Butkus play. Now, Butkus was *crazy*—he was so mean they could put him in a cage, his eye was that *cold*. Well, that's what Taylor has in his eye . . . . I'm talkin' about a *ballplayer*." When he received a scholarship offer from the University of North Carolina, Taylor chose that university because, as he explained, "it was a big school, it was away from home, and doing well there would make it easier to get to the pros."

In his first two years at Chapel Hill, Taylor seemed destined for a prison cell or an early grave rather than the NFL. He partied endlessly and tried to gain an off-the-field reputation as the meanest and craziest football player ever to attend North Carolina. A hard-drinking hellion, he preferred pool playing to practice and beating up white fraternity boys to terrorizing quarterbacks. According to Taylor, two things happened in his junior year, 1979, that changed his life: in the season's fifth game he played brilliantly against North Carolina State, and he fell in love with Linda Cooley. Under the influence of Cooley, whom he married in 1981, Taylor realized that his priorities had been "mixed up," as he put it. Acting like a bully had been a misguided attempt to win respect from his teammates. Now, Taylor said, "I played for Linda on Saturday afternoons. And I played for myself. People started coming up to me a little differently than they had. They started asking my opinion of this and that. The type of respect I had been looking for all along came from playing good, hard football week after week."

In his senior year Taylor led North Carolina, traditionally a basketball power in the Atlantic Coast Conference (ACC), to a regular-season record of ten wins and just one loss, and he made himself a defensive legend in the ACC. From his outside-linebacker slot, he recorded sixty-nine solo tackles, twenty-two of which were behind the line of scrimmage and sixteen of which were quarterback sacks, and earned all-America honors while also leading the Tar Heels to an upset victory over Texas in the postseason Bluebonnet Bowl, in Houston, Texas.

In the spring of 1981, the New York Giants, who were rebuilding under second-year coach Ray Perkins, selected Taylor as the second pick overall in the NFL draft, behind only George Rogers, the running back who had won the coveted Heisman Trophy, and ahead of such better-known college linebackers as Hugh Green and E. J. Junior. Although historically one of the NFL's premier franchises, the Giants had not won a championship since 1956, when they were led by eventual Hall of Famers like halfback Frank Gifford and linebacker Sam Huff. In the mid-1960s the Giants fell to the bottom of the league, where they still were mired when Taylor showed up at the Giants' summer camp in Pleasantville, New York. On July 23, 1981, the first day of full-contact drills, Taylor put on a show that enshrined him in team lore. On the second play the rookie swept from the offense's left side and recovered a fumble before most of the team realized the ball was loose. Two plays later, he sacked the quarterback. A few downs after that, he blitzed again, overran the blocking fullback, and again slammed the quarterback to earth. Several snaps farther on he ran down a wide receiver and broke up a forty-yard pass play. Then he sacked the quarterback again. As Bob Drury noted in *Sport* (November 1982), "Lawrence Taylor that day fired a shot heard around the NFL. The marauder was born as the most advanced weapon of pro defenses. And Taylor became the most feared new defender in football."

Once the regular season was underway, the Giants began to win some of the closely contested games that long-suffering fans had become accustomed to watching them lose. And Taylor, the linchpin of a defense that Perkins had hired assistant coach Bill Parcells to rebuild around a core of talented linebackers, became an overnight sensation. As Parcells acknowledged in his book *Parcells* (1987), "No. 56 . . . , Lawrence, was the start. He was the start of everything." For the year, the Giants made the playoffs for the first time since 1963, winning nine of sixteen regular-season games. Taylor recorded ninety-four unassisted tackles over the year, had nine and one-half sacks, assisted on thirty-nine other tackles, and was named both Rookie of the Year and NFL Defensive Player of the Year. More important, he forced opponents to build their game plan around stopping him, an outside linebacker, which was unheard of in pro football. Dick Vermeil, a former coach of the Philadelphia Eagles, told Michael Shapiro, "I never concerned myself with an individual as much as I did with him. . . . He has the ability to transfer to his feet what his eyes see quicker than anybody." Indeed, it was John Madden, the popular TV analyst and former coach of the Oakland Riders, who best described Taylor and his impact on the game: "There are very few defensive players who can win a game by themselves. You'll see it on offense—in a quarterback or running back. But Lawrence Taylor is one of the group who will dominate a game. You get to the point where you say, 'Hell, this guy's the best player in football.'"

Moreover, as a former defensive coach for the San Francisco 49ers observed in 1982, Taylor "crystallized what ha[d] been going on around the league with defense [for a few years]." In the 1960s and 1970s, the primary defensive alignment was the 4-3, four down linemen, three linebackers, and four defensive backs. The 4-3 defense was so successful that in 1978 the league instituted new rules that opened up the passing game and enabled teams to put more points on the scoreboard. Defensive strategists like Bill Parcells countered the rejuvenated passing game with the 3-4 alignment, a four-linebacker formation that called for a new breed of defender at the outside position, a versatile athlete who could match swift running backs stride for stride, who could drop into pass coverage against fleet receivers and yet mete out punishment with the ferocity of down-in-the-dirt linebackers from the 1960s like Dick Butkus and Ray Nitschke. And so coaches searched for streamlined players like Taylor, who at six-foot-three has the lithe frame of a flanker, at 243 pounds possesses the upper-body strength of a large fullback, and can cover forty yards in a blazing 4.6 seconds. Taylor and other defenders like Carl Banks of the Giants and Cornelius Bennett of the Buffalo Bills have made outside linebacker the new glamour position of pro football, the position that now attracts the best all-around athletes.

The strike-shortened season of 1981 became a year of transition for Lawrence Taylor and the Giants. According to Taylor, he is motivated by the desire to be the best linebacker in history and by an aversion to losing. But in 1981 the Giants slipped, posting a losing record of four and five, although Taylor was again voted to a starting berth in the Pro Bowl and was named All-NFL. Moreover, Ray Perkins announced that he was leaving the Giants to return to his alma mater, the University of Alabama, to coach. Parcells succeeded him as the Giants' head man, but in 1983 his injury-plagued team returned to its floundering ways, losing twelve out of sixteen games.

Frustrated both by his club's misfortunes and by the way opponents now routinely assigned two and sometimes three blockers to neutralize him, Taylor became restive in New York, but in 1984 the Giants rebounded when quarterback Phil Simms finally overcame his bad luck with injuries and when the talented defensive unit began to jell around the leadership of veterans like inside linebacker Harry Carson, defensive end Harvey Martin, and Taylor himself. By winning nine and losing seven, the Giants made the playoffs but were ultimately ousted by the 49ers, the eventual Super Bowl champions. With eighty-eight solo stops and eleven and a half sacks, Taylor again started in the Pro Bowl.

Overall the Giants continued to improve in 1985, posting a season record of ten wins against six losses and beating the 49ers in the first playoff round, though they were once again eliminated by the team that went on to win the Super Bowl, this time by the Chicago Bears. But Taylor "wasn't the same No. 56 on the field," in the opinion of Parcells, who began to suspect that the team's superstar might have a problem with drugs. In March 1986, when Taylor entered a rehabilitation clinic in a hospital, it was revealed that he was addicted to cocaine.

In *LT: Living on the Edge*, Taylor maintained that he did not become aware of his addiction until late in 1984. By 1985 he was smoking crack and beginning to realize that cocaine was threatening not only his career but his family as well. Taylor, who is devoted to his wife, Linda, and their three children, Lawrence Jr., Tenitia, and Paula, wrote that, in 1985, "my son and [older] daughter looked at me like they didn't know me. . . . I could see fear in their eyes. It killed me—and I couldn't do anything to stop it." His road to rehabilitation began with a trip to Williamsburg to see his mother and father and hang out with "D'fellas," the cherished gang of buddies with whom he grew up and who regard him as "Taylor" rather than as "LT, the great No. 56." He checked into the rehabilitation clinic but bolted when he found that confinement therapy gave him cabin fever. He set off with his friend and agent Ivery Black on a cross-country car trip, playing golf almost constantly and drinking beer frequently. He has said that the golf course was his "detox tank."

When the 1986 season began, Taylor refused to speak to the press, and Parcells declared him off-limits to the media. In the regular season, Parcells unleashed Taylor against opposing quarterbacks, letting him blitz more often than in past seasons, and Taylor, despite playing for much of the year with an injured shoulder, responded with a brilliant campaign, registering twenty and one-half sacks and 105 total tackles. The Giants and the Chicago Bears compiled league-best records of fourteen and two, and Taylor was unanimously selected as the most valuable player in the NFL, making him only the second defensive player ever to receive that honor. In the first playoff game the Giants crushed the 49ers, 49-3, as Taylor scored a touchdown on an intercepted pass, and by shutting out their archrivals, the Washington Redskins, 17-0, the team won the National Football Conference crown. In the Super Bowl they beat the Denver Broncos by a score of 39-20 to win the first NFL championship for the Giants franchise in thirty years.

Because of the second players' strike of the decade and a hamstring injury that sidelined him for two weeks, Taylor saw action in just nine full games in 1987, though his twelve sacks and sixty-two total tackles earned him a seventh consecutive trip to the Pro Bowl and a seventh straight selection to the All-NFL team. In August 1988 Taylor tested positive for drugs once again. Suspended for the first four regular-season games, he was also notified by the NFL that one more positive drug test, and he would face the prospect of a permanent ban from the league.

Returning to action in the fifth game, Taylor figured prominently in an upset win over the Redskins. Moreover, Taylor's twelve-game season ended once again with his collecting All-NFL and Pro Bowl honors, for he recorded a remarkable fifteen and one-half sacks and seventy-three total tackles. Apparently recovered from his drug dependency, in 1989 Taylor led the Giants to a record of twelve and four and another trip to the playoffs. Taylor also tied an NFL record when he was selected to the Pro Bowl for the ninth year in a row.

From 1982, when the NFL began to record sacks as an official statistic, through 1989, Taylor made 104 sacks, the league's career record. Beyond sheer physical prowess, Taylor is an all-time great because of his ability to anticipate offensive tactics and respond creatively, integrating himself so seamlessly into a game's flow that he often perceives what unfolds as if in slow motion. The other component of his game that sets him apart is his savage style of play, his ability to channel his rage and to focus and to modulate his intensity. "He has the temperament of a linebacker," Sam Huff told Larry Fox of the New York *Daily News* (September 8, 1985), "that little mean streak." He intimidates offensive players—especially quarterbacks, for they are vulnerable to Taylor's blitzes from their "blind," or left, side—through his willingness to abandon himself to full-speed collisions. He likes to punish players with his body and then verbally abuse them while they are on the ground.

Taylor has dealt career-ending blows to two quarterbacks, John Wangler of the University of Michigan and Joe Theismann of the Redskins. Two other quarterbacks, Ron Jaworski and Neal Lomax, were administered such vicious hits that they became "permanently goofy," to use Taylor's phrase, when playing the Giants. Another quarterback, Jay Schroeder of the Redskins, became so intimidated by Taylor that his development was impaired, and Washington eventually traded him to an American Conference team. "I don't like to just wrap the quarterback," he explained in *LT*; "I really try to make him see seven fingers when they hold up three. I'll drive my helmet into him or, if I can, I'll bring my arm up over my head and try to ax the son of a bitch in two. So long as the guy is holding the ball, I intend to hurt him. Not for the sake of hurting him, but so he'll give up the football. Simple. Make him lose concentration."

"It's not just talent," Bill Parcells has said of Taylor. "What makes him great is his response to competition." Some observers, including the respected commentator Pete Axthelm, have speculated that Taylor is a troubled individual bent on self-destruction. Nevertheless, the thirty-one-year-old Taylor expects to play for several more seasons, and he informed the Giants that he would sign a new contract with the club at the end of the 1990 season if he were awarded an annual salary of $2 million, which would have made him the highest-paid defender in football. Taylor's protracted dispute with the Giants management over the terms of his new contract forced him to miss the entire preseason of training camp and exhibition games. He finally signed a lucrative pact in time to play against the Philadelphia Eagles in the Giants' first regular-season game. Midway through the 1990 season, the Giants were undefeated, and the Taylor-led defense was ranked first in the league. The Taylors have a spacious home in northern New Jersey's affluent village of upper Saddle River, and he recently opened a large restaurant, LT's, near Giants Stadium in New Jersey's Meadowlands.

References: N Y Times C p1+ D 21 '81 por, S p5 O 8 '89 por; Sporting N p13+ N 17 '86 pors; Sports Illus 6:22+ S 17 '85 pors; Washington Post D p1+ O 9 '90 por

---

Thurow, Lester C(arl)

May 7, 1938- Economist; educator. Address: Sloan School of Management, Massachusetts Institute of Technology, 77 Massachusetts Ave., Cambridge, Mass. 02139

The field of economics seems to produce two kinds of "stars": scholars who add to the body of theory in that discipline and policy advocates whose careers are ultimately judged by the influence they wield on economic decisions made in their lifetimes. Lester C. Thurow belongs to the second category. The author of a dozen books, including the best-selling *The Zero-Sum Society*, and of hundreds of journal articles and newspaper and magazine columns and a frequent public speaker and

Lester C. Thurow

commentator on radio and television, Thurow has been described as "probably the most famous economist in America who has not been the host of a PBS television series" and "the most influential economist of his generation."

In print and in person, Thurow paints a doleful picture of an America in economic decline, its productivity lagging, its currency hostage to an enormous foreign debt, its managers mortgaging the future for short-term gains, and its work force too ignorant to compete with foreign labor. To get the nation back on track, he has warned that Americans need to consume less, save more, and—however unpalatable they find the prospect—pay more in taxes. In spite of Thurow's "no pain, no gain" message, he is listened to, though not necessarily heeded, by Democratic presidential candidates and Democrats in Congress. A liberal, he is sensitive to the "fairness" issue and has proposed a number of measures to prevent the burden of sacrifice from falling disproportionately on those least able to bear it.

Lester Carl Thurow was born in Livingston, Montana on May 7, 1938, the son of Willis Carl Thurow, a Methodist minister, and Alice Winefred (Hickman) Thurow, a high school mathematics teacher. Since the Methodist church administration moved its ministers every few years, Thurow grew up in various small Montana towns, spending his youth hiking and fishing in the outdoors and on occasion demonstrating that, though he was the minister's son, he was no sissy. "When I moved to a new town," he told Andrew Kupfer for *Fortune* (July 20, 1987), "I had to have a couple of fistfights to prove I could defend myself." Another toughening experience was the four summers he spent working in the Butte copper mines; he saw a man standing next to him cut in half when a cable snapped.

In 1956 Thurow left Montana to attend Williams College in Williamstown, Massachusetts. There, he decided to become an economist, not with the intention of entering academic life but with the aim of helping to bring about social betterment. He made Phi Beta Kappa and, shortly before graduating in 1960, won a Rhodes Scholarship to Balliol College at Oxford University, where he received an M.A. degree, with first-class honors, in 1962. After obtaining his Ph.D. degree at Harvard University in 1964, he moved to Washington, D.C., where he joined the staff of the President's Council of Economic Advisers.

Thurow's first—and to date, only—experience in the corridors of power was brief and disillusioning. He watched as President Lyndon B. Johnson plunged the country into war in Vietnam without being willing to pay for it. The long-term result was a level of inflation that had previously been considered unacceptable. "Fouling up the economy wasn't done by accident," he told Charles C. Mann in an interview for the *Atlantic* (January 1990). "It was done deliberately, with everybody's eyes wide open." Returning to Cambridge, Thurow served as an assistant professor at Harvard from 1965 to 1968 and then moved to the neighboring Massachusetts Institute of Technology. In 1971, at the age of only thirty-three, he became a full professor of economics and management at MIT, with a joint appointment to the Department of Economics and the Alfred P. Sloan School of Management.

As the titles of his first two books, *Poverty and Discrimination* (1969) and *Investment in Human Capital* (1970), indicate, Thurow in his early work concentrated on the economics of income distribution, with an interest in producing greater equality. Sensitive to the problems of the disadvantaged minorities in the United States, he lived in Roxbury, Boston's black ghetto, during the 1960s, and he has served as a member of the economics advisory board of the NAACP since 1978. In 1972 Thurow emerged as an economic adviser to the Democratic party's presidential nominee, Senator George S. McGovern. Called by *Time* magazine (July 17, 1972) "the thinker behind McGovern's campaign against accumulated wealth," he suggested a tax rate of 77 percent on bequests exceeding $500,000. He was also the coauthor of McGovern's ill-received negative-income-tax plan to replace the welfare system, which called for returning $1,000 to each American.

In works like *Generating Inequality* (1975), Thurow warned that the American rich were getting richer and the poor were getting poorer. In "Tax Wealth, Not Income," an article he wrote for the *New York Times Magazine* (April 11, 1976), he advocated replacing the inheritance tax with a cumulative lifetime-accessions tax because, as he pointed out, the rich, by establishing trusts, were splitting their holdings into several inheritances in order to reduce their tax burden. He declared, "If you look at large fortunes, . . . about half are inherited and about half are . . . what I call instant wealth"—capital gains that were not realized (cashed in) and thus not subject to tax. He also advocated full taxation of capital gains (that is, taxing them at the same rate as ordinary income), whether realized or unrealized. (The Tax Reform Act of 1986 ended special tax treatment for realized capital gains.)

Thurow's ideas were evidently too radical for the incoming Jimmy Carter administration. During the only period (1977–81) since 1969 in which a Democrat occupied the White House, Thurow held no office, though he was a presidential appointee to the U.S. National Commission on Manpower Policy during 1978–79. When he was interviewed by *U.S. News & World Report* (February 21, 1977), he urged a program of federal wage subsidies to be paid to private employers for hiring jobless persons between the ages of sixteen and twenty-four, in order to reduce unemployment among American youth.

In another interview for *U.S. News & World Report* (December 19, 1977), Thurow departed from liberal orthodoxy by coming out against the corporate income tax, declaring that the tax does not fall upon the rich, as popularly supposed, but is merely passed on to the consumer. Instead, he advocated that all a company's earnings be allocated, for income purposes, to the shareholders, who would be taxed accordingly. In that interview Thurow again called for taxing capital gains at the same rate as ordinary income, but he added that the maximum tax rate on unearned income should be cut so that all income would be treated in the same way.

The Zero-Sum Society (1980), Thurow's first book to attract widespread public notice, was his response to the slowing of the United States economy after the Arab oil embargo of 1973–74 and to the decline, relative to some other nations, of what had been the world's highest standard of living. Comparing the American economy to a "zero-sum game . . . where the losses exactly equal the winnings," he maintained that the analogy explained why measures to improve the economy were not being adopted, for any constructive measure would be likely to hurt a particular group or groups. Since those special interests are in a strategic position to oppose such policies, the result inevitably would be political paralysis and economic stagnation.

In Thurow's opinion, inflation is an example of zero-sum economics, because it redistributes income but does not lower it. "Some individuals win; some individuals lose. . . . Everyone wants a government that stops inflation," he maintained, "but one that does so by inflating his income and deflating the income of everyone else." Since any anti-inflationary strategy by government has a vigorous set of opponents in those whose income would be lowered, no effective policy is pursued. In the same way, in his view, policies that would significantly accelerate economic growth arouse opposition because they would inevitably bring about significant income reductions for some. For example, low-productivity industries like steel and textiles would suffer from the elimination of subsidies, import quotas, and tariff protection.

The raising of economic efficiency, and specifically of productivity, is, as Thurow sees it, the key element if the United States is not to fall even farther behind the economic power of Japan and Germany. To close the gap, he proposed, among other policies, ending the protectionist measures that prop up declining industries and creating a national commission to divert investment away from "sunset" to "sunrise" industries. He also advocated abolishing antitrust laws (except to prohibit predatory pricing and cartel formation), because he considers them obsolete and harmful to efforts by American companies to compete with their Japanese and European counterparts.

The last part of *The Zero-Sum Society* addresses the fairness issue, which Thurow regards as vital because, as he observed, "our society has reached a point where it must start to make explicit equity decisions if it is to advance." Warning that inequality of household income would grow in the 1980s, he argued for affirmative-action programs, maintaining that equal opportunity is not enough. "The race is not fair even though it is now run with fair rules," he wrote, because those previously handicapped start out at a disadvantage. "The problem of group demands cannot be left to the economy to solve. . . . Any government program to aid economic minorities must hurt economic majorities. This is the most direct of all of our zero-sum conflicts."

At that point in the book, Thurow suggested a general equity goal restricting the highest-paid fifth of all employees to no more than five times the income of the lowest-paid fifth, which he called the distribution pattern among white males today. The principal way to accomplish that goal, he wrote, would be to restructure the economy to provide jobs for all, which would mean making government the employer of last resort through a guaranteed-job program, since private enterprise has proven incapable of guaranteeing jobs for everyone who wants to work.

In an article called "Getting Serious about Tax Reform" that he contributed to the *Atlantic* (March 1981), Thurow made explicit his call in *The Zero-Sum Society* for "a tax system that can raise substantial amounts of revenue fairly," with the objective of diverting consumer spending to savings for investment that would raise productivity. In that article he espoused a 10 percent value-added tax (a kind of national sales tax widely used in Europe), which he said would raise enough revenue to replace the corporate income tax and the Social Security tax. In that way, Thurow argued, people would be encouraged to work and discouraged from spending. "Other tax systems do not stimulate investment more than ours," he wrote, "but they do act aggressively to hold consumption down. . . . The burden of the tax can also be allocated in whatever way one likes with a refundable income-tax credit."

To discourage the consumption of imported oil, Thurow recommended in his *Atlantic* article a gasoline tax of $3 to $3.50 a gallon, enough, he contended, to "permit the elimination of all state and local taxes. . . . A gasoline tax would be regressive [the tax burden would go down proportionately as incomes go up], but the current system of state and local taxation is even more regressive." To further attack the problem of too much consumption and too little saving, he argued for curbing consumer credit by such measures as reducing the maximum length of car loans or increasing the down payment for a home. "If we cannot undertake such painful measures," he concluded, "we cannot solve our problems."

Thurow was a persistent critic of the Reagan administration's proposal to cut income taxes by 30 percent as its "supply-side" solution to lack of investment, arguing correctly that the result would be a lot more consumer spending and only a little more saving. He also predicted the 1981–83 recession, on the ground that the administration could not expect to maintain a tight-money, anti-inflationary policy without stopping economic growth, regardless of tax cuts. As a result, he forecast in a *Newsweek* (September 21, 1981) column, "the president is not going to be balancing the federal budget in 1984 or any other years. . . . Budget deficits are going to be bigger, not smaller." He attributed the 1983–84 economic recovery to a "classical Keynesian" solution based on spending stimulated by a big budget deficit, a recovery that he said left savings rates at all-time lows and achieved no gain in productivity.

In *The Zero-Sum Solution* (1985), Thurow sought to satisfy the friendly critics who agreed with his thesis in the *Zero-Sum Society* but who argued that, though he had accurately diagnosed the problem, he had not provided a solution. In his new book Thurow proposed, as the centerpiece of his strategy to revive the American economy, a harmonious partnership of labor, management, and shareholders working together, dividing a company's available gross income into three parts: some to workers and management, some to shareholders, and some to be invested in new plants and equipment or in research and development.

Short of impending bankruptcy, workers would not be dismissed. Instead of getting straight wages, workers and managers would receive part of their incomes in the form of bonuses based upon increases in value added per hour of work—less subject to manipulation, he said, than profit figures, because of the "creative accounting" often lying behind those figures of which labor "is rightly suspicious." Bonuses would be free of the payroll taxes that now act as a disincentive to employment. With labor, management, and capital behaving as partners instead of competitors, productivity would become a common interest, since workers would have no fear of being fired when productivity rises.

Maintaining that investment needs funding from public as well as private savings, Thurow argued in *The Zero-Sum Solution* that the federal deficit must be wiped out and converted to a modest surplus. Cutting expenditures, he maintained, would not yield enough in savings, though he proposed a considerable saving by recommending that Social Security benefits be indexed to the per-capita gross national product instead of to the consumer price index. Since spending cuts alone would not eliminate the deficit, he concluded that the tax system would have to be revamped to raise more money. And a value-added tax, he asserted, would serve the purpose so admirably that payroll taxes could be eliminated. Thurow also proposed a public-investment bank as part of a strategy to restructure sick industries and create world-class American industries in their place. He said, moreover, that it was time to end the independence of the Federal Reserve Bank, placing its vital role in determining the supply of money and credit directly in the hands of the executive branch, as is the case in other countries.

In recent years Thurow has often warned of the shaky state of the nation's finances and its likely consequences. Writing in *Harper's* (July 1985), he declared: "Sooner or later, our international debt is going to reach a crisis point. More and more foreigners will flee dollars when they become convinced that America has borrowed too much money and is no longer credit-worthy." Only a few years later, in the *New York Times* (August 21, 1988), he contended that a recession during the administration of the next president would be more serious than the one during 1981–83 and would lead Latin America to default on its enormous loans, push hundreds of savings and loan associations into bankruptcy, and sink many overleveraged companies.

Another abiding concern of Thurow's has been the quality of the American work force. Calling "poor educational performance . . . a national disaster" in *The Zero-Sum Solution*, he advocated a competitive wage for teachers, but in return, he said, they should put in a 240-day work year instead of the 180 days now in operation. He believes that basic skills have eroded so badly that private businesses will have to inform local governments that they will move unless the schools improve. A post-secondary-school training system for those young people not going on to college is imperative to the economy, he believes.

As the dean of the Sloan School of Management since 1987, Thurow now takes a practical as well as a theoretical interest in vocational training. He believes that the postindustrial economy is ending and that America's future, as well as its past, lies in manufacturing. "We're going to have to *make* things to survive," he told Charles C. Mann, because the country must narrow its trade deficit and no nation has yet succeeded in exporting services. According to Thurow, most West German and Japanese managers were trained in engineering, whereas almost 80 percent of top American managers have backgrounds in law, finance, or marketing—a situation that he believes will change with an increasing emphasis on products and how they are made. "Ten years from now a high percentage in top management will come from technical backgrounds," he has predicted. And at Sloan, he has said, "if we have anything to offer, it is a manager with technical competence."

In addition to fulfilling his administrative and teaching duties, Thurow is active on the lecture circuit and produces a steady stream of writing on economic topics. Formerly a contributing editor to *Newsweek* (1981–83) and a member of *Time* magazine's board of economists (1983–87), he writes regularly for the *Boston Globe* and often appears on *The Nightly Business Report* television program. His views are also solicited abroad, where they appear in newspapers as prestigious as *Corriere della sera* in Milan and *Die Welt* in Frankfurt. Within academia, however, his name has sometimes been lampooned as "Less Than Thorough," and his prolific writing for the public rather than for narrower specialists has invited some scorn. John Kenneth Galbraith, an economist who long ago went public in his writing, has said of Thurow: "An economist who works too hard and produces too much is regarded with some suspicion; he is carrying the idea of productivity to extremes."

Lester Thurow has retained his youthful appearance, with a fair complexion, pale blue eyes, and unruly, wiry reddish blond hair graying at the temples. His first wife, Emily Rooks, died soon after he moved from Harvard to MIT. On December 30, 1971 he married Gretchen Pfuetze, a computer programmer. With their teenage sons, Torben and Ethan, they live in Lincoln, a suburb of Boston. Thurow plays as hard as he works. Despite his many responsibilities and crowded schedule, he has found time to climb mountains on four continents, including high peaks in the Himalayas and the Andes and Alaska's Mount McKinley.

In the concluding chapter of *The Zero-Sum Solution*, Thurow wrote: "When people ask me whether I am an optimist or a pessimist about the future of the American economy, . . . I describe myself as an intellectual pessimist but an emotional optimist. Intellectually, if I were simply a Las Vegas gambler betting the odds, I would bet no. . . . The required changes are too hard. . . . Emotionally, however, I would place a bet on America. . . . When Americans get to the point where each of us is willing to admit that he or she, and not just someone else, is at the heart of the problem, America will have reached the point where change can begin."

References: Atlan 265:45+ Ja '90 por; Fortune 116:88+ Jl 20 '87 pors; Contemporary Authors vols 81–84 (1979); Who's Who in America, 1988–89; Who's Who in Economics (1986)

Tournier, Michel (Edouard)

Dec. 19, 1924- French writer. Address: Le Presbytère, Choisel, 78460 Chevreuse, France

By his own account, Michel Tournier is not a "native-born" novelist but an "immigrant"—an aspiring philosophy professor who turned to writing fiction after he failed his qualifying exam. Yet few immigrants have received such an instantaneous welcome in their adopted lands, whether literary or otherwise. His first novel, *Vendredi, ou les limbes du Pacifique*, published in 1967, when he was forty-two, brought him the Grand Prize of the Académie Française; the second, *Le roi des Aulnes*, received France's top literary award, the Prix Goncourt, by an unprecedented unanimous vote, and a year later he was named to the venerable Académie Goncourt itself.

But even if, as his detractors would claim, Tournier is basically an "official" writer, he is nevertheless a controversial figure on the French intellectual scene. Populating his novels and tales with monsters, murderers, pedophiles, fetishists, and other uncommon specimens from the human bestiary, he has led his readership (which now spans some twenty languages) into the kinds of heady reflections that he once intended to pursue as a philosopher. "My work as a novelist," he told a writer for the French review *Phosphore* in 1987, "consists of making accessible, through a popular and symbolic form, the great lessons of philosophy."

Those "lessons" have been variously received by the critics, however: those on the left, for example, have seen fascist tendencies in his enthusiasm for all things German, whereas those on the right attack him for obscenity. Tournier, meanwhile, blithely defends himself against charges of "aestheticizing" Nazism with the argument that fascism *was* an aesthetic ("You think Hitler didn't have his attractions?" he recently asked one interviewer who raised the issue again). Similarly, with regard to his alleged penchant for perversion, he argues that "the moment you escape the mold imposed by society, you are a 'pervert,' but by the same token, inventive and therefore precious to the novelist." On issues unrelated to his writings, he has been even more provocative. In November 1989, for example, an interview he gave to *Newsweek*'s international edition sent shock waves through the French press because of his declaration that he would reinstate the death penalty for abortionists, whom he called "the sons and grandsons of the monsters of Auschwitz."

In defense of Tournier's gadfly stance, the French writer and critic Alain Bosquet insists that his questioning of "our fables, our truths, and our norms" is both necessary and timely. Arguing that "our literature is lacking in perversity because little by little it has forgotten the pleasures of the imagination," he notes that Tournier, "without making a big deal of it, jostles a few habits, a few lapses of the intellect, a few taboos." And Bosquet concludes, "Above all, he knows that to create, in the context of a pantheistic vision, is simultaneously to please and to disturb."

Born in Paris, France on December 19, 1924, Michel Edouard Tournier is the second of the four children of Alphonse Tournier and Marie-Madeleine (Fournier) Tournier, a pair of inveterate Teutonophiles from the French provinces who had met as graduate students of German at the Sorbonne. Unemployed at the time of their marriage, Alphonse Tournier was about to accept a teaching job in Africa when he was offered the opportunity to establish a company that would supervise foreign rights and contracts for recorded music, and he soon became the founding director of the Paris-based BIEM (International Office for Musico-Mechanical Production). As a result, Michel Tournier and his siblings grew up in a cosmopolitan environment where, as he recalled in his autobiographical essay *Le vent Paraclet* (*The Wind Spirit*), which was published in 1977, the directors of the various BIEM affiliates "paraded through the house with their accents and presents for the children, who feasted one day on Spanish touron [turrones], the next on German marzipan, and the next on English pudding or Italian panettone or big black olives from Greece."

Notwithstanding such fond memories, complemented by those of annual excursions to Germany to visit friends, Tournier has indicated that by the time he reached the age of four he was "an extremely nervous child, subject to convulsions, hypersensitive and perpetually ill, not only with the usual childhood diseases but also with many quite unusual ones, most no doubt partly psychosomatic." One of the banes of his childhood existence was his native Paris—"the most inhospitable city in the world," he has contended, and one that he professes to hate—and in 1931 his parents sent him to the Châlet Flora, in the now fashionable resort of Gstaad, Switzerland. That "home for sickly children born with silver spoons," as he has called it, provided him with a decisive experience: his discovery of the beauties of nature and the joys of freedom, "a veritable second birth" that was completed when his parents left Paris for the outlying Saint-Germain-en-Laye.

On his return from Switzerland, Tournier began a less than brilliant career in school, which his mother blamed on poor health but which Tournier has attributed to an "incorrigible lack of discipline." In either case, he made the rounds of some dozen schools, public and religious (he preferred the latter), where his suffering was so great, he wrote in *The Wind Spirit*, that he welcomed the outbreak of World War II "as a way of ending [his] troubles at school," for, like many adolescents, he had been "consumed by a desire for disorder and disaster." That desire was even more satisfied by the German occupation, which saw some twenty-two German soldiers garrisoned in the Tournier home. While the rest of the family retreated to the ground floor of the house, Michel took a room in the attic with the soldiers. "I will never forget the smell of the Wehrmacht, the compound of tobacco and boot polish. For me this was the fragrance of happiness," he wrote in *The Wind Spirit*.

After enduring a year with their uninvited guests, the Tourniers abandoned the house and moved to the Paris suburb of Neuilly, where the reluctant Michel was obliged to follow them. By that time, he had made his way through high school and, to everyone's surprise, he was accepted to prepare for the *baccalauréat* exam in good standing. In 1942 Tournier went on to the Sorbonne, where he became part of a circle of aspiring philosophers that included Gilles Deleuze and the future novelist Michel Butor. The one (and only) teacher with whom he studied consistently was Gaston Bachelard, from whom he received "the sudden revelation that philosophy was the great 'Open, Sesame!'—the key to everything." Through his studies in philosophy, he also made his way into psychology, psychoanalysis, and medicine. After completing undergraduate degrees in philosophy and law—the latter at the urging of his father—he decided to complete certificates in physics, chemistry, and medical biology, but he abandoned the idea after being exposed to one week of labs and an autopsy.

Reviving his childhood ties with Germany, Tournier then talked his way into a three-week academic visit to the University of Tübingen and wound up staying there for four years. During that period he made frequent visits to France and completed a certificate in ethnography at the Musée de l'Homme, in Paris, with the idea of preparing for the highly competitive exam known as the *agrégation* and becoming a philosophy professor. Soon after his return, however, he failed the qualifying exam, and since, as he wrote in *The Wind Spirit*, he "quite frankly judged [himself] to be the best of [his] generation," rather than trying again, he decided to quit academic life on the spot.

Installing himself on the Ile Saint-Louis in Paris with a group of "amiable weirdos" of his own kind, Tournier earned his living by producing radio programs, writing newspaper articles, and translating German for the French publisher Plon. In 1954 he got his first stable job, as a press agent for the newly founded Europe 1 radio station. When he was fired four years later, he decided to start his own advertising agency but abandoned the idea when he was offered a job doing publicity for Volkswagen. He was then hired by Plon to oversee the publication of the second volume of Charles de Gaulle's memoirs and headed their literary department for the next decade.

It was at that time that Tournier began working on a first version of *Le roi des Aulnes* (1970; translated as *The Ogre* in the American edition but more correctly as *The Erl King* in the British edition, both 1972). The theme, he explained to Nina Sutton of the *Guardian* (February 10, 1971), came to him almost by chance. He wanted to write something about Germany, and his research led him to the stranger-than-fiction account of the Hitler Youth Movement's annual conscription of one million ten-year-old girls and boys, on the day before Hitler's birthday. Into a mythologized version of that event ("You see, Hitler was an ogre who had to be presented with his ration of fresh meat every year"), Tournier introduced a central character named Abel Tiffauges, in an allusion to the castle of Gilles de Rais, alias Bluebeard, whose sexual desires could be satisfied only by beheading young boys. Tiffauges was to be taken prisoner of war by the Germans in 1940 and was eventually charged with the responsibility of rounding up Hitler's youthful recruits. But after spending four years in research and writing, Tournier had reached only 1939, and, faced with recounting the whole of World War II, he shelved the project.

Moving into an abandoned presbytery his family had bought in Choisel, outside Paris, Tournier then began working on a second manuscript, which became *Vendredi, ou les limbes du Pacifique* (1967; translated by Norman Denny as *Friday*, 1969). Here too, Tournier has insisted, the point of departure was quite coincidental: the French translation of Daniel Defoe's *Robinson Crusoe* happened to have been reissued in paperback while he was working at the Musée de l'Homme with the anthropologist Claude Lévi-Strauss, and on reading it, he was shocked by its ethnocentrism. As a result, he decided to rework the eighteenth-century classic in the light of modern anthropology, not as an ethnographic novel about the encounter between two civilizations but as "a philosophical venture" aimed at postulating new behaviors that arise once every trace of existing civilization has been eliminated. In Tournier's version, Crusoe's preconceptions are stripped away, rather than reinforced, by his solitude, so that, for example, he discovers different forms of his own sexuality by making love with a tree, the earth, and, finally, the sun. Friday, meanwhile, is revealed as the true guide to the future, and in the end, he is the one who opts to leave the island with the rescue ship, while Crusoe stays behind in the company of a young cabin boy, whom he renames Thursday. After working for three years on the manuscript, Tournier submitted it to the prestigious French publisher Gallimard because he admired their stable of authors, including André Gide, Marcel Proust, Paul Claudel, and Paul Valéry, and it was accepted on the basis of an enthusiastic reader's report from Raymond Queneau. Concurring with Queneau's judgment, the Académie Française awarded Tournier its 1967 Grand Prize for the novel.

In the wake of that "unconventional entry into literature," as one French critic admiringly described it, Tournier resumed his editorial duties at Plon, but when he was laid off a year later with eighteen months' pay, he was able to go back to work on *Le roi des Aulnes*. Investing Abel Tiffauges with layer upon layer of symbolism—and moral ambiguity—as Goethe's King of the Elves who steals children, the Hitler figure who consumes them, and the Saint Christopher figure who rescues and carries them, he leads his central character along the inglorious path of collaboration through all the excesses of the Nazi era to a virtual apotheosis as the Saint Christopher–like savior who dies while carrying a Jewish child from Auschwitz through a Prussian swamp.

Submitted to Gallimard in 1970, the manuscript of *Le roi des Aulnes* met with a more reserved response than *Friday*, but, on Queneau's insistence, it was published that August and went on to receive the Prix Goncourt. Unlike the members of the Goncourt jury, however, literary critics, in France and abroad, were far from unanimous in their opinions of the 400-page novel, which was, on the one hand, dense and often didactic in its content and, on the other, conventional in its form. Although George Steiner hailed it as "one of the few major European novels of the past decade" and the *New Yorker*'s L. E. Sissman wrote that it was "quite simply a great novel," the *Guardian*'s Nina Sutton was more reserved about Tournier's symbolic approach to history and his "strange mixture of open-mindedness and outright conservatism." Claude Michel Cluny, reviewing *Le roi des Aulnes* in the *Magazine littéraire*, hinted that the writer might "perhaps be the victim of his own talent. . . . Too much subtlety, too many paths to follow, deprive this novel of its unity, its force, [and] its credibility." Tournier, meanwhile, defended his stylistic idiom by insisting, "I'm only using literature as a means to carry through my ideas. The more conventional my characters, the more I can use them to express ideas. . . . Literature as such doesn't interest me."

Immediately after receiving the Prix Goncourt, Tournier embarked on another philosophical literary novel, *Les météores* (1975; translated by Anne

Carter as *Gemini*, 1981), this time concerning the concept of twinship in both its physical and metaphysical dimensions. While amassing documentation for a plot that carried the dual protagonists—a pair of identical twins—on a worldwide chase that ends in the artificially twinned city of Berlin, Tournier himself traveled to India, Iceland, Canada, and Japan. Along the way, he spent three months rewriting *Friday*, because he had decided that the first version was too scholarly and intellectual. Although *Vendredi, ou la vie sauvage* (1971; translated by Ralph Manheim as *Friday and Robinson: Life on Esperanza Island*, 1972) was published as a children's book and sold one million copies in that format, Tournier resisted the distinction, contending that far from being a simplified work, it was more complete than the original because its philosophical issues were presented more concretely.

In its final form, as Roger Shattuck commented in the *New York Review of Books* (April 28, 1983), *Gemini* was a vehicle for exploring "a near-infinity of dualities," from the familiar oppositions of homosexual and heterosexual, city and country, and heaven and hell to that of chronology and meteorology (which is implied in its French title, *Les météores*). Once again, the narrative structure was to have been quite conventional—the family saga—but, by his own admission, Tournier got carried away with the twins' uncle Alexandre, a flamboyant homosexual who "served as [Tournier's] vantage point on heterosexual society." In fact, Uncle Alexandre so dominated the story that Tournier eventually killed him off on the docks of Casablanca two-thirds of the way through the novel, but, as he told *Le monde*'s Jacqueline Piatier in an interview reprinted in the *Manchester Guardian Weekly* (March 5, 1975): "I console myself for this routine accident [of a runaway homosexual hero] by invoking two honored predecessors, Balzac and Proust." The less than seamless structure that resulted did not escape the vigilance of critics, but, as Salman Rushdie wrote in the *New York Review of Books* (October 4, 1981), "Such is the electricity of Tournier's intelligence that for most of this mammoth book the reader is mesmerized by the daring of the conception and the audacity with which the author carries it off."

Tournier originally intended to call his third novel *Le vent Paraclet* ("The Wind of the Paraclete," or Holy Ghost), a rather abstruse allusion to divine inspiration, but, as he later explained, "I dropped it when I saw that I'd unfortunately devoted too little space to it," adding, "I haven't yet attained the era of the Holy Ghost." Nonetheless, he soon recycled the title for his autobiographical essay (translated by Arthur Goldhammer as *The Wind Spirit*, 1988), now presumably referring to his own inspiration as a writer. As Françoise Merllié pointed out in her study on Tournier, *Michel Tournier* (1988), the biographical elements in *The Wind Spirit* are carefully tailored to his writing career, and other details—such as the law degree he acquired at the Sorbonne—are simply omitted. In any case, the autobiographical elements per se, which are mainly concentrated in the first chapter, "Born under a Lucky Star," are quickly superseded by more open-ended reflections on the major and minor themes of his novels, fairly didactic in tone but laced with little provocations that break any potential monotony.

In his admiring review of the belated English translation of *Le vent Paraclet*, John Updike associated it in the *New Yorker* (July 10, 1989) with what he called the "curious but widespread autobiographical impulse in men still enjoying middle age"—Tournier was fifty-three at the time he published the French version—which, Updike suggested, "possibly stems from a desire to set the record straight before senility muddles it, and a hope of lightening the ballast for the homeward leg of life's voyage." Whatever the motivation, that retrospective work was soon followed by several others, albeit of a somewhat different nature: a collecton of previously published short stories, a collection of prose poems on photography called *Des clefs et des serrures, images et proses* (Of Keys and Locks, 1979), and the photoessay *Canada, journal du voyage* (1977), based on his trip to Canada with the photographer Edouard Boubat. The story collection, entitled *Le coq de bruyère* (literally The Woodcock or The Grouse), was a bestseller in France, and among those who were impressed with it was the future president François Mitterrand, who asked to have Tournier among his interviewers on the popular television program *Apostrophes*.

The book had considerably more shock value, however, in its 1983 English translation, which bore the provocative title *The Fetishist* (and, in England at least, featured women's underwear on the dust jacket). Among the fourteen tales of murder, marriage, self-mutilation, and other aspects of what Tournier terms the "sordid supernatural" were several that had originally appeared in the French edition of *Playboy* (one was rejected by *Playboy*'s German edition as "unhealthy"), but others, including a variation on Tom Thumb, were published separately as children's books. "I don't write for children," Tournier has said, "but I'm happy when I write well enough so that children read me."

For his next novel, *Gaspard, Melchior et Balthazar* (1980; translated by Ralph Manheim as *The Four Wise Men*, 1982), Tournier drew on his own childhood fantasies about the Mass to elaborate on the gospel story of the Three Magi. In addition to endowing each of the traditional Wise Men with a personal quest—love, power, art—he invented a fourth partner, an Indian prince who makes his way to Bethlehem in search of an ideal recipe for sweets. Missing the Nativity, which Tournier describes in the form of a first-person account by a donkey, he spends the next thirty-three years serving another man's sentence in the salt mines and, with perfect symmetry, misses the Last Supper in Jerusalem but arrives in time for the left-over bread and wine, thus becoming the first person to take Communion. According to Tournier, *The Four Wise Men* was intended as a "Christian book," but he explained that his brand of Christianity, in contrast to the "austerity" of the contemporary church, entailed a redemption of the flesh. The result, as one French critic observed, was "the holy story revised and corrected with a pinch of Voltaire, a teaspoonful of Stendhal, and a chunk of Pividal, in a sauce that owes as much to Flaubert as to [Pier Paolo] Pasolini."

Not surprisingly, throughout the years that Tournier was fashioning his sophisticated patchworks of style and sensibility (in John Updike's words, "books made out of other books"), he was also writing literary criticism for *Le monde* and other publications, and in the next interlude between fictional works, he published a highly regarded collection of those essays on German and French fiction, *Le vol du vampire* (The Flight of the Vampire, 1981). In response to a request from the filmmaker Gérard Blain, he also began working on a scenario that ultimately became a short novel entitled *Gilles et Jeanne* (1983). Here, the historical figure of Gilles de Rais, already lurking behind *The Ogre* in the person of Abel Tiffauges, moves center-stage as the loyal companion of Joan of Arc who becomes a sadistic murderer after her death—and, Tournier would argue, in response to it.

That "little Tournier," which intrigued French critics but struck Updike as "bloodless," was followed by what is probably Tournier's most unpopular work, a remarkably immodest collection of aphorisms and anecdotes, *Le vagabond immobile* (The Motionless Vagabond, 1984), which raised the hackles of everyone who wrote about it, to the point that one reviewer suggested, "It might have been possible to read these . . . uninteresting pages with a bit of tenderness if the writer were dead and an association had published them." At the time, Tournier was already under fire in literary circles because a *Wall Street Journal* (February 16, 1983) critic, Raymond Sokolov, had suggested that he was the "only novelist of real importance" to emerge from France in the past two decades. In the ensuing backlash, according to Tournier, he was even accused of having written the offending *Wall Street Journal* article himself.

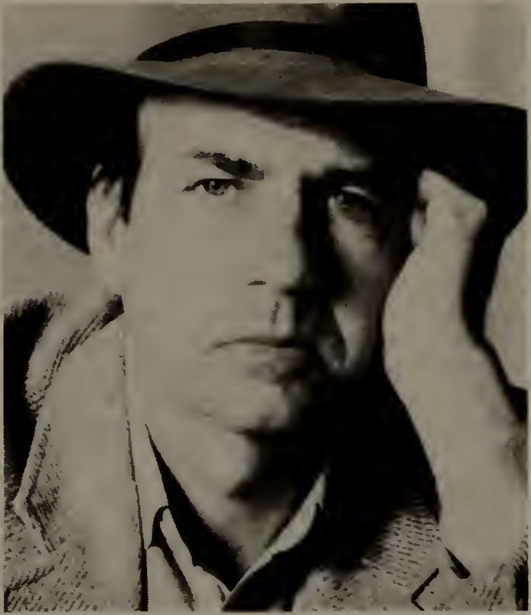
During that entire period, Tournier had also been working on his next novel, *La goutte d'or* (1985; translated by Barbara Wright as *The Golden Droplet*, 1987), a tale about a fifteen-year-old desert dweller who follows a photograph of himself from a northern African oasis to the red-light district of Paris known as the Goutte d'Or. This time, Tournier's "preparation" involved not only extensive ethnographic research but also three trips to the Sahara and a night-long tour of the Goutte d'Or in a police car. "No question of talking about it without having seen it myself," Tournier insistently told one interviewer. As he readily acknowledged, *La goutte d'or* was his most realistic novel to date, but it was nevertheless also rooted in myth and aspired to philosophy, with its constant juxtaposition of the purity of desert life and the corruption of Western civilization.

Around the time that *La goutte d'or* appeared in France to generally favorable reviews, Tournier accompanied President Mitterrand's prime minister, Laurent Fabius, on an official visit to East Berlin, and he was back in East Germany the following year to research another novel. During the gestation period that followed, he published one collecton of little essays on vast themes like houses, towns, bodies, children, and death, which he originally intented to call *Texticules* (the French equivalent of "textiles," with the same double entendre) but more soberly rebaptized *Petites proses* (1986). Another collection, entitled *Le Tabor et le Sinaï*, brought together his writings on art and artists. And just to keep his adversaries on alert, he published *Angus*, a forty-page children's story based on a Gothic tale by Victor Hugo, which was promptly denounced by *Le figaro* for taking "morbid pleasure" in "besmirching fifteen-year-old hearts with blood and gore." A few months later, still working on his novel about East Germany, he published *La medianoche amoureuse* (1989), a string of anecdotal stories and tales in the lusty tradition of Boccaccio's *Decameron* and the *Thousand and One Nights*.

Michel Tournier, whose physical appearance is distinguished by remarkable youthfulness and the crocheted skullcaps that he loves to wear, lives alone in his converted presbytery outside Paris. In addition to being an avid gardener, he is known as a longtime photography buff who coproduced a monthly television program on photography in the early 1960s, was one of the founders of the annual photography festival at Arles, and has published some photoessays in collaboration with other photographers. His own photographs, however, remain a private affair, apart from a François Mitterrand album that he published in 1983.

As for his "official" status, Tournier has insisted that "an author doesn't have the right to be official; he's always the enemy of power." When he was named to the Legion of Honor, he told Herbert R. Lottman in 1984, "I was accused of having sold out to the government. I reminded my critics of what Erik Satie said about Maurice Ravel when Ravel refused the Legion of Honor: 'He rejects the Legion of Honor, but all his work accepts it.' I can say that I accepted the medal although all my work refuses it. I'll continue to write books that could send me to prison."

References: Guardian p14 My 3 '75, p14 N 12 '78 por, p13 My 16 '82 por; N Y R of Bks 35:43+ D 8 '88; Newsweek (international ed.) p60 N 6 '89 por; Pub W 226:149+ S 14 '84 por; Contemporary Authors vol 6 (1976), new rev vol 3 (1981); Contemporary Literary Criticism vol 23 (1983), vol 36 (1986); International Who's Who, 1990–91; Who's Who in France, 1989–90



Trillin, Calvin (Marshall)

Dec. 5, 1935– Writer. Address: c/o New Yorker, 25 W. 43d St., New York, N.Y. 10036

In reviewing Calvin Trillin's thirteenth book, his droll collection of personal travel essays *Travels with Alice*, published in 1989, Dan Cryer of *New York Newsday* rightly called him "an American original." Trillin is equally adept at doing serious investigative journalism, rendering wry accounts of his adventures as "a cheerful glutton," writing comic short stories and novels, or giving his skewed wit free play in iconoclastic social and political commentary. Whatever the genre, he is perceptive, artfully easy and economical in style, and unfailingly offbeat and ready with a surprise.

Since the 1960s Trillin has traveled the length and breadth of small-town America for the *New Yorker*, probing the country's character as revealed in the stories of ordinary people involved in cases of murder and other disruptions of routine lives. Along the way, he also began reporting his discoveries as a gastronomical explorer of unsung regional and ethnic eating places, from hamburger joints and chili parlors to knish bakeries and street festivals. As a humor columnist (originally for the *Nation*, and since 1986 in newspaper syndication), he has been described as "more biting than Will Rogers, more political than [Russell] Baker, and more subtle than [Art] Buchwald." Among the books gleaned from his magazine work are *U.S. Journal*, *Killings*, and the humor-column collections *Uncivil Liberties*, *With All Disrespect*, *If You Can't Say Something Nice*, and, most recently, *Enough's Enough (And Other Rules of Life)*, published in 1990. What Trillin has called his "tummy trilogy," beginning with *American Fried* in 1974, makes him, in the opinion of Craig Claiborne, "the Walt Whitman of American eats." A tongue-in-cheek naïf and a reverse snob, the sophisticated Trillin pretends to think of himself as "an okay rube." His admonition to haute cuisine experts is "It's all right to *like* food. Don't treat it like a final exam."

Molly Haskell has written of Calvin Marshall Trillin, "In matters of language as well as foodstuffs, he is the son of a grocer with a passion for freshness." Trillin himself began *American Fried* with the off-the-wall assertion that not all of the world's best restaurants are in Kansas City, Missouri—"only the top four or five." He was born in Kansas City on December 5, 1935 to Abe Trillin and Edyth (Weitzman) Trillin, Jewish immigrants from Eastern Europe who also had a daughter, Sukey. Although his father was a restaurateur as well as the owner of several grocery stores, Trillin's gustatory memory seems to begin with the spareribs at Arthur Bryant's Barbecue, a poor-neighborhood Kansas City eatery to which he has brought national attention through his writing.

Trillin's youthful bent was more toward spoken comedy than writing. "Scratch me and you'll find a standup comedian," he confessed to Christian Williams of the *Washington Post* (December 4, 1980). In an interview with Midge Grossman for the magazine *Kansas City* (November 1974), he recalled that at Southwest High School in Kansas City he "had no special talents in written projects." Nevertheless, he went on to major in English and edit the *Yale Daily News* at Yale University, where he enrolled at the insistence of his father. His joining the *Yale Daily News* was "an accidental decision," as he explained to Sylvia Carter of *New York Newsday* (June 29, 1983): "People of roughly my age didn't decide to become a reporter. For one thing, it was a déclassé thing to be for so long."

After taking his B.A. degree at Yale in 1957, Trillin served for two years in the United States Army, mostly on Governors Island in New York Bay. From 1960 to 1963 he worked for *Time*, the weekly newsmagazine, first as a correspondent in Atlanta, Georgia and then as a "floating" staff writer at *Time*'s headquarters in New York City. Among the magazine's departments through which he moved was "Religion." "I finally got out of that by prefixing everything with 'alleged,'" he told John F. Baker in an interview for *Publishers Weekly* (November 21, 1980). "I'd write about 'the alleged parting of the Red Sea,' even 'the alleged Crucifixion,' and eventually they let me go." His experience at *Time* would become the grist for his seventh book, *Floater*.

Trillin left *Time* with the idea of returning to the South and writing a book about the lives of people involved in the civil rights struggle there. He discussed his idea with William Shawn, then the editor of the *New Yorker*. "Why don't you come over here," Shawn responded, "and do that as your first assignment?" The result was a story on the racial integration of the University of Georgia in Athens, published in three parts in the *New Yorker* during

1963. That story, which focused on Charlayne Hunter-Gault and Hamilton Holmes, the first black students admitted to the university, became the basis of Trillin's first book, *An Education in Georgia* (1964).

Between 1963 and 1967 Trillin made approximately six contributions a year to the *New Yorker*, including a series of humorous short stories, "written for Alice" (his wife), about Barnett Frummer, a rigid soul trying desperately, and ineffectually, to keep pace with his free-spirited girlfriend, Rosalie Mondle. Those stories were collected in *Barnett Frummer Is an Unbloomed Flower, and Other Adventures of Barnett Frummer, Rosalie Mondle, Roland Magruder, and Their Friends* (1969).

In 1967 Trillin began writing his "U.S. Journal," a report of about 3,000 words, for the *New Yorker*. The sesquifortnightly report was not concerned with government, politics, "news value," national trends, quaint Americana, or regional localities as such (though it took Trillin all over the country). Its focus was on ordinary or little-known people involved in matters of storm and stress (including murders, racial incidents, and other disputes and conflicts) that piqued Trillin's interest, often as he was perusing out-of-town newspapers. Typical of his subjects were a suicidal family in Iowa, two Mexican-American families involved in a blood feud in California, and a young Navajo man who kidnapped the mayor of Gallup, New Mexico. Reviewing the collection *U.S. Journal* (1971) in the *New York Times Book Review* (May 16, 1971), Evan S. Connell described Trillin as a "judicious" and "cautious" journalist who nevertheless "can create a wave of emotion in the reader."

At least partly as a relief from his serious reportage, in 1970 Trillin began writing about regional cuisine in articles for *Playboy*, *Life*, and the *Atlantic* as well as the *New Yorker*. In some interviews Trillin has suggested that his interest in seeking out good places to eat in his travels "came out of self-defense" against the fare in hotel and motel dining rooms as well as pretentious "continental" restaurants "where everything starts out frozen." He told Beverly Stephen of the New York *Daily News* (May 18, 1980), however, that "it all started when [he] read a food review that inspired [him] to write a mock food review of a hamburger place in Kansas City." "Then," he went on, "I got the idea of doing a gourmet tour of Kansas. Writing about eating turned out to be really nice. And I really did get so I was looking for a decent place to eat." He reworked his earliest articles on eating out into the collection *American Fried: Adventures of a Happy Eater* (1974), which a writer for the *Saturday Review* (May 18, 1974) described as "a blend of WASPish sociology and a sensuality so explicit as to border on the prurient."

In Trillin's comic cautionary novel *Runestruck* (1977), what appears to be a runestone—suggesting the pre-Columbian presence of Leif Ericson—is discovered in Berryville, Maine, thrusting the quiet town into the national media and igniting disputes between local ethnic groups and between snobbish summer residents (who want to see the natural ecology of the town preserved) and greedy natives (who want to exploit the commercial potential of the discovery by holding the First Annual Runestone Festival and building a Viking Village World theme park). In his review in the *National Observer* (April 9, 1977), Sheldon Frank described *Runestruck* as "a perfect entertainment," written "with satiric glee," with "a marvelous eye and ear for the contemporary absurd," and with a hand "so steady" and a "comic touch so deft" that "we never mind at all" that the characters are "cartoon figures."

The fifteen picaresque episodes in Trillin's second food collection, *Alice, Let's Eat: Further Adventures of a Happy Eater* (1978), are unified by a humorous theme of family tension. The foil in the book is his wife, Alice, a moderate eater not averse to indulging in haute cuisine. She retaliated in a review of the book in the *Nation* (October 21, 1978), in which she wrote, "I am not against quests for the perfect ham hock or the perfect barbecue or even, for that matter, for the perfect roast polecat haunch. But I think that anyone starting out on such a quest should be aware that his guide is someone who will travel all the way to a place called Horse Cave, Kentucky because he likes the way the name Horse Cave, Kentucky sounds."

Ben Yagoda, who reviewed *Alice, Let's Eat* for the *New Republic* (October 7, 1978), found the book to be "not quite as consistently delightful as *American Fried*," in part because "in the new book Trillin is disappointed a number of times—by the Kentucky mutton, by a Vermont wild-game supper where he can't tell the beaver from the buffalo"—and in part because "he ventures away from the U.S. too often." In the *New York Times* (January 5, 1979), Christopher Lehmann-Haupt wrote of Trillin and the book: "Beneath the joker lies an incredibly resourceful food investigator—a man who has discovered that some of the best potato latkes in the world are served on Wentworth Street in the East End of London, at the counter of the store called M. Marks, in a way that allows customers to eat while standing up—'a method that gives the eater the additional pleasure of being able to jump up and down occasionally in delight'; or that Reading, Pennsylvania, no less, is the locale of Joe's, which specializes in wild mushrooms, serves a soup so good that it melts away the restaurant's pretentiousness, and is reached by a route beside which is displayed Mr. Trillin's favorite American restaurant sign: 'Hof Brau Cafe—Italian Cuisine, Sea Food.'" As a paperback, *Alice, Let's Eat* was nominated for a 1980 National Book Award.

In *Third Helpings* (1983), the final volume in his food-and-restaurants trilogy, Trillin proposed "to have the national Thanksgiving dish changed from turkey to spaghetti carbonara," out of deference to Christopher Columbus and in rebellion against the taste of the Mayflower Pilgrims and their descendants, who "associate spices and garlic with just the sort of people they're trying to keep out"; registered his approval of minced abalone, roast pigeon, and Hong Kong fried seaweed; rated his sampling of the Italian cuisine at an expensive Mediterranean resort good but not better than the sausage sandwiches at the Mulberry Street festa in Manhattan or the baked duck and "dirty rice" at Didee's in Baton Rouge or Opelousas, Louisiana; reported on the competition between two fried-chicken restaurants in Crawford County, Kansas, a fried-catfish festival in Crescent, Florida, clambakes on Narragansett Bay in Massachusetts, an oyster festival in southern Delaware, and his research into Buffalo chicken wings; and noted the difficulty of reading the menu in some Chinatown restaurants, where one observes Chinese customers relishing "some succulent marvel the management has not bothered to translate into English." In his review of *Third Helpings* for *Newsweek* (April 4, 1983), Gene Lyons described Trillin as "a gastronomical democrat who knows exactly what he likes, fashion be damned." Writing in *Book World* (April 10, 1983), Beryl Lieff Benderly commended Trillin's concern with "not only comestibles but characters."

The protagonist of Trillin's comic novel *Floater* (1980) is Fred Becker, a writer for a newsmagazine whose receipt of a fraudulent scoop (that the wife of the president of the United States is pregnant) is a ploy in a far-fetched internecine power struggle at the magazine. The fictional magazine's offices are populated with executives who collect White House matchbooks as evidence of their access to power, with writers more concerned with gossip about their love affairs than the fate of the world, and with editors whose chief preoccupation is the discovery, or invention, of national and international "trends." "I tried to make everybody in it [the book] look silly, for the entertainment value," Trillin told Christian Williams of the *Washington Post* (December 4, 1980). "I didn't mean to make *Time* seem silly, but I guess I failed, because everybody took the book seriously." Dan Wakefield, who reviewed *Floater* for the *Nation* (October 11, 1980), described its satire as "sure and sharp but never mean-spirited."

When Trillin's friend Victor Navasky was putting together a parody of the *New York Post* (then a knee-jerk liberal newspaper) three decades ago, Trillin suggested a headline: "Cold Snap Hits Our Town; Jews and Negroes Suffer Most." The headline was not used, but in 1978, a few months after Navasky became editor of the *Nation*, he asked Trillin to write a sesquifortnightly humor column for that weekly left-wing journal of opinion. Trillin agreed, and he began writing the column "Variations," the title of which he soon changed to "Uncivil Liberties" because the latter sounded "less like a sex manual and more like a collection to be published in the spring." He wrote the column for the *Nation* every three weeks for almost eight years, largely as a labor of love, for what he considered "lawn-mowing wages" ($100 per column). In 1986 "Uncivil Liberties" became a weekly column distributed to newspapers around the country under a more lucrative contract with King Features Syndicate. In a special arrangement, the *Nation*, alone among magazines, was permitted to subscribe for the columns. (It buys one out of three.)

At its inception Trillin described "Uncivil Liberties" as "1,000 words every three weeks for saying whatever's on my mind, particularly if what's on my mind is marginally ignoble." He thought of himself as "someone standing off here making a living insulting his betters," poking fun at whatever and whoever arrested his fancy, from high and mighty politicians to "the wily and parsimonious Victor S. Navasky" and his "pinko" *Nation*, whose employees, he suggested, "are forced to sell flowers and candy in airports and turn the proceeds over to Victor S. Navasky." Quotations and attributions in the column were routinely fabricated out of whole cloth. Regarding President Ronald Reagan's evasiveness in answering difficult questions at press conferences, he wrote: "If a cherry tree in the White House rose garden got chopped down and all the evidence pointed to Ronald Reagan, he would say, 'I cannot tell a lie: there's a lady in California who picks up her welfare check every week in a Cadillac.'" Of the First Lady, he reported that her personality had "led geologists to estimate that the surface of Nancy Reagan is composed of from six to eight inches of permafrost." To President Reagan's beleaguered attorney general Edwin Meese 3d, he offered the motto "Never Been Indicted." In his political attacks Trillin claimed that he was unbiased, targeting "anybody who's in" and feeling "about the Reagan administration the same way a dentist feels about tooth decay: it's a pity, but where would business be without it?"

The "Uncivil Liberties" columns were collected in the books *Uncivil Liberties* (1982), *With All Disrespect: More Uncivil Liberties* (1985), and *If You Can't Say Something Nice* (1987). A reviewer for the *Detroit Daily News* (May 30, 1982) described the first as "fifty easy pieces" in which Trillin demonstrates his "capacity for setting up and delivering clever dissections of his chosen prey." Reviewing *If You Can't Say Something Nice* in the *Chicago Tribune* (December 13, 1987), Janet Cawley advised the reader not to hurry through the book but, in the spirit of the author, to "fix an Italian sausage sandwich, open a beer, and luxuriate in the kind of skewed mind that can envision a cabinet meeting with George Shultz doing impressions of a whippoorwill at twilight, Ed Meese imitating a loan shark at bay, and President Reagan playing 'Tea for Two' on the venetian blinds."

Trillin wrote more than 200 "U.S. Journal" pieces for the *New Yorker* between 1967 and 1983, when he quit the sesquifortnightly format and began writing longer *New Yorker* articles, spaced about two months apart, under the title "American Chronicle." Sixteen of his "U.S. Journal" stories of murder, manslaughter, and suicide were collected in *Killings* (1984). Reviewers of that book remarked "the empathy and intelligence of its author," especially in his concern for "the lives that were interrupted" by the crimes. The novelist William Brashler wrote in the *Chicago Tribune* (March 18, 1984), "You do not come away depressed . . . because Trillin is true to his intent of writing 'more about how Americans live than about how some of them die.'"

The subject of food dominated the essays in *Travels with Alice* (1989), in most of which Trillin chronicled easygoing tours of France, Italy, Spain, the Caribbean, and elsewhere with his wife and two daughters, who often tired of Trillin's preference for out-of-the-way markets and cafés over tourist attractions. Among the foods on which Trillin reported were the American-style hamburgers in *fastefoude* restaurants in Paris; the gelati in Italy (where he found that the room service improved when he referred to his wife as the *principessa*); *aioli* in Provence; pudding and souse (made of unmentionable pig parts) on Barbados; and bullfoot soup on St. Thomas.

Reviewing *Travels with Alice* in the *New York Times Book Review* (October 22, 1989), Molly Haskell ranked Trillin as "one of the classiest and funniest essay writers to appear between hard covers," helping to "confirm what we have always known: that what seduces us in an essay has less to do with the subject itself (Montaigne on smell!) than . . . the shadings and lights of the writer's imprint and sensibility." She was beginning to tire, however, of Trillin's "going against the grain and trying to come up with the unconventional response at all costs." In addition, while recognizing that Trillin's "triumphs, always in a minor key, are real, thrilling, [and] delicious," she detected in his "once-over-lightly" style and "underlying pathos" a "sadness," a feeling that "we don't have time" and that "we might as well skim over the top rather than plunge in too deeply."

Trillin is a natural standup humorist who talks the way he writes, low-keyed but lively, always ready with a funny anecdote or witty and bizarre opinion, as he has demonstrated in his tours of the lecture and book-promotion circuits, his chats with Johnny Carson and David Letterman on their television shows, and his engagements as a professional stage monologist. His first "one-ham show," as he called it, was *Calvin Trillin's Uncle Sam*, which had a limited, thirteen-performance run in September and October 1988 as part of the American Humorists series at the Off-Broadway American Place Theatre. Of Trillin's performance, Edith Oliver reported in the *New Yorker* (October 10, 1988) that "he moves subtly and deftly from topic to topic" (with maps as his props) and that "the laughter is continuous."

Two years later Trillin returned to the American Place Theatre for a two-week stand ("Two weeks is about enough," he told one interviewer. "I get tired of the jokes") in *Calvin Trillin's Words, No Music*, which he described as ninety minutes of "musings, slogans, mottoes, similes, metaphors, and poetry." "This is new material only if one is unfamiliar with Mr. Trillin's articles, magazine columns, and books," Mel Gussow observed in his *New York Times* (October 15, 1990) review of the show. "But acting as his own ecologist, he has recycled his words and fine-tuned them into theatrical form. In his hands, words in print become performance. . . . His ease and professionalism in facing his public should be an inspiration to writers who hide behind hard covers." Trillin has explained his aplomb onstage as a lack of "whatever gland it is that makes you nervous about . . . getting up before people."

Calvin Trillin and Alice Stewart, a college English teacher and educational-television consultant, were married on August 13, 1965. They have two daughters, Abigail and Sarah. The Trillins live in a brownstone on Grove Street in the Greenwich Village section of Manhattan, on the third floor of which Trillin does most of his writing (though he has a desk at the *New Yorker*). They also own a home on the south shore of Nova Scotia, where they spend their summers. Trillin does most of the food buying for the family; his wife does the cooking. He himself does not cook, and he does not consider himself a food authority. "The whole idea that I am considered one," he has said, "is a lesson in how easy it is to be an authority in this country."

The puckish Trillin, known to his intimates as "Bud," is five feet eight inches tall and weighs upward of 165 pounds. He is balding of pate, and his eyes have been described as "kind, wise, and drooping mischievously at the corners." His wardrobe is generally Ivy League casual, and his manner ranges from thoughtful to affable and "silly" (his wife's term). In his food-hunting tours of lower Manhattan, Trillin has often been seen riding a bicycle, and in his writing he uses a word processor. "Basically I use it as a fast typewriter," he told Lewis Burke Frumkes in an interview for *Poets & Writers* magazine (May–June 1990). "I do one draft, print it up, and then begin another draft." Trillin is an alumni fellow of the Yale Corporation.

References: Chicago Tribune II p1+ F 26 '84 por; Christian Sci Mon p1+ D 3 '87 por; N Y Daily News p7+ My 18 '80 pors; N Y Newsday II p8+ Je 29 '83 por; Washington J R p42+ D '85 pors; Washington Post D p1+ D 4 '80 por; Authors in the News vol 1 (1976); Contemporary Authors new rev vol 20 (1987); Who's Who in America, 1988–89

Upshaw, Dawn

July 17, 1960– Soprano. Address: c/o Columbia Artists Management, Inc., 165 W. 57th St., New York, N.Y. 10019

One of the fastest-rising stars on the classical music stage is the American lyric soprano Dawn Upshaw. Since she grew up listening to folk and popular

Dawn Upshaw

music and wanted to become "another Barbra Streisand" or, at the very least, a singer of commercial jingles, her early success in opera and concert music has been all the more remarkable. As a member of New York's Metropolitan Opera, Upshaw has advanced, in only five years, from performing walk-on parts to the featured roles usually associated with big-name prima donnas. As a concert singer, she has performed with the most prominent orchestras and chamber groups in the United States and Europe, and in addition she has pursued a parallel—and less lucrative—career of giving solo recitals of music of her own choosing. Her preference for singing difficult, dissonant, and atonal avant-garde pieces distinguishes her from other opera singers who are often intimidated by the technical requirements of contemporary music and who prefer to perform a hackneyed classical repertoire in catering to their audiences.

In a field where calculated outrageousness and eccentric behavior have sometimes generated the media hype to launch a singer on an operatic career, Upshaw is known for her modesty and integrity, combining "a rare blend of voice, values, and musical independence," according to Peter G. Davis of *New York* magazine. In reviewing one of her recent recordings for the Nonesuch label, Davis described her voice as a "secure and confident lyric soprano" with "sensual appeal, youthful freshness, clarity, and purity throughout its whole range. . . . The eloquent connection she makes between text and music opens up tingling lines of communication in each work."

Dawn Upshaw was born on July 17, 1960 in Nashville, Tennessee and grew up in Park Forest, Illinois, a suburb of Chicago. Her father, a former minister who became a psychotherapist, played the guitar; her mother, a teacher, played the piano. Billing themselves as the Upshaw Family Singers, they sang folk music in schools throughout the suburban Chicago area—songs with a social message, "Peter, Paul and Mary, Bob Dylan, 1960s stuff," Upshaw has recalled. Her own musical taste as a teenager was more conventional, running to such singers as Barbra Streisand and Linda Ronstadt. In high school, Upshaw played the oboe and sang alto in the school chorus, until, with the encouragement of the school's music director, she gave up the oboe to concentrate on her singing. "I found that singing really came more naturally to me than playing the oboe. And so I switched," she explained to Tim Page of *New York Newsday* (November 29, 1987).

During the summers, Dawn Upshaw worked as a secretary for a Chicago advertising company that specialized in producing commercials. When she began to think of becoming a professional singer, her original fantasy about becoming a pop star was tempered by a more practical ambition to make a career out of singing commercial jingles, since her summer work experience had led her to think that she might like that kind of life. It was not until she was a senior in high school that she attended her first opera—Rossini's *The Barber of Seville*—but she did not like it. "I just could not sit still," she admitted to Barbara Jepson in an interview for the *Wall Street Journal* (December 10, 1987). "Even now, I sometimes have trouble sitting still at the opera."

At Illinois Wesleyan University in Bloomington, Illinois, where she enrolled in 1978, Dawn Upshaw majored in music and sang in the university choir. Because Wesleyan, as a small institution, lacked the resources to stage more than one opera every two years, her stage experience first came in musical theatre. Naturally reticent and uncomfortable as an actress, she has credited her drama courses at Wesleyan with teaching her to project herself into other characters. More significant was her exposure to classical music, since her teacher, David Nott, introduced her to art song and contemporary music as well as to opera and the more traditional orchestral repertoire. At Wesleyan she struck up a friendship with Nott's son, Michael, a musicologist specializing in twentieth-century music, who eventually became her husband. On graduating with a B.A. degree in music in 1982, Upshaw moved to New York City to study voice at the Manhattan School of Music, where her teacher, Ellen Faull, has continued as her vocal coach. At summer music workshops in Aspen, Colorado, Upshaw studied with the late mezzo-soprano Jan DeGaetani, who was known as a champion of avant-garde music. It was she who encouraged Upshaw to pursue her interest in modern music and to include works by contemporary American composers in her repertoire.

In 1984, within weeks of receiving her master's degree from the Manhattan School of Music, Dawn Upshaw won the international auditions sponsored by Young Concert Artists and was accepted into the young artists development program of the New York Metropolitan Opera. (Young Concert Artists is a nonprofit organization that presents the winners of its auditions at a recital and manages their careers until they are well enough established for a commercial artist-management agency to take over; the Metropolitan Opera's program is a two-year apprenticeship that provides promising young singers with a salary while they study opera.) During that period, Dawn Upshaw continued her voice lessons, studied French, Italian, and German, attended rehearsals, and performed minor roles in Met productions. Until she was accepted into the Met's development program, she had never considered making opera her career.

Upshaw's first operatic roles, beginning with the 1984-85 season at the Met, were essentially walk-on parts. In her debut, as Countess Ceprano in Verdi's *Rigoletto*, she sang only three lines. She also had small parts in Verdi's *Simon Boccanegra*, Mussorgsky's *Khovanshchina*, Bizet's *Carmen*, Mozart's *La clemenza di Tito*, and Poulenc's *Dialogues of the Carmelites*. In her first four years with the Met, she appeared in seventeen productions, and with the encouragement of James Levine, the Met's artistic director, she began to take on more prominent roles. In 1985 she sang Pamina in Mozart's *The Magic Flute* at the Wolf Trap Festival, near Washington, D.C. In subsequent seasons, she made her television debut as Barbarina, the gardener's niece, in Jean-Pierre Ponnelle's controversial Met production of Mozart's *The Marriage of Figaro*, and her recording debut as Echo in Richard Strauss's *Ariadne auf Naxos* for Deutsche Grammophon. All of those productions were conducted by James Levine.

As part of her training, Dawn Upshaw served as a backup for some of the Met's leading sopranos. In February 1988, when Kathleen Battle called in sick on the evening of her scheduled performance as Adina in Donizetti's *L'elisir d'amore*, Upshaw stepped into her role and was acclaimed by critics as "totally convincing" and "sparkling and charming." Shortly after that, she was a last-minute replacement for Hei-Kyung Hong in the important role of Despina, the lady's maid, in Mozart's opera buffa *Così fan tutte*. It marked the first time that she performed that role, which she has since reprised at the 1988 summer festival in Aix-en-Provence, France, where she also repeated her Pamina in *The Magic Flute*. In the 1988-89 opera season, Dawn Upshaw appeared at the Met as Ilia in Mozart's opera seria *Idomeneo* and as Sophie in Massenet's *Werther*. She also made her debut with the Netherlands Opera Company as Pamina in *The Magic Flute*.

In the summer of 1989, Dawn Upshaw returned to Wolf Trap to appear as Susanna in *The Marriage of Figaro*. Her performance evoked extravagant praise from Joseph McLellan, the senior music critic for the *Washington Post*, who wrote that it would have been "worth" the thirty-mile drive from Washington if Wolf Trap had offered "no other attraction than the singing of Dawn Upshaw." "Her voice was ideal in tone, dead-center in pitch, alert to the smallest emotional nuances, and precise in diction," McLellan added, and he found her acting to be just as impressive: "She was in turn fearful, ironic, bewildered, angry, triumphant; she bounced around the stage with a tremendous vitality and interacted with a half-dozen people in a kaleidoscopic variety of ways." During the 1989-90 opera season, Upshaw appeared as Zerlina in Franco Zeffirelli's new staging of Mozart's *Don Giovanni* for the Metropolitan Opera, earning rave reviews (the critic for the British periodical *Opera* called her performance "beyond praise"). She also made her debuts in the opera houses of Vienna and Hamburg, as Pamina in *The Magic Flute*.

With her growing reputation, Upshaw found herself in demand by other operatic companies, especially those that perform contemporary American works. In 1986 she was the leading soprano in the Opera Company of St. Louis's premiere of William Mayer's *Death in the Family*, an adaptation of the novel by James Agee. Although Andrew Porter, the sometimes captious music critic for the *New Yorker*, dismissed both the music and the libretto as unworthy of Agee's book, he was enthusiastic about the performances of Upshaw and her costar, Jake Gardner, who, he noted, "gave beautifully precise and freshly, admirably sung performances." She also sang a leading soprano role in one of the American composer David Del Tredici's orchestral settings of *Alice in Wonderland* with the American Symphony Orchestra, conducted by James Mauceri.

Dawn Upshaw's future as a concert singer was assured in May 1985, when she shared first prize with the baritone Christopher Trakas in the prestigious Naumburg Competition, which rotates between instrumentalists and vocalists. (The previous vocal competition had been held in 1980.) In addition to being given award money of $4,000, Naumburg winners are showcased in recitals at Lincoln Center's Alice Tully Hall and are afforded a recording opportunity with the Musical Heritage Society label. Since her Naumburg triumph, Upshaw has given recitals coast to coast. She has sung in Mahler's Symphony no. 2 (*Resurrection*) with Zubin Mehta conducting the Los Angeles Philharmonic Orchestra and with James Levine and the Chicago Symphony and in Bach's *Christmas Oratorio* with the Concentus Musicus, conducted by Nikolaus Harnoncourt in Vienna. She has also appeared with the Los Angeles Philharmonic conducted by André Previn, the Atlanta Symphony under the baton of Robert Shaw, the Rotterdam Philharmonic with James Conlon on the podium, and with New York's Musica Sacra and Boston's venerable Handel and Haydn Society.

Although opera pays more money and offers its stars greater name recognition as well as more éclat, Dawn Upshaw tries to devote equal time to concerts and recitals. In an interview with Lisa Marum, the associate editor of the recently defunct *Ovation* magazine (December 1987), she said that she liked recitals because of "the variety of moods, colors and emotions, the variety of characters you can create." And in comparing concert recitals to operatic singing, she told Dennis McGovern of *Opera Monthly* (June 1988) that "you can take more risks because the setting is more intimate, the halls are usually smaller, and you don't have to sing over an orchestra."

Unlike those singers who allow their managers to select their repertoire, Upshaw chooses her own material, usually in consultation with her husband, Michael Nott, and James Levine, who often accompanies her on the piano. The diversity of her musical selections, often spanning many different styles, challenges both her audience and herself. At her Naumburg recital in Alice Tully Hall in December 1986, she sang what for her was a typical program: works by Purcell, Mozart, Schubert, Debussy, Schönberg, Weill, and the contemporary American composer John Harbison. Calling Dawn Upshaw "one of this country's finest sopranos and full of promise for the future," a *New York Times* music critic, Allen Hughes, wrote as early as 1986 that "Miss Upshaw's voice is so clear and lovely in sound, and seemingly so easily produced, that the listener forgets about it in focusing upon the song and interpretation of the moment." More recently, she has delighted reviewers with her performance of Steven Mackey's "Among the Vanishing," with the Kronos Quartet, and of Alban Berg's *Seven Early Songs*, in a recital with the pianist Richard Goode that also included works by Mozart, Poulenc, Purcell, and Barber.

Although critics generally approve of Dawn Upshaw's innovative and ambitious programs, they often find her contemporary music to be hard going. Thus, Will Crutchfield of the *New York Times* found a December 1987 recital featuring interpretations of Emily Dickinson's poems by six American composers "more intriguing in prospect than in realization." Yet, he added, "in everything Miss Upshaw does she is thoughtful, musicianly, scrupulous in vocalism, perceptive in approach, 'attaining in all these respects,' as George Bernard Shaw wrote of Lilli Lehmann, 'a degree of excellence that makes it impossible to call her commonplace.'"

Dawn Upshaw's record career is just getting started. As a result of her Naumburg victory, she did an album of art songs for Musicmasters that included works by Sergei Rachmaninoff, Hugo Wolf, Richard Strauss, Charles Ives, and Kurt Weill. In a review of that recording for the *New York Times* (April 2, 1989), the critic Robert Schwarz applauded her "exquisite control of vibrato, dynamics, and tone color," her intelligent choice of songs, and her ability to make "stylist shifts" from the romantic to the modern. Upshaw exercised more artistic control over a recent record, for Nonesuch, with the Orchestra of St. Luke's, conducted by David Zinman, which included Samuel Barber's lyrical and elegiac *Knoxville: Summer of 1915*; John Harbison's *Mirabai Songs*; and excerpts from Igor Stravinsky's opera *The Rake's Progress* and Gian-Carlo Menotti's brief opera *The Old Maid and the Thief*. In an ecstatic review of the album for *Stereo Review* (September 1989), Richard Freed found that "Upshaw seems to give herself up completely to the sense and spirit of what she is singing. Everything here, whether humorous, wistful, nostalgic, or erotic, is incredibly touching." The album earned Upshaw a Grammy Award as the best classical vocal soloist in 1990. A Telarc compact-disc release late in 1989 featured her, along with other soloists, in a performance of Bach's *Magnificat* and Vivaldi's *Gloria* by the Atlanta Chamber Chorus and Symphony Orchestra, conducted by the veteran choral specialist Robert Shaw. She has also recently recorded Mozart's *Lucio Silla*, with Nikolaus Harnoncourt and the Concentus Musicus, Vienna, for Teldec and Donizetti's *L'elisir d'amore*, with the Metropolitan Opera Orchestra and Chorus under James Levine, for Deutsche Grammophon.

As a performer, Dawn Upshaw stresses communicating with the audience. "Communication is the most important thing for me when I perform," she explained to Susan Elliot of *Pulse!* magazine (July 1989). "I try to shed everything else that I've been thinking about in the practice room and totally immerse myself in the text and the music. I really feel like I have to give a part of myself, and take some risks doing that in order to offer anything to the audience." Earlier, in an interview with Allan Kozinn for *Elle* magazine (December 1988), she had said, "I don't want to sing songs that are beautiful but frivolous. If the songs don't mean much to me, I won't be able to make them mean anything to the audience. I think the point of giving a recital is to share something meaningful." In that same spirit, she is bored as a listener by artists who refuse to take risks, even if what they sing is technically perfect and beautiful. "When I feel that someone has really left a part of themselves with us and has taken some risks and maybe even made some bad sounds in the process—that's when I sit at the edge of my seat," she told Susan Elliot.

Serious though Dawn Upshaw may be about her music, she nevertheless rejects the stiff-necked formality traditional to concert-hall music. Describing herself as "a midwesterner at heart" and "thoroughly American," she often provides humorous explanations about the meaning of her music, and she moves her hands and makes facial expressions in order to convey the emotions she feels about the music. "I can't stand it when singers stand next to a piano, fold their arms, and do not move the entire evening," she has said. "The most important thing to me, whether I perform art songs or opera, is to put all these elements together—the colors in my voice, my body language, the emotions evoked in the text."

Early in her career, Upshaw sang as often as opportunity allowed, putting, she now feels, an unnecessary strain on her voice. Aware that many young singers burn themselves out by taking roles that do not suit their vocal abilities, she can now afford the luxury of singing less often and choosing her roles, and she takes at least one month off each year in which she does no singing. Nonetheless, she does not coddle herself. "I don't walk around with five scarves around my neck. I like milk too much to give it up. I'm not overly cautious," she once said in an interview.

As modest and unpretentious in her approach to fame as she is in her attitude toward her singing, Dawn Upshaw told Allan Kozinn: "I cannot imagine doing the things that divas do in order to get lots of attention and make lots of money. I hope the need for recognition never becomes my main concern." According to Tim Page, she "emanates the same intelligence and grace that characterizes her singing." She has an informal manner, smiles often, and laughs easily. When not traveling, she and her husband, Michael, whom she married in 1986, live with their daughter, Sarah Elizabeth, on the Upper West Side of New York City. At home, she relaxes by listening to jazz and rock-'n'-roll and by reading fiction— Jane Austen as well as the current bestsellers. She finds it difficult listening to recorded classical music at home, since she takes it too seriously and becomes too critical, but her preferences, when she does listen, are early and contemporary music. Listening to opera still makes her restless. "I've got to admit I much prefer performing opera to watching it," she was quoted as saying in *Opera Monthly*. In the future, Upshaw hopes to continue to balance her opera work with recitals. "The ultimate goal for me now would be the same as for everyone else in this business," she told Dennis McGovern. "I want to sing good roles in good productions in good opera houses. What could be better than that?"

References: Chicago Tribune V p3 Je 21 '90 por; Classical 2:22+ N '90 pors; N Y Newsday II p13 N 29 '87; N Y Times C p19 N 13 '86, p13 D 5 '87, II p31+ F 4 '90 por; New York 22:66 My 22 '89 por; New Yorker 62:97+ Ja 12 '87; Ovation 8:50 D '87 por; Stereo R 54:152 S '89 por; Wall St J p27 D 10 '87

Ken Laffal/NYT Pictures

Walken, Christopher

Mar. 31, 1943- Actor. Address: c/o William Morris Agency, Inc., 1350 Ave. of the Americas, New York, N.Y. 10019

In more than 100 stage plays and some twenty movies, Christopher Walken has established himself as one of the finest American actors of his generation. Walken, who began acting professionally at seven and made his Broadway debut at sixteen, was strictly a stage actor until he broke into films with a small part in the crime thriller *The Anderson Tapes*. His most noteworthy movie role to date came in Michael Cimino's Vietnam War epic, *The Deer Hunter*, in which he portrayed a suicidal American infantryman, a performance that earned him an Academy Award for best supporting actor. Most of Walken's other films have been less memorable, though he has appeared in such successful movies as *Pennies from Heaven*, *The Milagro Beanfield War*, and *Biloxi Blues*.

Noted for the intensity he brings to his roles and for his commanding presence, Walken has usually played evil, often disturbed characters, particularly in films. "If, professionally, Walken has achieved some of an actor's American dream," Scot Haller wrote in his profile of the actor for *Esquire* (January 1981), "he has done so with characters who personify the American nightmare, who epitomize puritanic values run amok." In discussing his screen persona with Haller, Walken said, "As a person, I have a quality that is eccentric. Whether the part is that way or not, if you get me to play it, it will be. I've always played people who are kind of disturbed, or at least rhythmically different. . . . I *am* the malevolent WASP. . . . It's very fortunate that I'm an actor. If I worked in an advertising agency or something, I'd probably be fired just for the look in my eye."

A first-generation American, Christopher Walken was born Ronald Walken on March 31, 1943 in the Astoria section of Queens in New York City and raised in the Bayside neighborhood of the same borough. His parents are Paul Walken, who immigrated to the United States from Germany, and Rosalie (Russell) Walken, who came from Scotland. He has an older brother, Ken, and a younger brother, Glenn. In or about 1930, his parents founded Walken's Bakery in Long Island City, Queens, and the three Walken sons all worked in the shop when they were growing up. The bakery still stands today, presided over by Ken Walken. Glenn Walken, who operates the adjacent Walken's Cafe, is also a part-time actor.

At Rosalie Walken's urging, the three Walken brothers began taking dancing lessons at an early age. She also enrolled her sons at the Professional Children's School in Manhattan and escorted them to auditions for bit parts and walk-ons in the many live television dramas that originated in New York City during the so-called golden age of television in the 1950s. "There were ninety live shows coming out of New York every week, with lots of children working," Walken recalled to William Wolf of *New York* magazine (June 15, 1981). At first, the lion's share of parts went to Christopher Walken's brothers. "It's ironic that they went into other things, and I didn't work much but stayed in the business," Walken told Don Shewey for his book *Caught in the Act; New York Actors Face to Face* (1986).

After graduating from the Professional Children's School, Walken made his professional acting debut as David, a minor character in the play *J.B.*, Archibald MacLeish's reenactment, in a modern-day setting, of the Book of Job. *J.B.* opened at the ANTA Theatre on Broadway on December 11, 1958, but Walken did not join the cast until the following year. When *J.B.* closed on October 24, 1959, Walken put his show-business career on hold and enrolled in the ROTC program at Hofstra University in Hempstead, New York. He had considered the possibility of becoming a teacher, but he found college life so uninteresting that he dropped out of Hofstra before completing his freshman year. "I just left one day," he explained to William Wolf. "I was sitting in a psychology class, and it was spring. I was looking out the window, and I just got up and left. Never had a second thought about it, either." Returning to the theatre, Walken appeared as Clayton ("Dutch") Miller in a revival of the 1941 musical *Best Foot Forward*, which began its 224-performance run at the Off-Broadway Stage 73 Theatre on April 2, 1963 and was notable for introducing Liza Minnelli. He then appeared in the chorus of *High Spirits*, a musical based on Noel Coward's play *Blithe Spirit* that opened at the Alvin Theatre on Broadway on April 7, 1964 and ran for 375 performances.

It was around this time that Walken, who had performed under the name "Ronnie" since beginning his show-business career, decided, at the suggestion of Monique Van Vooren, in whose nightclub act he was working as a dancer, to change his name to Christopher. "I was very young and maybe I thought the new name sounded more romantic," Walken explained to Roderick Mann of the *Los Angeles Times* (November 29, 1981). "Anyway, the idea of changing rather appealed to me, so I stuck to Christopher." Walken's first big break came when he was cast as one of the killers in *Baker Street*, a musical adaptation of three of Sir Arthur Conan Doyle's Sherlock Holmes stories, which made its debut at the Broadway Theatre on February 16, 1965 and racked up 122 performances. "I played a zombie," Walken recalled to Scot Haller. "I had on white makeup and an albino wig, and I was dressed in black. I went around and shot and strangled. At the end of the first act, I had this dance where I killed a guy. It was quite a good number, and I was aware for the first time of being able to move an audience around."

Among the members of the audience who were impressed by Walken's performance was Michael Shurtleff, a casting director who was lining up actors for *The Lion in Winter*. Walken auditioned for and won the role of Philip II, the young king of France. "We'd been looking for a Philip for months," the playwright James Goldman explained to Haller. "Chris came in, and he seemed very young, but he had all this presence and authority. He was very studious, very serious. He also had the physical grace and natural dignity to play a seventeen-year-old king. We didn't look any further." Unfortunately for Walken, however, his transformation from chorus dancer into dramatic actor proved to be extremely difficult. "We went to Boston for the tryout," he recalled to Roderick Mann. "Well, I was petrified; so scared that when I had to drink a cup of wine during one scene, my hand shook so much I spilled it. Finally, the producer said he was going to let me go. Something told me that if he did I'd be back to tap dancing and that would be it. So I said, 'I promise you I'll pull myself together.' He said, 'All right, I'll give you three more days.' Well, I did pull myself together, and that was the start of my career as an actor."

Set in the year 1183, *The Lion in Winter* is about King Henry II of England's attempt to choose a successor from among his three sons. Walken's King Philip II was the bisexual friend of Henry's oldest son, Richard. *The Lion in Winter* opened at the Ambassador Theatre on March 3, 1966 and closed on May 21, 1966. Although the play received mixed reviews, Walken's performance was highly praised. "Christopher Walken gives a silky, proud performance as King Philip," Stanley Kauffmann wrote in the *New York Times* (March 4, 1966). In his *New York Newsday* review of the same day, Norman Nadel credited Walken with bringing "backbone to the young king of France." For his performance in *The Lion in Winter*, Christopher Walken received the Clarence Derwent Award for best nonfeatured performance by an unknown actor.

"Suddenly, everyone thought I was this great actor because of the award," Walken told Haller. "And I wore tights in the show, so they figured I could play Shakespeare." Hired for the role of Claudio in Shakespeare's *Measure for Measure*, one of the three plays staged by Joseph Papp's New York Shakespeare Festival during the summer of 1966 at the Delacorte Theatre in Central Park, Walken embarked upon a program of self-education, reading Shakespeare aloud to himself to make up for his lack of previous classical training. He learned to read long stretches without taking a breath, in an effort to make Shakespeare sound conversational. Reviewing the opening-night performance of *Measure for Measure* for the *New York Post* (July 14, 1966), Frances Herridge found Walken "too effeminate to be a convincing Claudio," but Stanley Kauffmann, in his *New York Times* review of the same day, ventured the opinion that Walken's "suggestion of the feline and feminine . . . makes him all the more subtly masculine. Mr. Walken should go a long way—to the benefit of us all." Later in 1966 Walken appeared as the virginal sailor Jack Hunter in a revival of Tennessee Williams's 1951 play *The Rose Tattoo*, which ran for seventy-six performances at New York's City Center of Music and Drama, beginning on October 20. He again received enthusiastic notices.

Walken's stage credits during the late 1960s and early 1970s include the unknown soldier in *The Unknown Soldier and His Wife*, at the Vivian Beaumont Theatre at Lincoln Center in New York (1967); Achilles in *Iphigenia in Aulis*, at the Circle in the Square Theatre in New York (1967); Romeo in *Romeo and Juliet*, Lysander in *A Midsummer Night's Dream*, and Felton in *The Three Musketeers*, at the Stratford, Ontario Shakespeare Festival (1968); Alan in *Lemon Sky*, first at the Playhouse Theatre in New York and then at the Ivanhoe Theatre in Chicago (1970); Henry David Thoreau in *The Night Thoreau Spent in Jail*, at the Goodman Theatre in Chicago (1971), for which he earned the Joseph Jefferson Award; Posthumus Leonatus in *Cymbeline*, at the Delacorte Theatre (1971); the title role in *Caligula*, at the Yale Repertory Theatre in New Haven, Connecticut (1971–72); Sintsov in *Enemies*, Jack Clitheroe in *The Plough and the Stars*, and Bassanio in *The Merchant of Venice*, at the Vivian Beaumont for the Repertory Theatre of Lincoln Center (1973); Achilles in *Troilus and Cressida*, at the Mitzi E. Newhouse Theatre in New York (1973); Antonio in *The Tempest*, for the New York Shakespeare Festival (1974); and the title role in *Hamlet*, for the Seattle Repertory Theatre (1974). Walken also appeared in *Julius Caesar* and *The Chronicles of Hell*, at the San Diego Shakespeare Festival (1969), and in *Scenes from American Life*, at the Forum Theatre in New York (1971).

In Thomas Babe's *Kid Champion*, Walken took the role of the title character, a self-destructive rock star. The play opened at the Public Theater in New York on January 28, 1975 and ran for forty-eight performances. For his work in *Kid Champion*, Walken received an Obie Award, presented annually by the *Village Voice* newspaper for achievement in Off-Broadway theatre. Walken's next role came in a revival of Tennessee Williams's *Sweet Bird of Youth*, which opened at the newly renovated BAM Playhouse in Brooklyn in December 1975 and moved to Broadway a few weeks later. Walken won excellent notices for his interpretation of Chance Wayne, a would-be actor who has an affair with an aging movie queen, played by Irene Worth. "Mr. Walken does exceedingly well," Edwin Wilson observed in the *Wall Street Journal* (December 8, 1975). "He has the right look for Chance in his face and physique, and when left alone with them, he meets Miss Worth and Mr. Williams on their own terms." Clive Barnes of the *New York Times* (December 4, 1975) agreed: "Both Miss Worth and Mr. Walken are superb—in timing, in temperament, even in dramatic temperature."

Walken next portrayed Gregers Werle in Ibsen's *The Wild Duck*, at the Yale Repertory Theatre in April 1978. Jean-Claude Van Itallie's adaptation of Chekhov's *The Sea Gull*, in which Walken played the writer Trigorin, opened at the Public Theater on November 11, 1980 for a run of forty performances. Although Frank Rich, in his opening-night review for the *New York Times*, termed Walken "talented but here misused," Robert Brustein of the *New Republic* (December 6, 1980) was effusive in his praise: "Christopher Walken as Trigorin advances his standing as one of our most electrifying young actors. . . . He is thoroughly convincing in the way he established Trigorin as the erotic center of the play." Walken's other stage roles of the early 1980s included the Yale Repertory Theatre's production of Shaw's *The Philanderer* (1982); *Hamlet*, at the American Shakespeare Festival in Hartford, Connecticut (1982); and the title role in Chekhov's *Ivanov*, at the Williamstown (Massachusetts) Theatre Festival (1983).

Cinders (1984), an allegorical play by the dissident Polish playwright Janusz Glowacki, found Walken in the role of a film director making a documentary about the girls in a Warsaw reform school who are staging a production of *Cinderella*. *Cinders* ran for fifty-six performances at the Public Theater, from February 20, 1984 to April 8, 1984. Next, Walken took the part of Mickey in the Off-Broadway production of David Rabe's *Hurlyburly*, which opened at the Promenade Theatre on June 21, 1984. In reviewing Walken's performance in *Hurlyburly* for the *New Republic* (August 6, 1984), Robert Brustein, one of his consistent admirers, found the actor "brilliant as the cynical Mickey, . . . with assumed accents, ironic twists, and an irresistible charm." He added that Walken is "clearly one of a few contemporary American actors unafraid to explore the dangerous swamps of his own soul." In 1986 Walken appeared as the film director Billy Einhorn in a revival of John Guare's 1971 play *The House of Blue Leaves* at the Vivian Beaumont Theatre. Later in the year, he portrayed Stanley Kowalski in a Williamstown Theatre Festival revival of Tennessee Williams's *A Streetcar Named Desire*.

Christopher Walken's most recent stage role came in a 1988 Public Theater production of *Coriolanus*, Shakespeare's jaundiced view of the Roman rabble of the fifth century B.C. As the title character, a Roman general trapped between conflicting loyalties to his native country and his former enemies, now his allies, Walken won largely positive notices. Writing in the *New York Times* (November 23, 1988), Frank Rich cited Walken's "ability to humanize the off-putting hero," and Mimi Kramer of the *New Yorker* (December 12,

1988) praised him for combining "classical experience with a faultless sense of contemporary mannerism and gesture—the very qualities needed to bring a somewhat obscure tragic hero to life." Jack Kroll of *Newsweek* (December 12, 1988) was similarly impressed by Walken's "jagged American rhythms, [which] reinforce the rage, the suffocating arrogance that cripple a political leader and hurtle him toward self-destruction."

Christopher Walken made his film debut in Sidney Lumet's 1971 crime thriller *The Anderson Tapes*, playing an electronics expert for a break-in gang. He obtained his first starring role in *The Happiness Cage* (1972), the film version of Dennis Reardon's play about a GI stationed in West Germany who, after breaking his arm in a fight, is taken to a hospital, where he unwittingly becomes part of an experiment in manufacturing "happy" people. In *Next Stop, Greenwich Village* (1976), the director Paul Mazursky's autobiographical film treatment of his early days as a struggling New York actor, Walken was cast as a narcissistic poet-playwright who befriends the main character, played by Lenny Baker. Walken appeared in three films in 1977: *Roseland*, *The Sentinel*, and *Annie Hall*. In James Ivory's *Roseland*, a collection of three stories about the forlorn lives of people who congregate at the Roseland Ballroom in New York, Walken played a dancer who is supported by an older woman; he appeared as Rizzo in *The Sentinel*, a supernatural thriller about a woman who moves into a demon-possessed apartment; and in the Woody Allen romantic comedy *Annie Hall*, he was Duane, the younger brother of the title character.

Christopher Walken's breakthrough in films came with Michael Cimino's 1978 epic *The Deer Hunter*, which concerns three Slavic-American steelworkers from the small town of Clairton, Pennsylvania who volunteer for service during the Vietnam War and are captured by the Viet Cong. Walken, who prepared for the role by talking to many Vietnam veterans, found his character, Nick, relatively easy to play. "He was an awful lot like me, in terms of background and personality," the actor told Scot Haller. The sixth-highest grossing film of the year,*The Deer Hunter* was also a critical success, with Walken receiving excellent notices for his stirring portrayal of Nick, who succumbs to drugs and insanity. "Christopher Walken comes strongly into his own as a film actor," Jack Kroll reported in *Newsweek* (December 11, 1978). "His Nick is the ultimate war victim—a man stunned into a horror of life itself," and a critic for *Variety* (November 29, 1978) observed, "Walken's performance is a marvel, and it should at last give him the widespread recognition he deserves." That performance earned Christopher Walken an Academy Award for best supporting actor.

For his follow-up to *The Deer Hunter*, Walken chose to appear in another Michael Cimino film, the western epic *Heaven's Gate*, about the conflict between cattle barons and immigrant settlers in Wyoming in the 1890s. Released in November 1980, the $36 million, three-hour-and-forty-nine-minute movie was unanimously condemned by the critics and immediately pulled from theatres by its distributors. After Cimino restructured the film and shortened it to two hours and fifteen minutes, the new version, released in April 1981, received slightly more favorable reviews but, like its predecessor, bombed at the box office. Walken, who played a gunfighter hired by the cattle barons to help wipe out the immigrants, prefers not to discuss *Heaven's Gate*, though he has always refused to criticize Cimino. Insisting that he had no inkling when the film was in production that it would go down as one of the biggest flops in Hollywood history, he assured William Wolf that the experience "was one of the best times [he] ever had."

In *The Dogs of War* (1981), Walken played a mercenary soldier who leads an attempt to install a dictator in a small western African country. "The casting of Walken in the lead gives this picture the fuse it needs," Pauline Kael wrote in the *New Yorker* (March 23, 1981). "Without him . . . it might seem just a crisp example of an action film." Later that year, he took a supporting role in *Pennies from Heaven*, a musical set during the Great Depression, in which he played Tom, a pimp who lures the film's female lead, played by Bernadette Peters, into prostitution. *Pennies from Heaven* gave Walken his first opportunity to dance on film, and he made the most of it by doing a memorable barroom tap routine and striptease, choreographed to "Let's Misbehave." "This bluntly indecent, wickedly funny brainstorm reveals Walken as a terrific hoofer in several respects," Gary Arnold observed in the *Washington Post* (December 18, 1981). "He's nimble and potent right through the wacky payoff, when he strips down to baggy boxer shorts and the huge, absurd valentine tattooed on his chest." Adapted for television from a short story by Kurt Vonnegut and directed by Jonathan Demme for PBS's American Playhouse series, *Who Am I This Time?* (1982) starred Christopher Walken and Susan Sarandon as a pair of amateur actors who are painfully shy offstage.

Walken next starred in *Brainstorm* (1983), a science fiction thriller in which he played a research scientist who helps to invent a device that enables its users to experience another person's physical, intellectual, and emotional reactions. *Brainstorm* was widely publicized for being Natalie Wood's last movie, since she drowned while it was still in production. In his review for *Time* (November 17, 1983), Richard Schickel criticized Walken for playing his character "with a charmless introspection that seems perversely calculated to put the audience off." Equally unimpressed was Janet Maslin of the *New York Times* (September 30, 1983), who wrote, "Mr. Walken is misplaced, never convincingly seeming the brilliant inventor."

Walken's other 1983 film was *The Dead Zone*, an adaptation of the Stephen King novel of the same name about a high school English teacher who emerges from a five-year coma with psychic powers that allow him to see into another person's past or future merely by grasping his hand. In his syndicated column of October 21, 1983, Rex Reed pronounced Walken's performance in *The Dead Zone* the finest of his career. The James Bond movie *A View to a Kill* (1985) found Walken in the improbable role of the villainous Max Zorbin, a billionaire industrialist who develops a plot to corner the market on silicon chips by destroying a large part of California. Critics were unmoved and disappointed by Walken's performance in a role for which he was obviously miscast.

At Close Range (1986) featured Walken as the leader of a burglary ring in rural Pennsylvania who initiates his sons into his gang, only to watch them eventually become his opponents. In the West German film *Deadline* (1987), Walken portrayed a jaded American television reporter who learns in an exclusive interview of a terrorist plot to kill Palestinian refugees. In 1988 he appeared in two major films: *The Milagro Beanfield War* and *Biloxi Blues*. In the former, which deals with the conflict between a group of New Mexican farmers and a development company determined to turn the farmers' land into a golf course, Walken played a state trooper sent in by the governor to defend the interests of the developers. Like the film itself, Walken's performance received mixed reviews. Released only a week after *The Milagro Beanfield War*, *Biloxi Blues* is the second panel in Neil Simon's autobiographical triptych, recounting his experiences during basic training in Biloxi, Mississippi at the end of World War II. Walken came in for considerable praise from the critics for his underplayed portrayal of the deranged drill sergeant Merwin J. Toomey. Walken also was assigned roles in two minor 1988 films, *Homeboy*, in which he played a fast-talking petty criminal who befriends a struggling boxer, and *Puss in Boots*, in which he took the offbeat singing and dancing role of a tabby cat that changes into human form at will. *Communion* (1989), an adaptation of Whitley Strieber's 1987 bestseller about his alleged encounters with extraterrestrials, featured Walken as the author.

In *King of New York* (1990), his most recent film, Walken played a Robin Hood–like drug kingpin who tries to use the profits from drug sales to build hospitals in blighted neighborhoods. The film failed to arouse much critical enthusiasm, but Walken received excellent notices. Janet Maslin of the *New York Times* (September 22, 1990), for example, observed that Walken "does a memorable job of taking a fanciful projection of corruption, greed, and complacency, giving it intelligence, and making it flesh and blood," and a critic for the *Wall Street Journal* (October 4, 1990) felt that he had "precisely the right sense of loony cool for this modern-day Robin Hood."

Christopher Walken stands six feet, two inches tall and weighs about 170 pounds. He has sandy blond hair and blue eyes. "Walken just misses all-American handsomeness," according to Scot Haller. "His features are a tableau of inconsistencies; the striking forehead spoiled by a receding hairline; the please-don't-hit-me eyes set off by the just-try-it-buddy jaw." Offstage, Walken, to quote Haller, "speaks quietly and politely, but in the throaty purr of a street thug. The guy looks like a descendant of a Mayflower family but sounds like the son of Don Corleone."

The actor insists that his real-life personality bears little resemblance to that of most of the characters he has portrayed in films. "I'm ordinary, predictable, and very conservative offscreen," he told Donna Rosenthal of the New York *Daily News* (March 24, 1988). Wary of publicists and interviewers, he lives quietly in an apartment on the Upper West Side of Manhattan with his wife, Georgianne Thon, a former dancer whom he met in a tour of *West Side Story* in 1963 and to whom he has been married since 1969. He has few interests outside of acting. "Acting's like athletics; you always have to be ready," he explained to Donna Rosenthal. "I act a lot, and when I'm not, I'm reading scripts or seeing movies or plays."

References: Chicago Tribune XIII p5+ Ap 20 '86 por; Esquire 95:40+ Ja '81 pors; N Y Newsday II p4+ D 7 '80 pors, II p3+ O 23 '83 pors; N Y Woman 3:118+ Mr '89 por; Contemporary Theatre, Film, and Television (1986); International Motion Picture Almanac, 1990; Who's Who in America, 1988–89

Waters, John

1946– Filmmaker; writer. Address: c/o Bill Block, Intertalent Agency, 9200 Sunset Blvd., Los Angeles, Calif. 90069

"After a certain amount of time," the outrageous filmmaker John Waters has said, "when they can't get rid of you, they give you respectability." Indeed, the most unlikely director from the American independent cinema to achieve mainstream acceptance in the 1980s was Waters, the director of *Pink Flamingos*, one of the most disgusting but successful midnight movies of all time. He has been dubbed the "Pope of Trash" by no less an authority than William S. Burroughs, the sinister Beat Generation novelist who wrote *Naked Lunch*. In outrageously scabrous films like *Multiple Maniacs*, *Mondo Trasho*, and *Desperate Living*, Waters found humor of the gross-out variety in his depictions of taboo-shrouded subjects like coprophagy, castration, tranvestism, sex-change operations, murder, incest, bestiality, gratuitous profanity, necrophilia, and white slavery. Those films were made on a shoestring budget in his hometown of Baltimore, and most of them starred his childhood friend and muse Divine (the late Glenn Milstead), a 300-pound man who liked to dress like a vamp in clinging dresses.

John Waters

In 1988, however, Waters made *Hairspray*, a lighthearted musical comedy that caught the fancy of both critics and those who go to cineplexes in suburban shopping malls. In fact, *Hairspray*'s PG rating prompted Waters to say that making a "clean" movie was the "only shocking thing left to do." As the film critic Terrence Rafferty has observed, "Waters's belief in bad taste has a nearly religious fervor. . . . He worships the disreputable in all its manifestations: sexual oddity, tabloid journalism, exploitation movies, mass murder, poor grooming. . . . [He] makes movies so he can bring freaks and outcasts to center stage, where he feels they belong, and turn them into stars."

John Waters was born in Baltimore, Maryland in 1946. He grew up in suburban Lutherville in a resolutely normal upper-middle-class Roman Catholic family. His father, John Waters Sr., owned a company that makes industrial fire-protection equipment; his mother, Pat, is a homemaker. He has two sisters, Patricia and Kathy, and a brother, Steve. Although he was "taught to be like everybody else, raised to be normal," as Waters told Aljean Harmetz for the *New York Times* (February 21, 1988), he was recognized as different by his parents when he was four. "He seemed to love wrecked cars," his mother told Gerri Hirshey, whose lengthy profile of the filmmaker appeared in *Vanity Fair* (March 1990). "We weren't sure why, or what to do about it." He rooted for the villains in children's fairy tales and gave puppet shows for other children in his neighborhood that were well received until he "started putting blood in the shows, and they were no longer popular with the parents," as Waters recalled in an interview with Gerald L'Ecuyer of *Egg* magazine (April 1990).

John Waters attended private grade school, public junior high, and a Catholic high school, Calvert Hall. As he told L'Ecuyer, "In the morning, when you walked in, you had to shake hands with the principal. Girls had to curtsy. There were two full theatre productions every year. I remember we did *The Little Engine That Could*. A good school, except for too much sports." It was in high school that he became an aficionado of low-grade horror and exploitation movies such as *Mr. Perfecto*, *Door to Door Maniac*, and *I Dismember Mama* and of any film tabooed by the Catholic church's Legion of Decency. As Gerri Hirshey noted in her *Vanity Fair* article, "His Keds squelched down the sticky aisles of the scuzziest theatres in Baltimore, where they showed Swedish films, grainy nudist-camp romps, [and] slice-and-dice thrillers."

One of Waters's cronies, who also hailed from Lutherville, was a pudgy boy named Glenn Milstead who liked to cross-dress in women's clothing and to fraternize with hairdressers. "I first saw him doing the dirty boogie at a swim club called Beaver Springs," Waters told Hirshey. A pariah at Towson Senior High School, Milstead "got beat up every day and eventually had to have a police escort to take him home after school," Waters said when he was interviewed by L'Ecuyer. "Yet Divine was completely quiet, not at all violent. . . . He was shy and terrified. They wanted to kill him."

After graduating from Calvert Hall, Waters enrolled at New York University, but he was soon suspended for smoking marijuana. At that time he also experimented with LSD, but he now spurns drug taking on the grounds that it is a "retro" activity. "I took drugs to think more," he told Aljean Harmetz. "The kids who take them today take them not to think at all. It seems like the smart kids took drugs in 1964. Now the dumb ones do." Back in Baltimore, Waters accepted a start-up loan from his father and turned to filmmaking in 1964. Working with an 8-mm camera and shooting in back alleys and on the pre-Harbor Place docks of his hometown, Waters made *Hag in a Black Leather Jacket*, a short black-and-white film starring Mary Vivian Pearce and Mona Montgomery. *Hag* was followed by two more 8-mm shorts, in which Waters worked for the first time with Divine and Mink Stole, the two actors who would become the stars of his Baltimore-based repertory company. Those three films received their premiere when they were shown under the title *Roman Candles* at Emmanuel Episcopal Church. "The priest," Waters explained to L'Ecuyer, "let us have the hall. He was a great guy. Very supportive. Obviously 'liberal.' He works with juvenile delinquents now."

In 1968 Waters made his first 16-mm film, *Eat Your Makeup*, which starred the now obese Glenn Milstead as "Jackie Kennedy." Dealing with the subject of cover girls who were kidnapped and forced to model themselves to death, it was filmed on the front lawn of Pat and John Waters's home in Lutherville. Although Pat Waters worried that her older son's bizarre approach to independent filmmaking might lead him to a mental institution rather than Hollywood, she and her husband lent him both emotional and financial support. "We had a dreadful period in which John tried to knock down everything we'd stood for, for a long, long time," she told *Vanity Fair*'s Gerri Hirshey. "We didn't talk. We just decided we were going to leave the door open if he wanted to come back in." "I can understand what my parents have had to go through," Waters later acknowledged in an interview with William Geist of *People* (March 14, 1988), "when I try to imagine how *I* would react if I had a child who wore polyester, ate health food, and only wanted to talk about the spiritual rewards of jogging."

By the late 1960s Waters and his adopted family of close friends—the actors Divine, Mink Stole, and Cookie Mueller, casting director Pat Moran, and art designer Vince Peranio—were all living in the disreputable quarters of downtown Baltimore, near the waterfront. Their production company, sardonically named Dreamland Studios, was housed in a ramshackle apartment building on Greenmount Avenue, and they passed their time in seedy harbor bars like Martick's, a kind of nocturnal, neon-lit secular church for the congregation of the Baltimorean demimonde. Working a day job as a hairdresser, Divine began to live out his dream of a glamorous life in the manner of the late actress Jayne Mansfield, throwing lavish parties in dingy apartments that were brightened by flowers stolen from a local cemetery. "None of us were fleeing horrible home lives or anything," Waters admitted to Hirshey. "We were just in the wrong world. We needed to go downtown where there was a mixture, where it was good to be eccentric."

John Waters refuses to apologize for Baltimore, which he has proudly dubbed the "hairdo capital of the world," and he has made all of his films there, for the city is his muse. "It's always been a town that's eccentric because of the mix," he explained. "A huge black population, huge poor white, also old money. It's an unholy mix that I love." Indeed, Baltimore, an old eastern-seaboard city with distinctly southern qualities, is a city of contradictions that has gone through cycles of boom and bust in the twentieth century. Blacks from the rural South and poor whites from Appalachia moved there in droves during both world wars, when the city thrived as a center of shipbuilding, and at one point only New York and Boston received more immigrants from Eastern Europe. Baltimore also has an unusual cultural legacy. Francis Scott Key wrote the American national anthem there, and Edgar Allan Poe died in Baltimore, his young wife's hometown, in 1849. It was also the hometown of H. L. Mencken, the "Sage of Baltimore."

The city's three baby boomers who have achieved artistic renown are Waters and the art rockers Frank Zappa and David Byrne, all of whom possess incandescent yet cracked sensibilities, all of whom are "Titans of Trash," to quote Gerri Hirshey. And Waters's love affair with the city of his birth is not unrequited. The Baltimore Museum of Art once held a John Waters film retrospective, and when the world premiere of *Hairspray* was held in Baltimore in 1988, the governor of Maryland proclaimed "John Waters Week" in the state.

Made in 1969 for a mere $2,100, *Mondo Trasho* was Waters's first feature-length 16-mm film. Starring Divine as a hit-and-run driver, the movie was described in *Show* magazine as having "overtones of the Marx Brothers meet the Chelsea Girls at Count Dracula's Circus," and during the filming Waters and two of his cast members were arrested on the set and charged with indecent exposure. His first all-sound film was *Multiple Maniacs* (1970), which Waters proudly described as his first "celluloid atrocity." It starred Divine as the female lead and her lover, "Mr. David," as circus freak-show ringmasters who rob and murder the naïve suburbanites they lure into their tent. "But as in all my films," Waters said in an interview with Iain Blair of the *Chicago Tribune* (February 14, 1988), "justice is done when Divine is violated by a fifteen-foot lobster and then gunned down by the National Guard in front of a crowd of thrill-seeking citizens."

With the release in 1972 of *Pink Flamingos*, the most "disgusting" film in the American independent cinema of the 1970s, Waters became a cult celebrity. The movie featured Divine, looking like a protopunk transvestite with painted eyebrows that soared like Eero Saarinen's Saint Louis arch over a half-shaved pate and essaying the role of a character known alternately as "Babs Johnson" and "Divine," the Ma Barker of a gang of perverted criminals who live outside of Baltimore in a kitsch-infested mobile home and revel in their reputation in supermarket tabloids as the "filthiest people alive." Divine's mortal enemy is Connie Marble (Mink Stole), a social-climbing snob who fervently believes that her practice, which she shares with her husband, Raymond, of kidnapping young women, shackling them in chains in the horror pit-basement of her "posh" home, artificially impregnating them, and then selling the babies to lesbian couples makes the Marbles the world's most disgusting family. In the end, Connie and Raymond prove to be no match for Divine and the rest of the Johnson family, made up of the acolyte Cotton (Mary Vivian Pearce), Babs's dear Mama Edie (Edith Massey), and Divine's loving son Crackers (Danny Mills), who looks like a refugee from the Charles Manson gang. Among the scenes that have outraged some viewers and most censors in nations around the world are a bestiality sequence involving a live chicken; a display of oral sex between a mother and son; and the notorious final scene, which was filmed, Waters has said, without the aid of artificial props.

Pink Flamingos was a *succès de scandale*. A *Variety* reviewer savaged it as "one of the most vile, stupid, and repulsive films ever made," and influential newspaper critics inveighed against it as well. Joseph Gelmis of *New York Newsday* (August 1, 1973) warned that *Pink Flamingos* "is bottom-of-the-barrel bathroom humor, juvenile perversity, amateurishly written, acted, and directed. . . . [It] is past anger, past shock, past entertainment. It is pure pathology." But the film gained the support of critics on the staffs of such "hip" publications as the *Village Voice* and Andy Warhol's *Interview*, in which Fran Lebowitz called it "one of the sickest movies ever made . . . and one of the funniest." Moreover, *Pink Flamingos*, which was produced for just $13,000, quickly attracted a dedicated cult following in New York and in Los Angeles, where it ran at one theatre as a midnight movie for a decade, and went on to gross millions of dollars.

Critics like Joseph Gelmis, who was baffled and dismayed when one of his peers called *Pink Flamingos* a "beautiful obscenity," failed to understand that they were witnessing what Waters has called the "invention of a new genre," the movie of "*good* bad taste." According to Waters, who can be positively jesuitical in distinguishing between "bad bad taste" and "good bad taste," the programming of prime-time television is in supremely bad taste, whereas camp excrescences on the face of mass culture—LP recordings like *Annette's Scrapbook*, by Annette Funicello, *Connie Francis Sings Jewish Favorites*, or *The Joey Heatherton Album*, for example—are in good bad taste. It has been pointed out that much of Waters's humor is sophomoric, scatological, and reminiscent of frat-house pranksterishness. Yet, as one critic has noted, Waters's Sigma Chi style is leavened by irony and by his "somehow good-natured, devil-may-care nihilism."

Between *Pink Flamingos* and the early months of Ronald Reagan's first presidential term, Waters released three films, all of which were shot in color and 16-mm and blown up to 35-mm upon release: *Female Trouble* (1974), *Desperate Living* (1977), and *Polyester* (1981). Only *Desperate Living*, a grotesque parody of children's fantasy stories that suggested how *The Wizard of Oz* might have turned out if it had been written by Luis Buñuel in collaboration with William Castle and Jean Genet, was unsuccessful at the box office, possibly because it was the only one that did not feature Divine. As Waters noted in his introduction to *Trash Trio* (1988), a compilation in book form of the screenplays for *Pink Flamingos*, *Desperate Living*, and the never-filmed sequel *Flamingos Forever*, "*Desperate Living* was the least successful of my films at the box office. I can't imagine why—a movie about a lesbian sex-change who realizes she made a mistake seems just what the doctor ordered for the mall cineplexes of Midamerica. . . . It's definitely my ugliest film, the least joyous and the loudest. Something to read if you're crashing from a glue high or contemplating suicide." *Polyester*, however, for which Waters devised "Odorama," with scratch-'n'-sniff cards bearing numbers keyed to particular scenes, is a much less glum film, in which Divine plays a frustrated lower-middle-class housewife, Francine Fishpaw, who is cursed with a loutish husband. She spend her days wishing to be rescued from despair by her dreamboat, Tab Hunter as Tab Hunter, who falls madly in love with her. In the *Village Voice* a reviewer quipped, "Looks good, smells good," and in *Newsweek*, *Polyester* was termed "hilarious," a film about "Middle America run amok."

By the mid-1980s Divine was steadily employed in Hollywood, and Waters had become what one writer called America's "visionary of camp and . . . den mother of the bizarre." He regularly published amusing essays about pop culture in magazines like *Rolling Stone* and the *National Lampoon* (they were later collected and published in book form in two volumes under the titles *Shock Value* and *Crackpot: The Obsessions of John Waters*), appeared on David Letterman's *Late Night* talk show, and was a popular speaker on college campuses. Politically, Waters is a libertarian in matters of individual rights and, like his parents, a conservative Republican in economic matters. He was an official guest at the Reagan White House, to which he was invited by a presidential adviser who was a midnight-movie fan. "That made me really proud to be an American," Waters said to Kenneth Turan of *Gentlemen's Quarterly* (March 1988). "What other country would that happen in?"

In 1986, when Waters turned forty, he began to tell interviewers, "In the beginning, I wanted to take heat. It's silly to have rage at forty, but it's healthy to have it at twenty." Thus, in a "mellow" frame of mind, he set about making *Hairspray*, the most successful film of his career, a lighthearted celebration of the Baltimore that Waters remembered from his teenage years. According to Waters, it was also a send-up of today's "two most dreaded film genres—the 'teen flick' and the 'message movie'"—and an "almost big-budget [about $3 million] comedy extravaganza about star-struck teenage celebrities in 1962, their stage mothers, and their quest for mental health." "Kids are torn," he explained to *People*'s William Geist, "between dancing their lives away to ridiculous gimmick dances, such as the Madison and the Roach, or throwing caution to the wind and joining the national fight for integration."

The convoluted story line revolves around the teen celebrity dancers on *The Corny Collins Show*, which Waters modeled after Baltimore's real-life version of Dick Clark's *American Bandstand*, *The Buddy Deane Show*. The most popular girl on the show is the stuck-up princess Amber Von Tussle, whose parents are played by Sonny Bono and Debbie Harry, until she is upstaged by the unlikely Tracy Turnblad (Ricki Lake), a hefty girl with a heart of gold and the meanest set of hips in Baltimore, whose doting mother, Edna, is played by none other than Divine (who died shortly after the film was released). With a subplot about an insurrectional attempt to integrate *The Corny Collins Show* and a happy ending, *Hairspray* scored a major success with critics as well as audiences. In the *New Yorker* (March 7, 1988), Pauline Kael maintained that Waters had created a "piece of pop dadaism. [He] doesn't try to transform the sappy fun of pop into art; he loves it for itself. . . . And he loves narrative: he has half a dozen plots criss-crossing each other."

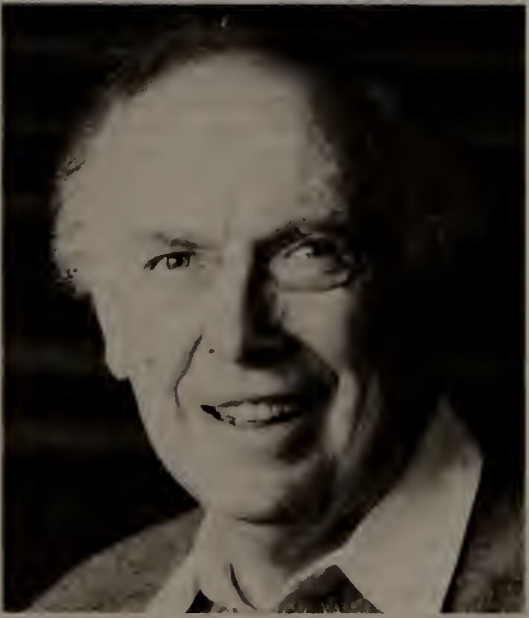
The box-office success of *Hairspray* brought Waters major Hollywood studio backing from Universal for his next film, *Cry-Baby* (1990). Once again, Waters delved into Baltimore's storied past for his plot, going back to 1954, the year before Elvis Presley burst upon the national scene, when local teens were divided into two rival types: "drapes" and "drapettes," rockabilly Presley precursors who drove loud hot rods, wore louder clothes, and were "hillbilly white trash," to use Waters's adoring description, and "squares," the nice, white-as-Pat-Boone's-buck-shoes middle-class kids, who in *Cry-Baby* are the villains. Waters's "drapes" are led by a sensitive, good-looking rock-'n'-roller named Cry-Baby (played by the teeny-boppers' heartthrob Johnny Depp), who falls in love with a "square" girl (Amy Locane). As Terrence Rafferty noted in the *New Yorker* (April 9, 1990), "The movie devotes itself to exploring the profoundly cheesy question, Can their forbidden love survive in a world that just doesn't understand?"

What the critics liked about *Cry-Baby* was the zaniness with which Waters and his longtime associate Pat Moran cast the smaller parts. David Nelson, from the old TV show *Ozzie and Harriet*, and Patty Hearst, who, along with Pia Zadora and Lana Turner, is one of Waters's personal heroines, played the slightly daft parents of a sluttish drapette; the veteran rocker Iggy Pop portrayed the hillbilly granddaddy of the drapes; the ex-porn princess Traci Lords was a member of Cry-Baby's gang; Joey Heatherton took the part of a preacher's wife; and Troy Donahue and Polly Bergen also had supporting roles. In *New York* magazine (April 9, 1990), David Denby wrote that "Waters lays a thick impasto of grotesque joking across everything; his parodying mania wears [one] down . . . very quickly. . . . Though *Cry-Baby* is funny, it isn't (except for a few scenes) exhilarating. It's so covered with funk and grunge, it breathes only in panting gasps." The critic Rex Reed was not as charitable as Denby. In the *New York Observer* (April 11, 1990), he called it "rotten, . . . [a] freaked-out farrago of stinking rock tunes and juvenile-delinquent clichés."

According to John Waters, he might have become a well-adjusted suburbanite if only his parents had let him become a drape or dance on *The Buddy Deane Show*. Waters has many hobbies. He likes to attend sensational trials, such as the Night Stalker proceedings in Los Angeles and the McMartin School child-molestation case, which even he found revolting. A visitor to prisons, he once taught English classes for inmates at Maryland's Patuxent prison. "It's a point of pride," noted Gerri Hirshey, "that even convicted murderers gagged and bolted when he screened *Pink Flamingos* there." His recently purchased home in one of Baltimore's oldest and swankiest enclaves is handsomely appointed, though it contains paintings by John Wayne Gacy and an oil painting of Gertrude Baniszewski—Gacy and Baniszewski were murderers, of children—and there is an electric chair in the hallway entrance that his maid is afraid to dust.

Waters's friends regard him as a witty, loyal, and even-tempered man who is never flustered and never out of sorts, even during the hectic periods when he is "wrapping" a film. Leading a quiet social life, he has the disciplined work habits of a medieval scribe: he is at his writing desk every weekday at seven in the morning and, after staying at home from Monday through Thursday in the evenings, parties with a vengeance on Friday and Saturday nights. About his own sexuality, Waters is circumspect, saying only that he has tried everything except "coprophagy and necrophilia" but "likes kissing the best." A slender, nattily dressed man, he has a pencil-thin mustache that makes him look like a *Mad* magazine caricature of a 1930s Hollywood producer. His favorite book is *Holy Anorexia*, which deals with eating disorders of the saints.

References: Chicago Tribune XIII p8+ Jl 1 '84 por; Washington Post C p1+ D 6 '86 pors, D p1+ F 18 '88 por



Watson, James (Dewey)

Apr. 6, 1928– Molecular biologist. Address: b. c/o Cold Spring Harbor Laboratory, P.O. Box 100, Cold Spring Harbor, N.Y. 11724; h. Bungtown Road, Cold Spring Harbor, N.Y. 11724

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1963.

A cofounder and leading American exponent of the study of molecular biology, James Watson has been impressing his colleagues and laymen alike with his scientific genius, ethical integrity, and audacity in directing some of modern science's most daunting projects for over thirty-five years. Although he had originally wanted to become an ornithologist, by the time he was in his early twenties he had centered his energies on the task of elucidating the structure of deoxyribonucleic acid (DNA), the molecule found in all cells that he and a handful of other scientists believed was nothing less than the "substance of life," the genetic material that determines the form of all living creatures. In 1953, after little more than a year of investigation, Watson divined the structure of that "most golden of all molecules," as he later referred to it. For that discovery Watson and his fellow discoverers, the British scientists Francis Crick and Maurice H. F. Wilkins, received the 1962 Nobel Prize in physiology and medicine.

Since that epochal discovery, Watson has been enormously successful in a number of other scientific endeavors. After teaching at Harvard University for twenty years, he turned his full attention in 1976 to directing the prestigious Cold Spring Harbor Laboratory, now famous throughout the world for its groundbreaking research in tumor viruses. An acclaimed author, Watson has not only produced a number of influential textbooks but has also written a best-selling memoir, *The Double Helix*, in which he related the dramatic events leading up to the discovery of the structure of DNA. Returning to his passion for genetics, at the age of sixty Watson was appointed to the post that may represent the capstone of his distinguished career: the directorship of the government-sponsored Human Genome Initiative, whose formidable objective it is to locate physically and define chemically each of the more than 50,000 genes in the forty-six human chromosomes. "If I weren't trying to do something difficult," he once said with characteristic simplicity, "I would cease to function."

The son of James Dewey Watson and Jean (Mitchell) Watson, James Dewey Watson was born on April 6, 1928 into what he once described as a "Depression-poor family" on Chicago's South Side, between the University of Chicago and the steel mills "but slightly closer to the mills." His father was a debt collector who, according to his son, "would have been better as a schoolteacher." A voracious reader and an avid birdwatcher, the senior Watson imparted to his son a love of nature that contributed to the boy's early aspirations to become an ornithologist. His mother, an admissions officer at the University of Chicago and a Democratic precinct leader, similarly contributed to her son's intellectual development by often engaging him in debates on such topics as the extent to which the environment and hereditary factors influenced human development. "I was sort of trained to get pleasure from understanding the world around me, not from material things," he told Martin A. Hollander of *New York Newsday* (January 3, 1988). "We didn't have many material things when I was a boy, and I never got used to them."

But James Watson was such a precocious child that he required little prodding from his parents. Like his father he loved to read, and at an early age he could devour up to 500 words per minute. He competed successfully on *The Quiz Kids*, a popular radio show that featured *wunderkinder* like himself, and left high school at the age of fifteen. Around the same time, he also became convinced of the importance of intellectual honesty, even at the risk of offending someone. "I wasn't a popular kid, and I suspect it was because I would generally say something which I thought was true," he recalled during an interview with Stephen S. Hall for the *Smithsonian* (February 1990). "In those days, I used to think manners were terrible, you know. The truth was important, and manners often hid the truth."

In 1943 Watson entered the University of Chicago on a scholarship. On receiving his B.S. degree in zoology in 1947, he enrolled at Indiana University at Bloomington to do graduate work in genetics, also on a scholarship. Under the influence of his adviser, Salvador Luria, the Nobel Prize–winning microbiologist whom he assisted in investigating the transmission of characteristics from one generation of bacteriophages (the simplest of viruses) to another, Watson became even more interested in the study of heredity, or genetics. But Watson soon realized, again through Luria's influence, that understanding how traits are inherited meant discovering how the gene, both physically and chemically, performed its function. That task would require him to redress what he once termed "the complete lack of chemical facts in [his] head" and become proficient in the fundamentals of organic chemistry. Although it was generally believed at the time that genes were special types of proteins, a minority of scientists, among them Salvador Luria, were convinced that they in fact consisted of deoxyribonucleic acid, or DNA. Luria therefore arranged for his protégé to study for a year with the Danish organic chemist Herman Kalckar, one of the few in his field who was interested in the chemistry of nucleic acids. On completing his doctorate in 1950, Watson left for the University of Copenhagen on a National Research Foundation Fellowship to study the biochemistry of DNA.

Although Watson found Kalckar's work to be of marginal interest (the Dane was not specifically investigating the structure of DNA), he nonetheless profited from the fellowship. By eventually joining forces with two other scientists who were studying the replication of viral particles in bacteria, he was able to continue the work he had begun in graduate school. More significant, however, was his attendance at a scientific meeting in Naples, Italy in the spring of 1951, where Maurice H. F. Wilkins, the British biophysicist, presented photographs (obtained by employing a technique called x-ray diffraction) showing that DNA crystallized under certain conditions. "Suddenly I was excited about chemistry," Watson wrote in *The Double Helix*

(1968), his account of the discovery of the structure of DNA. "Before Maurice's talk I had been worried about the possibility that the gene might be fantastically irregular. Now, however, I knew that genes could crystallize; hence they must have a regular structure that could be solved in a straightforward fashion."

Consumed by his "newly found passion," Watson at once tried to gain acceptance to the Cavendish Laboratory at Cambridge University, in England, where Max Perutz, the British chemist, was involved in the related study of the structure of protein molecules. He hoped that once he learned the techniques for studying the configuration of atoms in protein molecules, he would be able to apply them to the study of DNA. Although Watson had some difficulty in obtaining the agreement of the fellowship board in Washington, D.C., to his change of plans, in the fall of 1951 he entered the Cavendish, where, in his words, "I . . . immediately discovered the fun of talking to Francis Crick," a physicist turned biologist who, as his luck would have it, also "knew that DNA was more important than proteins."

Although both Watson and Crick were supposed to be working with proteins, neither one could avoid thinking that the discovery of DNA's structure lay within their grasp. Watson in particular was guided in his theorizing by the principle that, once illuminated, the molecule's shape would be, as he put it in *The Double Helix*, "simple as well as pretty." "Worrying about complications before ruling out the possibility that the answer was simple would have been damned foolishness," he wrote. In that respect, his familiarity with the work of Linus Pauling, the brilliant American chemist, was especially helpful, for Pauling earlier that year had elucidated the structure of a number of biologically important proteins, but not by simply staring at x-ray pictures or relying solely on mathematical theory. In addition to using experimental data, he had tried to construct, by trial and error, a three-dimensional model of the molecule that was consistent with the facts known about the chemistry of proteins. "We could thus see no reason why we should not solve DNA in the same way," Watson recalled in *The Double Helix*. "All we had to do was to construct a set of molecular models and begin to play—with luck, the structure would be a helix."

That DNA was helically shaped was strongly suggested by the x-ray diffraction pictures prepared by Maurice Wilkins and his colleague, Rosalind Franklin. Since it was also known that DNA was composed of four different but chemically related "building blocks" called nucleotides—each of which consisted of the same phosphate and sugar molecules as well as one of four different nitrogen-containing bases—and because the internucleotide bonds were thought to reside between the sugar and phosphate components, Watson and Crick postulated that the molecule's backbone consisted of a sugar-phosphate chain that wound around a central axis at regular intervals, with the bases necessarily extending away from the backbone. Again on the basis of the x-ray diffraction studies, the team concluded that the backbone in fact consisted of two, three, or possibly four polynucleotide chains. Essentially, what remained to be solved was the proper stereochemical configuration of the nitrogen-containing bases in relation to the sugar-phosphate backbone; the precise number of chains forming the molecule's backbone; and the types of bonds holding the polynucleotide chains together.

In the winter of 1951, Watson and Crick made their first attempt to account for all the available evidence. Using molecular models, they built a three-chained, or triple, helix, with the sugar-phosphate chains at the center of the molecule, but they soon found that their model was incompatible with Rosalind Franklin's recent x-ray diffraction pictures. Because of the incompatibility of some of the personalities involved and the escalating tensions among them, Sir Lawrence Bragg, the director of the Cavendish, asked that Watson and Crick leave the DNA problem to Wilkins and Franklin indefinitely, a request with which the Cavendish team formally complied. But when Watson learned about a year later that Linus Pauling was hot on the trail of solving the DNA puzzle, he could no longer resist the challenge of discovering its structure himself.

As he related in *The Double Helix*, Watson became obsessed with the knowledge that Linus Pauling might beat him and Crick in elucidating the structure of the most important biological molecule, and he began to think full-time about possible structures. After Watson, on Crick's advice, built a stereochemically reasonable configuration of a double helix with the sugar-phosphate backbone on the outside of the molecule, his efforts became even more intense, as the spatial arrangement of the bases was all that remained to be solved. "Even during good films I found it almost impossible to forget the bases," he wrote in *The Double Helix*.

Tired of waiting for the university's machinist to complete metal models of the bases, one day in late February 1953 Watson decided to make his own representations of the bases out of cardboard. On the following morning, he had a flash of insight. "Suddenly I became aware that an adenine-thymine pair held together by two hydrogen bonds was identical in shape to a guanine-cytosine pair held together by at least two hydrogen bonds," he wrote in *The Double Helix*, referring to a special arrangement of the nitrogen-containing bases. "All the hydrogen bonds seemed to form naturally; no fudging was required to make the two types of base pairs identical in shape." On March 7 Watson and Crick completed their model of DNA, "the most golden of all molecules," as Watson now referred to it, a discovery that opened the floodgates to the study of what is now known as molecular biology.

Throughout the next several months, Watson and Crick published a number of papers describings their findings and what their model suggested about the activities of DNA. The most exciting aspect of the Watson-Crick model was that it suggested a mode for DNA replication, which was known to be an essential part of cell division and the formation of reproductive cells. In a paper that appeared in the June 1953 issue of *Nature*, the British scientific journal, the team postulated that, before duplication, the two chains of the helix unwind and open up like a zipper unzipping, and that each chain of the helix subsequently directs the formation of a second chain complementary to it, thus creating two identical molecules.

Following the historic discovery of the structure of DNA, Crick remained at Cambridge, while Watson joined the staff of the California Institute of Technology as a senior research fellow. After rejoining Crick for a year at the Cavendish, in 1956 Watson became an assistant professor of biology at Harvard University, and within five years he rose to full professor, a post he retained until 1976. During his years at Harvard, Watson also shared his lab at the university's Biological Laboratories with his colleague Walter Gilbert; both have been credited with making that facility into one of the most productive labs in the country. Watson also found time to write *Molecular Biology of the Cell*, a popular and influential textbook that has gone through several editions since its original publication, in 1965.

Around the same time, Watson completed the manuscript of what was to become *The Double Helix*. Far from being a dry and discreet account of the events leading up to the discovery of DNA's structure, *The Double Helix* describes with candor and in great detail the idiosyncrasies and personal relations of those involved and how those factors both enhanced and obstructed the scientists' progress. When, several years before publication, the manuscript was made available to persons who figure prominently in it, it caused such an uproar that a number of scientists protested its publication. Francis Crick and Maurice Wilkins, who were especially outraged, contended that Watson's often unflattering characterizations of them constituted an invasion of privacy. In response, Harvard's trustees forbade the university press to publish the book, but the publicity that Harvard's self-censorship generated enabled Atheneum, which published it in 1968, to double its proposed print run to 23,000. Not long after its publication, *The Double Helix* became a bestseller, possibly because it humanized a profession about which laypersons had previously known very little.

Ever since those heady days of 1953, Watson has been something of a living legend. As a research scientist he has gained a reputation for having an uncanny ability to zero in on key biological questions at a time when it is feasible to solve them. Max Perutz described that aspect of his genius in an interview with Horace Freeland Judson for an article on DNA that appeared in the *New Yorker* (November 27, 1978): " I sometimes envied Jim. My own problem took thousands of hours of hard work, measurements, calculations. I often thought that there *must* be some way to cut through it—that there must be, if only I could see it, an elegant solution. There wasn't any. For Jim's there was an elegant solution, which is what I admired. He found it partly because he never made the mistake of confusing hard work with hard thinking; he always refused to substitute one for the other."

Watson's seemingly unerring ability to find scientific problems to which an answer lurked just around the corner was especially helpful to his researchers at the Biological Laboratories at Harvard. "In the science we do," one student explained to Will Bradbury in an interview for a profile on Watson that appeared in *Life* magazine (October 30, 1970), "the most difficult part is getting the data to prove that the theory you believe is right. You can work for a long time without success, and it's very important to have someone who'll keep telling you, 'I know this is right. Keep going.'"

Since 1968, when he took on the then unsalaried, part-time position of director of the Cold Spring Harbor Laboratory of Quantitative Biology in Cold Spring Harbor, Long Island, Watson has also displayed his considerable talents as an administrator. Established in the late nineteenth century as a center for observing in the natural environment the evolution of organisms as theorized by the naturalist Charles Darwin, the lab had become one of the leading research facilities by the middle of the twentieth century. But in the early 1960s, when the Carnegie Institution withdrew its support and the laboratory's budget plummeted to $600,000 a year, it became increasingly difficult to attract students of high caliber, and many of its buildings fell into disrepair. "The lab's savior was Watson, of course," a colleague once remarked. Under his direction the entire facility—including the quaint, Victorian homes nestled throughout the ninety-acre campus—underwent a complete renovation. And through his enthusiastic fund-raising, the lab's annual budget rose to over $16 million by 1985. In 1976, after shuttling back and forth between Massachusetts and Long Island for eight years, Watson resigned from Harvard to devote himself full-time to the lab.

Watson's scientific accomplishments at the lab have been no less impressive. Not long after his arrival, he set about transforming the facility into a leading center for cancer research, despite the fact that many scientists thought the disease too complex to be tackled at the time. "He is not afraid to do things," one of his assistants told Will Bradbury in an interview for the *Life* article. "What he has done here is to jump into a totally new field, the tumor-virus field, making the guess that that's where the answer lies and going at it full blast. Other people would spend six months to a year talking to this person and that and in the end decide that it all sounded too difficult." Although a cure for cancer has remained elusive, the lab's scientists have made important advances in understanding the dreaded disease. In 1981, for example, Cold Spring Harbor Laboratory researchers were among the first to isolate an oncogene, any one of that class of genes responsible for transforming healthy cells into cancerous ones. Important advances have also been made in the fields of genetics, molecular biology, neurobiology, and microbiology.

At several points during his career, Watson has taken on the role of medical ethicist. During the first half of the 1970s, for example, Watson served as an adviser to the federal government's National Cancer Institute, and he found himself at odds with many of the government's policies. Publicly ventilating his frustrations, he criticized Washington's dispersal of millions of dollars to cancer-research centers that, according to him, were not necessarily well equipped to use the funds to best advantage. He also lamented the fact that a number of physicians were predicting a relatively quick cure for the disease—apparently in order to curry favor and thus win grants from the government—when it was more likely that, according to Watson, up to fifty years of research would be needed before any breakthroughs could be expected. In the late 1970s Watson also took a public stand on the controversial issue of recombinant DNA, specially prepared DNA molecules that were expected to facilitate the mass production of such medically benefical substances as human insulin, but that also threatened, according to opponents, to lead to the creation of bacteria against which there were no known antibiotics. In a series of articles appearing in national magazines, Watson criticized those who supported a moratorium on recombinant-DNA research, arguing that the dangers were no greater than those posed by traditional research techniques.

In 1988 his idyllic existence on the north shore of Long Island was interrupted when Watson began to spend a few days each week in Bethesda, Maryland to take part in yet another scientific venture. As associate director—and, as of 1989, director—of the Human Genome Research office of the National Institutes of Health, Watson assumed responsibility for the enormous task of sequencing (describing chemically) and mapping (determining the positions of) the estimated 50,000 to 100,000 genes that make up the human genome, or forty-six human chromosomes. Once completed, the "genetic map" is expected to expedite the discovery of cures for major human diseases.

Often called "biology's moon shot," the Human Genome Initiative was greeted with skepticism by a majority of scientists when the Department of Energy first proposed the idea in the mid-1980s. But even after the National Institutes of Health became involved in the project, in conjunction with the Department of Energy, it remained fiercely debated, largely because it was expected to cost $3 billion or more, and would thus siphon off already scarce funds that would otherwise have been made available to traditional biological research. The project's opponents have also contended that mapping the entire genome is not only costly but a waste of time, since an estimated 95 percent of the genome consists of "junk" or "filler" base pairs that are not involved in cellular processes.

Given the longstanding opposition to the project, most scientists—opponents and supporters alike—believe that it would never have been taken seriously had anyone other than Watson taken charge. "I'm convinced he's the right person in the sense that he is the person who scientifically carries the most credibility for this project," a member of Great Britain's Medical Research Council told Stephen S. Hall in an interview for the *Smithsonian* article. "Jim is actually the heroic figure of science, in terms of the whole development of this area." Indeed, his endorsement of the project on moral grounds has inspired many critics to support it. "I think American biomedical research is in a crisis generated by its own success," he explained to Hall. "There are too many good things to do, and it's been enormously successful from the viewpoint of basic science. But except for the help that it's given AIDS—finding the virus, getting the test for the blood—it hasn't had any major obvious impact on too many people's lives. I think that many major diseases will be understood when we can get their genetic basis. . . . It's unethical and irresponsible not to do it as fast as possible."

With his "pale, hypnotic eyes" and "wild [hair] tufted like pulled cotton," at first glance James Watson has the appearance of the prototypical absent-minded professor, although to those who know him, he is "something of a wild man, and his colleagues tend to hold their collective breath whenever he veers from the script," as Leslie Roberts of *Science* put it. But none would disagree with Will Bradbury's characterization of him as being "totally curious." Since 1968 Watson has been married to the former Elizabeth Lewis, with whom he has two sons, Rufus and Duncan. The family lives in a restored period house on the grounds of the Cold Spring Harbor Laboratory.

In addition to the Nobel Prize, Watson was awarded the Albert Lasker Prize of the American Public Health Association (1960), the John J. Carty Gold Medal of the National Academy of Sciences (1971), and the Presidential Medal of Freedom (1977). He is a member of the National Academy of Sciences, the American Society of Biological Chemists, the American Association for Cancer Research, the American Philosophical Society, and the Danish Academy of Arts and Sciences, and he was a senior fellow in the Society of Fellows of Harvard University. He has received honorary degrees from fourteen universities.

References: Discover 2:10+ Ap '81 pors; Life 69:57+ O 30 '70 pors; N Y Newsday VIII p1+ Ja 3 '88 pors; N Y Times A p10 My 6 '75, C p1+ Je 5 '90 por; New Yorker 54:89 D 4 '78, 54:122+ D 11 '78; Parade p12+ Je 16 '85 por; Smithsonian 20:40+ F '90 pors; International Who's Who, 1990–91

Wattleton, (Alyce) Faye

July 8, 1943- President of the Planned Parenthood Federation of America, Inc.; registered nurse. *Address: 810 Seventh Ave., New York, N.Y. 10019; 2010 Massachusetts Ave., N.W., Washington, D.C. 20036*

"I'm very fortunate to have a career in a field that makes an enormous contribution to the future of the world," Faye Wattleton, the president of the Planned Parenthood Federation of America, once remarked. For the past twelve years she has led the nation's oldest and largest voluntary family planning organization in a crusade to guarantee every person's right to decide if and when to have a child. A professional nurse, Wattleton is committed to alleviating the suffering associated with the three million unintended pregnancies that occur each year in the United States alone, representing half of all pregnancies nationwide in a given year. She became the president of Planned Parenthood in January 1978 in the belief that family planning is the best solution to a host of problems that are exacerbated by the high rate of unintended pregnancies, including child abuse, teenage pregnancy, sexually transmitted diseases, and—especially atrocious in the developing world—poverty, hunger, and an estimated 200,000 deaths a year from illegal, often self-induced abortions.

Ever since Margaret Sanger opened America's first birth control clinic in 1916—Planned Parenthood's forerunner—in Brooklyn, New York, family planning programs have had to overcome entrenched and powerful resistance to their efforts to provide educational, medical, and counseling services in the highly controversial areas of sexuality and reproductive health. Planned Parenthood offers pregnancy diagnosis, prenatal care, infertility counseling, AIDS testing, and contraceptive services. Only fifty of its 177 affiliates, which are located in forty-six states and the District of Columbia, performed abortions in 1988. That year Planned Parenthood's 30,000 volunteers and staff served 3.8 million Americans; another 4 million people in the developing world were served by Family Planning International Assistance, the international division of Planned Parenthood, which was created in 1971 with funds provided by the United States Agency for International Development. Planned Parenthood's budget for domestic and international services increased nearly threefold during Faye Wattleton's tenure to $303 million in 1988; the nonprofit organization's income included private contributions from approximately 250,000 donors. Planned Parenthood's work is complemented by the research, policy-analysis, and public-educational efforts undertaken by the Alan Guttmacher Institute, an independent corporation and a special affiliate.

Opposition to Planned Parenthood's efforts escalated throughout the 1980s, abetted to an unprecedented degree by the White House of President Ronald Reagan. Attempts to restrict abortion rights in particular proceeded in the courts, the legislatures, and the streets. Faye Wattleton's counterstrategy entailed maintaining the offensive while at the same time defending hard-won victories. The weapons at her disposal included litigation, advertising, lobbying both Congress and the public, and frequent appearances on talk shows and news programs.

Spurred on by Wattleton's winning combination of enthusiasm and cool rationality, the long-complacent pro-choice movement rallied in the wake of the Supreme Court's July 1989 decision in *Webster v. Reproductive Health Services* that encouraged state legislatures to impose new restrictions on abortion rights. Seizing the momentum created by a newly galvanized movement, Wattleton proposed a Reproductive Rights Amendment to the Constitution and proclaimed her intention to work for the availability to Americans of the French-developed "abortion pill" known as RU 486. "Reproductive freedom is critical to a whole range of issues," she said in an interview with Marcia Ann Gillespie for *Ms.* (October 1989). "If we can't take charge of this most personal aspect of our lives, we can't take care of anything. It should not be seen as a privilege or as a benefit, but as a fundamental human right."

Alyce Faye Wattleton was born in St. Louis, Missouri on July 8, 1943, the only child of George Wattleton, a factory worker, and Ozie Wattleton, a seamstress and a minister in the fundamentalist Church of God. Describing her upbringing in St. Louis in an interview with Nancy Rubin for *Savvy Woman* (April 1989), Wattleton disclosed the source of both her altruism and her ability to persevere: "I was raised by my parents to believe that it was my obligation to help those with less than I had. Although we were materially poor, the value of my family life was that there was a sense of achievement. We were taught to believe that it was possible to succeed, and that if you didn't, you didn't quit." Her drive to succeed became manifest at an early age. She skipped kindergarten and the first grade, entered Ohio State University, in Columbus, Ohio, at sixteen, and obtained her bachelor's degree in nursing in 1964. "Growing up in the 1940s and 1950s," she told Marianne Szegedy-Maszak for the *New York Times Magazine* (August 6, 1989), "you were either going to be a nurse or a social worker or a teacher. . . . I was always going to be a nurse, a missionary nurse."

But Faye Wattleton's college experiences led her to abandon her fundamentalist beliefs and her goal of becoming a missionary. She was exposed for the first time not only to alternative lifestyles, but also to battered children through her part-time work in a children's hospital, which she performed in exchange for room and board at college. "The doctrinaire approach to religion and life . . . became very frightening to me," she said during an interview with Paula Span for the *Washington Post* (October 14, 1987). "When I saw you had to conduct your life in a certain way or you were unworthy of life hereafter; when I saw people sometimes weren't able to live up to those standards; when I saw that life wasn't always so straightforward—it had a lot of influence on my coming to hold the views I've come to hold."

Nursing reinforced her newly discovered tolerance for diversity, as she made clear in her discussion with Nancy Rubin. "I simply chose a profession that made it difficult for me to see life in such exacting terms," she said. "In a health-care situation, you see humanity at its most basic and you realize there are no simple yes-or-no, right-or-wrong answers." But while she became more accepting of the need to compromise in order to find the most effective solution to a given problem, she did not relinquish all her mother's teachings. The tales of suffering recounted by Ozie Wattleton's fellow missionaries during Faye's childhood "cast a deep impression" on her. In an interview with David Behrens for *New York Newsday* (October 2, 1989), she said, "I never rejected the foundations of my mother's religion—to want to make the world a better place."

After graduating from college, Faye Wattleton taught at the Miami Valley Hospital School of Nursing in Dayton, Ohio for two years. In 1966 she won a full scholarship to Columbia University's master's degree program in maternal and infant health care. Specializing in midwifery during her year at Columbia, Wattleton trained at Harlem Hospital. There, she witnessed the hardship borne by women who tried to terminate their pregnancies during the days of illegal abortion. Many suffered from blood poisoning, a common accompaniment to self-induced abortions. Especially traumatic for Wattleton was watching a seventeen-year-old in her care die of kidney failure following the injection (by the victim's mother) of a combination of Lysol and bleach into her uterus. "A healthy, beautiful human being died because of the poison," she recalled during an interview with Jesse Green for *Seven Days* (July 12, 1989). "That was the closest I had come to the desperation that women feel."

Wattleton remained in close contact with the victims of maladministered, illegal abortions as a public-health nurse for two years following the receipt of her master's degree in 1967. As assistant director of the Montgomery County Combined Public Health District in Dayton, she worked to expand local prenatal health-care services. Her success resulted in her appointment, in 1970, as executive director of the local Planned Parenthood board, which she had been asked to join eighteen months earlier. Asked by a reporter for *USA Today* (December 28, 1982) what had originally induced her to join Planned Parenthood, she replied, "I had to ask myself, 'Is it better to continue trying to save these children and those people who are injured and vulnerable, or to work for a world in which these conditions don't occur?'"

During Faye Wattleton's seven and a half years at the helm of Planned Parenthood in Dayton, she weathered criticism from all sides of the abortion and birth control debate, for the 1970s were a period of increasing right-wing militancy, both in Congress and in American communities. Shortly after the Supreme Court decided in 1977 that states were not required to fund abortions for indigent women, two-thirds of the states enacted laws that deprived poor women of equal access to safe and legal abortions. "It is a reflection of this country's tremendous anger and resentment toward poor people," Wattleton said in her interview with Gillespie. "I see the attacks on abortion and family planning as fundamentally antiwoman, and the attacks on poor women as being primarily antipoor and antiblack, because poverty conjures up images of black women on welfare."

Ironically, some black activists and some feminists in the 1960s and early 1970s criticized Planned Parenthood itself as racist and antiwoman. In their view, the organization's national image was, respectively, that of a white-run agency whose mission was to reduce the black birth rate through population control, or that of a male-directed effort to control women's reproductive lives at the expense of their health. Wattleton dismissed such charges in an interview with Shawn D. Lewis for *Ebony* (September 1978): "It would be difficult to label Planned Parenthood as genocidal to minorities when only 30 percent of the women we service are minorities. I believe it is genocidal for black women to have children they don't want. The future and strength of the race is for women to be able to have kids when they want them and to love and provide them with the tools they'll need to get through a hostile world. The image of the black woman bearing child upon child against her will is the real threat to the race."

The appointment of a black woman to the presidency of Planned Parenthood in January 1978 did more to allay fears of genocidal and misogynous intentions than any rational argument. Faye Wattleton was not only the first black and the first woman to lead the agency; she was also, at thirty-four, the youngest president that Planned Parenthood had ever had. When she was asked by Shawn D. Lewis to comment on the organization's reasons for selecting her from among over 200 other applicants who were considered during a nine-month search, Wattleton cited her compassion, hard work, and the common sense inherent in appointing a woman to lead an agency whose "primary reason for existence deals with women." She elaborated in the 1982 *USA Today* interview, which was included in the book *And Still We Rise* by Barbara Reynolds, a compilation of biographies about black role models. "My appointment," she said, "seemed a very bold step for the organization to take. As a black woman I have a deep and personal concern for the tragedy of unwanted children. I know that the burden of such conditions falls much heavier on blacks that on the white community. Being black and a female adds dimension to my sensitivities as I carry out my work." Other reasons why Faye Wattleton was deemed the best-qualified candidate for the presidency of Planned Parenthood included her able leadership of the Dayton affiliate, whose fund-raising efforts and outreach programs expanded under her direction. Another factor was her outstanding performance as chairwoman of the National Executive Directors' Council, a liaison office between Planned Parenthood's headquarters in New York City and its affiliates, to which she had been elected in 1975.

While some people were reportedly shocked by Faye Wattleton's appointment to a position previously held only by white men, even more controversy was generated by the decision to change the organization's image, which Wattleton once characterized as "an eastern-establishment agency—credible, cautious, and conservative." Some organization officials were wary of taking on a strong advocacy role, fearing that corporate sponsors would be driven away. "I know there were people who swore they'd never give us another dime," Wattleton recalled in her 1987 interview with Paula Span. "I figured, for every one we lost we'd get two or three more who'd say, 'I'm glad to see Planned Parenthood standing up.'" (By 1989, according to a report published in the July 3 issue of *Business Week*, corporate funding had decreased to half the level of the 1970s; on the other hand, corporate grants accounted for a mere 1.5 percent of Planned Parenthood's fund-raising budget, which was $65 million.)

Others within Planned Parenthood objected to Wattleton's willingness to confront the opposition head-on by staunchly defending even the most controversial reproductive issues, such as abortion rights. Even while defending the necessity of legal abortion, however, she has taken pains to point out that Planned Parenthood is not proabortion, but pro-choice. Moreover, most organization employees share her uncompromising pro-choice position. "I make it very clear," she told Paula Span. "If you're not clear where you stand on the abortion issue, if you're worried that birth control for teenagers encourages promiscuity, or you're not so sure everybody ought to have access to birth control whenever they want it . . . it's probably not the kind of outfit you're comfortable with." Sixty to 70 percent of the national office staff resigned or was asked to leave during the corporate restructuring that accompanied Wattleton's settling-in period.

For all those who voiced their misgivings about her appointment, there were others who advised her against taking the job for her own sake, as she reported during the *USA Today* interview: "There were plenty who said: 'Planned Parenthood's in a terrible state. It has gone through two presidents in rapid succession. The organization is in turmoil. That's what always happens when an organization is on the skids—they turn around and look for a black to save it.' . . . In retrospect, accepting the position was a very courageous move." At the time, of course, Wattleton did not know that the firebombing of abortion clinics would be on the rise during her first year as president or that she would receive death threats. "My instincts were that we were in for a tough time," she told Nancy Rubin, "but I don't think I had an inkling of just how bad it was going to be."

Setting out to transform Planned Parenthood's image, Wattleton hired media consultants and polltakers. Always equipped with appropriate statistics to bolster her arguments, she gave interviews and made many public appearances in an effort to raise public awareness of family planning issues. She established vice-presidencies for nine separate functional areas and created an office in Washington, D.C., for lobbying Congress, monitoring legislation, and gathering and disseminating information. Discussing her emphasis on advocacy at the national level in the interview with David Behrens, Wattleton recalled, "It was prophetic that I felt this was the direction we would have to go, without knowing we were nearing the Reagan years. But I saw the growing political opposition on the local level."

Even before the Reagan administration began to implement its conservative social agenda, the pro-choice movement faced an uphill battle in the courts and in the legislatures. Faye Wattleton's first objective was to restore Medicaid funding of abortions. She also sought to increase funding for contraceptive research and for programs to help reduce the incidence of teenage pregnancies, increased the number of individual donors via a direct-mail fund-raising appeal, and allocated more resources to litigation advertising and community education programs. "We've allowed right-to-lifers to have center stage," Wattleton said, as quoted by *People* (May 22, 1978). "They'd trample on our constitutional rights to push their point of view. But those days are over."

The days of antiabortion protesters' hogging the limelight did indeed seem to be numbered, thanks to Faye Wattleton's willingness to step into the breach. Eve Paul, the vice-president for legal affairs at Planned Parenthood, was quoted by Rubin as saying, "One of Faye's major accomplishments has been to make Planned Parenthood better known to the public, and she's done this because she's been able to capture the interest of the media." The talk-show host Phil Donahue, also quoted by Rubin, called Wattleton "a talk-show host's dream guest. She gets to the point and doesn't talk too much. She doesn't get into brawls, she's eternally civil, and she's always well informed." Wattleton attributed her eloquence to her mother's influence and to her religious upbringing in the interview with Jesse Green: "While [my mother] is not an educated woman, she is very articulate. I was an only child among adults. And when you grow up in the church, particularly the black church, a lot of time is spent listening to people express their opinions."

Time spent in church enhanced Faye Wattleton's debating skills in yet another way, as she revealed to Rubin: "My religious background has been helpful to me in understanding the mentality of the religious Right. Through that understanding, I've been able to position our argument in a way that is compelling to people, rather than attacking or offending those of the right-wing religious or political persuasion. My approach has been very valuable in positioning the organization and these issues in a straightforward, clear, no-nonsense manner. We're not saying abortion is right or wrong or preaching a moral cause, because that is a very personal decision. What we are saying is that government has no right telling women what to do with their lives." One person who remains unpersuaded by the merits of legal abortion is Faye Wattleton's own mother, but their disagreement has not diminished the respect they have for each other, Wattleton has said on more than one occasion.

Despite the publicity and sympathy elicited by Faye Wattleton for the cause of family planning, the opposition was pressing ahead with seemingly irreversible momentum during the Reagan years. Reductions in the major source of federal funding for family planning clinics (Planned Parenthood runs 850 clinic sites worldwide) amounted to a 15 percent cut in Title X of the Public Health Service Act from 1980 to 1989. She relentlessly pointed out the irony inherent in the opposition's strategy of undermining the very programs that have been shown to reduce the demand for abortions by averting unwanted pregnancies. In 1981 family planning services funded by Title X grants prevented more than 800,000 unintended pregnancies, over half of which would have afflicted teenagers, according to a federally supported study conducted by the Alan Guttmacher Institute. The same study demonstrated a savings to taxpayers of between two and three dollars in costs associated with unplanned pregnancies in a typical year for every government dollar allotted to family planning services the previous year.

Funding cuts notwithstanding, Wattleton viewed the retention of Title X monies in the budget as a victory. Other successes included her refusal to go along with a 1982 Reagan administration proposal that would have required parental notification by recipients of Title X funds when a minor requested a birth control prescription. That proposal was defeated in court. In 1983 antichoice forces suffered another setback when the Senate rejected the so-called Human Life Amendment to the Constitution that was proposed in an effort to repeal *Roe v. Wade*. Yet another tactic employed against family planning organizations was strict auditing in an unsuccessful attempt to uncover misuse of funds.

In 1984 the Reagan administration tried to restrict access to reproductive services in the developing world by making federal funding of foreign nongovernmental family planning organizations conditional upon pledging to abide by the so-called Mexico City policy. Announced in Mexico City at the second United Nations International Conference on Population, in 1984, the Mexico City policy prohibited overseas recipients of federal funds from engaging in abortion counseling, referrals, advocacy, or the actual performance of abortions, regardless of whether the abortion-related activities themselves were funded separately by private means. Planned Parenthood fought the Mexico City policy on behalf of its international division with litigation, lobbying, and a controversial advertising campaign. Referring to the ongoing litigation, Faye Wattleton was quoted by Marianne Szegedy-Maszak as saying, "I felt that I had to lead the organization down that route, because to do otherwise would be to make a mockery of all our principles and all we stood for."

The single largest setback for the pro-choice movement since Medicaid funding was abolished in two-thirds of the states was the Supreme Court's *Webster* decision in July 1989. Although it did not overturn *Roe* outright, the *Webster* ruling referred the issue back to the state legislatures by upholding a Missouri law that mandated several abortion restrictions, the like of which had not passed constitutional muster. Jesse Green reported a typical question asked of Wattleton in anticipation of a reversal of *Roe v. Wade*. "If the American public is in favor of abortions, as Planned Parenthood is always claiming, why wouldn't you welcome the chance to fight it out in the state legislatures?" an editor asked. Wattleton replied, "The American public believes in free speech, but I'm sure that you, as a member of the press, wouldn't want to see it argued state by state. A woman's right to abortion is similarly a matter of settled constitutional law."

As abortion became a controversial issue in the 1989 gubernatorial campaigns in New Jersey and Virginia, and as lawmakers debated new restrictions on abortions in the Florida and Pennsylvania legislatures, Faye Wattleton argued for an all-out, door-to-door community-organizing campaign. "Block by block," she said in the interview with Marcia Ann Gillespie, "we have to actively educate our friends and neighbors to the issues. We have to take the debate to the people. . . . There needs to be someone at every political meeting, asking politicians, 'What is your position on abortion? What is your position on funding abortions for poor women?' Women must stand up and say that these are bottom-line issues for us. There can be no compromise position." In October 1989 she announced the establishment of Planned Parenthood Action Fund to augment her organization's lobbying efforts against abortion restrictions. Reasoning that a purely defensive posture for Planned Parenthood was no longer tenable since the status quo had been challenged by *Webster*, Wattleton argued, "I want to see us take [the debate] to a higher ground by calling for a Reproductive Rights Amendment to the Constitution. . . . If we don't prevail in keeping abortions legal and available to all women in all states, then hundreds of thousands of faceless and powerless women will continue to bear the burden."

The *Webster* decision invigorated not only the pro-choice movement, which subsequently joined together in a coalition that led to cooperation among Planned Parenthood, the National Organization for Women, and other groups; it seemed also to revitalize Faye Wattleton's personal drive. In the interview with Nancy Rubin, which bracketed a four-month sabbatical taken by Wattleton in 1988–89 to begin writing a book on the influence on national politics of American attitudes toward sexuality, she hinted at leaving Planned Parenthood. "We're going to have some very significant battles ahead, whether I'm going to lead them or someone else. Whoever is providing leadership needs to be as fresh and thoughtful and reflective as possible to make the very best fight." But after *Webster* she was quoted by Mary T. Schmich for the *Chicago Tribune* (July 23, 1989) as saying, "There is no life after Planned Parenthood for the foreseeable future."

Faye Wattleton, who once modeled part-time during her nursing days in Dayton, dresses so stylishly and looks so sophisticated that an image consultant reportedly told her, "You don't need me. You have natural talent." Slender at five feet, eleven inches, Wattleton has been commended on her appearance even by leaders of the antichoice movement. She has received numerous humanitarian awards and belongs to the board of the United States Committee for UNICEF, the Young Presidents' Organization, and the National Advisory Committee of the Tufts School of Public Service. In 1990 she was reportedly writing a history of birth control and abortion, to be published in 1991 by Knopf.

Divorced since 1981, Faye Wattleton has a fourteen-year-old daughter named Felicia, and mother and daughter live in an apartment on the Upper West Side of Manhattan. In the late 1970s her hobbies were reported to include collecting antiques and Oriental art, playing tennis, breeding Afghan dogs, and exercising. Her former husband, Franklin Gordon, was a social worker and a jazz pianist. The date of their marriage has been variously reported as 1969, 1972, or 1973. "Since my divorce," Wattleton revealed to Jesse Green, "I've dated a lot, but I haven't wanted a parade of men coming through my home. I have to think of what's good for Felicia. And ultimately I believe in marriage. I believe in family."

References: N Y Newsday II p8+ O 2 '89 por; N Y Times Mag p16+ Ag 6 '89 pors; Savvy Woman 10:80+ Ap '89 pors; Seven Days p15+ Jl 12 '89 por; Washington Post C p1 O 14 '87 por; Contemporary Newsmakers (1985); Reynolds, Barbara. And Still We Rise; Interviews with 50 Black Role Models (1988); Wattleton, Faye. How to Talk with Your Child about Sexuality (1986)

Waugh, Auberon (Alexander)

Nov. 17, 1939– British writer. Address: c/o Literary Review, 51 Beak St., London W1R 3LF, England

In the art of saying the unsayable, of tweaking the Establishment, of holding up human folly and pomposity to public scorn, few contemporary writers can match the caustic pen of Auberon Waugh. As a novelist and journalist he has been a familiar figure in the English literary world for three decades, though he is less well known in the United States. Early in his career Auberon Waugh was inevitably—and largely unfavorably—compared with his father, Evelyn Waugh, some critics arguing that having such a famous novelist and essayist as a parent could only be a handicap for the young writer. But those same critics nonetheless applauded the brilliance of his prose, his mordant wit, and his unfailing eye for human contradiction and confusion, eventually confirming his place in the long line of English prose satirists that began with Jonathan Swift.

The second of the seven children of Evelyn Waugh and Laura (Herbert) Waugh, Auberon Alexander Waugh was born on November 17, 1939 in Dulverton, in rural Somerset, England. His father is perhaps the best-known member of a prodigious literary clan that also includes the writer and publisher Arthur Waugh, his paternal grandfather, his uncle Alec Waugh, the author of such popular novels as *Island in the Sun*, and his sister, the novelist Harriet Waugh. Auberon Waugh spent his early years in a large, Georgian country house that his family then shared with a number of cousins and about forty children evacuated from London's East End during the Blitz. "These were put on the top floor of the house in such a position as to be able to spit on people walking underneath them on the ground floor," he recalled in an autobiographical sketch for *World Authors 1975–80* (1985). "This was my first taste of the class war. I later achieved revenge of a sort by reporting some of them, untruthfully, for having eaten rat poison. They were taken away to be stomach-pumped."

At the end of World War II, Waugh was sent to Old Hallows, a Roman Catholic boarding school in Somerset, where he remained, except for school vacations, for seven years. He continued his education at Downside, a Benedictine prep school to which he had won a scholarship in classics. After his graduation from Downside in 1957, Waugh was commissioned as a second lieutenant in the Royal Horse Guards. During a training exercise in Cyprus the following year, he was seriously injured when a Browning machine gun accidentally exploded, wounding him in several places. While he recuperated, he passed the time by writing a short novel based on his school and military experiences.

Too shy at the time to show it to anyone, Waugh put the manuscript aside and, upon his return to England, enrolled at Christ Church College, Oxford University. He had intended to study politics, philosophy, and economics, but his college career was cut short by a car accident, in which he suffered a fractured skull. During his recovery, he reread his novel. "I was light-headed enough so that I was tickled to death with it," he told Phyllis Meras in an interview for the *New York Times Book Review* (July 19, 1964). "I don't know if I would have published it otherwise, because your faults glare at you so."

Published in Great Britain in 1960 to a chorus of praise from such literary lights as Graham Greene, John Betjeman, and Malcolm Muggeridge, *The Foxglove Saga* was an immediate bestseller. The story centers around the antagonistic relationship between two characters—Martin Foxglove, the handsome, well-born, and popular hero, and his opposite number, the unlucky, unpopular Kenneth Stoat, who was described by one critic as the embodiment of "all the world's ugliness." In following the pair's adventures and misadventures from adolescence to adulthood, Waugh attacks the shallowness and hidebound hypocrisy of such traditional English institutions as the Old School and the army. British reviewers generally agreed that *The Foxglove Saga* was a promising first novel and that Auberon Waugh was a gifted, even brilliant, young writer. Some, however, found a few too many similarities to his father's novels, particularly *Brideshead Revisited*.

When *The Foxglove Saga* was released in the United States in 1961, American critics, too, were struck by its resemblance to Evelyn Waugh's best-known novels. Aileen Pippett, writing in the *Saturday Review* (August 5, 1961), called the book "patently derivative" but nonetheless "wildly funny, gloriously disrespectful, splendidly corrosive of humbug and sentiment, [and] as brisk and bright and cleanly written as can be." In his appraisal for the *New York Times Book Review* (July 23, 1961), the British novelist Nigel Dennis inventoried the themes and stylistic devices shared by the two Waughs: "an unkind but debonair wit, a noncommittal way of saying outrageous things, an addiction to monstrosity and gangrene, a flavor of sweet and putrid Catholicism, a bantering manner with death, a half-sad, half-sour tale of innocent beginnings and corrupt ends. [*The Foxglove Saga*] is lively, it is laughable, it is exhilarating and nauseating—and had it not all been done by the father, what honor would not be due the son?"

Questions of literary inheritance also greeted the publication of Auberon Waugh's second novel, *Path of Dalliance* (1963; 1964). At least partly autobiographical, *Path of Dalliance* focuses on academic and intellectual life at Oxford University as seen through the eyes of Jamey Sligger, a handsome but somewhat obtuse undergraduate, and his well-heeled friend Guy Frazer-Robinson. Over the course of the novel, Waugh takes aim at human virtues as well as vices, puncturing the pretensions and excesses of the political Left as he satirizes the students' efforts in behalf of such liberal causes as civil rights and nuclear disarmament.

Several critics, perhaps most notably Bernard Bergonzi, in the *New Statesman* (November 1, 1963), thought that *Path of Dalliance* seemed a "feeble performance" after "the hard corruscation and ingenuity" of *The Foxglove Saga*. "Most damagingly," Bergonzi continued, "it directly invites comparison with the elder Waugh's early work: there is more to a single paragraph of the Oxford scenes in *Decline and Fall* than in the whole of Auberon's undergraduate section." Although he, too, saw reflections of both *Decline and Fall* and *Brideshead Revisited* in *Path of Dalliance*, the reviewer for the London *Times Literary Supplement* (November 1, 1963) argued that the book also demonstrated "a very assured and mature talent in its own right."

Auberon Waugh has conceded that in his early novels he may have made "the same sort of jokes" as his father because, as he explained to Phyllis Meras, "those are the jokes [he was] brought up to think are funny." In a subsequent interview for the *Guardian* (March 16, 1968), Terry Coleman asked the young writer if being Evelyn Waugh's son was an advantage. "Of course it is," Waugh replied, "and that's hard on other people. But some people are more beautiful than me. Some people are negroes, and that's got tremendous cachet these days. Some people are miners' sons, and so has that."

Leftist political causes of the 1960s were Waugh's target in *Who Are the Violets Now?* (1965; 1966), in which Arthur Friendship, a friendless writer of insipid, pseudonymous articles for women's magazines, is drawn into a rather sinister organization named the International Peace Movement. Among the book's many memorable minor characters are the leader of the peace group, Mr. Besant, who turns out to be a Nazi war criminal, Thomas (or Toe-mass) Gray, a black activist and would-be poet, and assorted members of the upper class with Dickensian names, like Sir Hanbury Ketchup and Lady Birdbath. William F. Gavin, writing in *America* (May 14, 1966), summed up a major criticism: "Auberon Waugh burns with the true satirist's rage, but every now and then he makes the worst mistake a satirist can make . . . and instead of satire, we are given ill-humor, which is not quite the same thing. But . . . ," Gavin added, "when he is at his best—which is most of the time—he is so very good that the only satirist with whom he can be compared shares his last name."

Waugh's favorite among his own novels, *Consider the Lilies*, was published in Great Britain in 1968 and in the United States the following year. The hero, young Nicholas Trumpeter, is an Anglican clergyman whose chief reason for entering the priesthood was convenience. Unable to accept a single church dogma without reservation, he finds the church rather tiresome on the whole, but, as his archdeacon reminds him, "What else do you suppose you could do? Religious life is the only place for a civilized, articulate person nowadays." Trumpeter idles his time away watching television, playing chess with his patron, a rich, cynical agnostic (with whose daughter he is having an affair), reading mystery novels, and plotting the death of his argumentative wife. His fellow clergymen are no more pious than Trumpeter; when he asks the archdeacon if he believes in God, the latter replies, "What an extraordinary question. . . . You are being highly personal. Of course it depends what you mean by *believe*."

A few reviewers thought that Waugh occasionally let his unbridled humor get out of hand in *Consider the Lilies*, but Guy Davenport spoke for the majority when he rated the novel the author's best to that date. "[His] comedy finds most of its hilariousness in the desperate obsolescence of superliberal ideas," Davenport wrote in the *National Review* (February 11, 1969). "Religion has become sociology, sex has become hygiene, life has become boredom. Mr. Waugh's testiness snaps in every line. He gives his brightly colored cardboard characters their every due, creating the delightful impression that Mr. Waugh is dispassionately recording all this idiocy out of an inexplicable sense of duty, and that there is nothing whatever that can be done about it short of divine intervention."

Although Waugh used an Anglican clergyman in *Consider the Lilies* (he needed a married protagonist), his larger target was all religious hypocrisy. He himself was raised a Roman Catholic, but over the years he became increasingly concerned with the rise of ecumenism and what he perceived as the need of the Catholic clergy to become, in his words, "more acceptable in English society." In an article for the *New York Times* (November 9, 1970) Op-Ed page, he criticized the pope for being both too conservative and too liberal "in exactly the wrong degree and on exactly the wrong issues." Among other things, Waugh deplored the pope's attempts to reform the liturgy in "unnecessary and even harmful" ways while he avoided long-overdue "redefinitions" of church teachings on sex, birth control, war, and clerical celibacy.

In the late 1960s Waugh the journalist began to overtake Waugh the novelist. Since the beginning of the decade, when he started a three-year stint as an editorial writer for the London *Daily Telegraph*, he had worked steadily for a number of British publications. In 1963 he made, in his words, "gloomy lah-di-dah noises" as a weekly columnist for the *Catholic Herald*; then, from 1964 to 1967, he wrote "sociological and political sorts of things" for the Mirror group of newspapers. In 1967 Waugh joined the staff of the influential conservative weekly magazine the *Spectator* as a political correspondent. "Apart from a certain fluency with words," he told one reporter, as quoted in the *New York Times* (September 31, 1986), his "only qualification" for the job at the time was "a mild dislike of politics and politicians, which became less mild" over the course of his tenure.

While he was the *Spectator*'s chief political correspondent, Waugh covered the civil war between Nigeria, a former British colony, and the secessionist state of Biafra. Appalled by the number of civilian deaths (more than one million Biafrans died of severe malnutrition), on his return to England Waugh collaborated with Suzanne Cronjé on the book *Biafra: Britain's Shame* (1969). An indictment of Britain's role in the conflict, the book makes some serious charges, including one of British complicity in the crime of genocide. Although it was not a commercial success, *Biafra: Britain's Shame* was widely praised for helping "to keep the moral issues alive," as the reviewer for the *Economist* (January 31, 1970) put it.

In 1970 Waugh signed on as a political correspondent and columnist for the satirical magazine *Private Eye*. During his sixteen-year association with *Private Eye*, he also served as a regular columnist for the London *Times*, from 1970 to 1971; the *New Statesman*, from 1973 to 1976; the *Spectator*, beginning in 1976; and the London *Sunday Telegraph*, beginning in 1981. He was the chief fiction reviewer for the *Spectator*, from 1970 to 1973; the London *Evening Standard*, from 1973 to 1980; and the London *Daily Mail*, from 1980 to 1986. Since 1986 he has been the chief book critic for the London *Independent*. In the same year Waugh was named editor of the monthly *Literary Review and Quarto*, a post he still holds.

By the 1970s Waugh considered himself to be more of a journalist than a novelist, but he would write one more novel, *A Bed of Flowers; or As You Like It*, which was published in 1972. An updated version of Shakespeare's comedy set in contemporary England, the book revolves around the character John Robinson, also known as "the Duke," who, with his brother, Frederick, manages an international commercial empire. Increasingly disillusioned, the Duke eventually decides to "drop out" and live in a commune in rural Somerset. For most critics the novel's real interest lay not in Waugh's somewhat "thin" reworking of *As You Like It*, but in his "splenetic attacks on targets that really do need the satirist's vitriol—smooth, ambitious priests and journalists making headway through ecumenism and the city pages," as the reviewer for the *Economist* (March 11, 1972) explained. "The story is only there as a hook from which [he] can trail his coat. And very well he does it."

In 1974 Waugh published his first collection of essays, *Country Topics*, a series of sketches of bucolic life in Britain and France that originally appeared in the London *Evening Standard*. Gently humorous and illustrated with charming caricatures of the author and his family, *Country Topics* bears little resemblance to Waugh's next collection, *Four Crowded Years: The Diaries of Auberon Waugh 1972–1976* (1976), a selection of his columns for *Private Eye*. In these "enjoyably nasty" pieces, to use Martin Amis's description, Waugh gleefully attacks virtually everything and everyone, from the working class ("The sad truth is . . . that 'workers' are so stupid, so cowardly, and so incompetent, even in the pig-like pursuit of what they imagine to be their own interests") to the upper crust (Mountbatten of Burma, for example, is described as having "all the necessary qualities, being rich and German and very very nasty, and so old that he will probably be dead before long") and including soccer hooligans (who should have their arms and legs cut off) and suspect government ministers (who should resign "if there are reasonable grounds for believing that they have gone to the lavatory"). *In the Lion's Den*, a third collection of essays, from the *New Statesman*, was published in 1978.

In 1979 Waugh turned his attention to a scandal that had preoccupied the British public for months: the trial of Jeremy Thorpe. A former Liberal party leader and member of Parliament, Thorpe was accused of conspiring to murder Norman Scott, a male model who claimed to have had a homosexual relationship with him. After two and a half days of deliberation, the jury acquitted Thorpe on all charges. In his book *The Last Word: An Eye-Witness Account of the Trial of Jeremy Thorpe* (1980), Waugh took exception to the jury's decision, arguing, among other things, that the prosecution was incompetent, the jury stupid, and the judge biased. Detecting in *The Last Word* "a keening note of self-righteous lament" for Britain, David Leigh warned readers of the *Guardian* (February 7, 1980) that the book was "not a proper legal history," but, he added, "it does catch the gamey smell of the English legal system." In his review for the *New York Times* (October 27, 1980), John Leonard ranked Waugh with Rebecca West and Sybille Bedford in the "long English tradition of legal case histories that add up to literature. We are brought to know the witnesses, the barristers, the judge, and the accused. The courtroom as theatre is splendidly rendered."

Waugh's two most recent collections of essays securely established his place among Britain's foremost satirists. After reading *The Diaries of Auberon Waugh: A Turbulent Decade 1976–1985* (1985), Ian Hamilton, in a long article for the *London Review of Books* (December 5, 1985), saluted Waugh as "one of the funniest columnists we have. His caricature vision of a once gracious England swamped by mass-educated second-raters does animate some wonderfully comic moments: and so too does his self-caricature—the hard-up squire protecting his acres and his time-worn prejudices against the steadily encroaching hoards of perverts and barbarians."

In *Another Voice: An Alternative Anatomy of Britain* (1986), a collection of eighty-three of his "Another Voice" columns written for the *Spectator* over a ten-year period, Waugh presented, in his words, a "grisly spectre of modern Britain, now reduced by over-emphasis on social welfare and 'workers' rights' to a nation of unemployable, semi-imbecile football hooligans." In conjuring up that specter, Waugh savaged organized religion, the press, social-policy planners, cabinet members, the young, the old, so-called New Brits, and "shirkers, toadies, hypocrites, louts, and fools of every stripe," as Angeline Goreau noted in her review of the book, which was published in the United States under the title *Brideshead Benighted*, for the *New York Times Book Review* (August 31, 1986). Beneath the seeming disparity of subjects, however, Goreau found an underlying theme—"the decline and fall of England." In her view, "the great interest of this book for American readers is not what political line he takes but the relentless marshaling of particulars that gives force to his brilliant portrait of a world unraveling."

Waugh himself has denied holding a particular political point of view, claiming to regard all politicians with equal scorn. In *Another Voice*, however, he singled out socialism as "an essentially silly creed, producing nothing but poverty and wretchedness, so all the silliness in our society tends to lope and gambol towards socialism as the nearest refuge from the unwelcome truths or 'harsh realities' of the world as God made it." As a writer he sees it as his duty to keep those truths and realities before the public eye. "There are countless horrible things happening all over the country, and horrible people prospering," he wrote in *Another Voice*, "but we must never allow them to disturb our equanimity or deflect us from our sacred duty to sabotage and annoy them whenever possible."

Because of his scathing columns, Auberon Waugh has the reputation of being the "rudest man on Fleet Street," but, according to his friends and colleagues, he is cordial, straightforward, and unfailingly polite—the "gentlest, most Christian of spirits," to quote Alan Watkins of the *Spectator*. A tall, thin man, he has blue eyes and a fringe of wavy, fair hair. He and his wife, the former Teresa Onslow, a writer and translator, were married on July 1, 1961. They have four children: Margaret Sophia Laura, Alexander Evelyn Michael, Daisy Louisa Dominica, and Nathaniel Thomas Biafra. The Waughs live in Combe Florey, Evelyn Waugh's nineteenth-century manor house in Taunton, Somerset, and spend their summers at their home in Montmaur, France.

A frequent contributor of essays, articles, and reviews to the *New York Times*, *Le monde*, *Esquire*, and other publications, Waugh is also the author of *Auberon Waugh's Yearbook: A News Summary and Press Digest of 1980* (1981), *Waugh on Wine* (1986), and *The Entertaining Book* (1986), which he wrote in collaboration with his wife. He has twice received the British Press Critic of the Year Award, and in 1979 he was chosen columnist of the year by Granada Television's *What the Papers Say*.

References: Guardian p7 Mr 16 '68 por; N Y Times Bk R p22 Jl 19 '64; Contemporary Authors new rev vols 6 (1982) and 22 (1986); Dictionary of Literary Biography vol 14 (1983); International Who's Who, 1990–91; Who's Who, 1990

Weldon, Fay

Sept. 22, 1931(?)– British writer. Address: c/o Giles Gordon, Anthony Sheil Associates, 43 Doughty St., London WC1N 2LF, England; c/o Casarotto Co. Ltd., 93 Wardour St., London W1V 3TE, England

In trying to explain the wide appeal of her novels, the British novelist, playwright, and critic Fay Weldon has said: "The predicaments of women seem to be universal, in every culture where you have an enormous, aspiring middle class. What I want [is] to illuminate woman's lot. Women must ask themselves: What is it that will give me fulfillment? That's the serious question I'm attempting to answer." Translated into eleven languages, her seventeen novels have been bestsellers in Great Britain, the United States, Denmark, Norway, and Australia. She has also written short stories, plays for radio, television, and the stage, one libretto, and several works of nonfiction.

Fay Weldon addresses herself to the bleak realities of women's lives with irreverence and gallows humor, finding, as she puts it, "pleasure in what is outrageous." In reviewing her latest novel, *The Cloning of Joanna May*, for the *Washington Post Book World* (April 1, 1990), Ursula K. Le Guin—who regards her as a science fiction writer as well as a wit, a satirist, and a moralist—acknowledged that while Fay Weldon may not be "our Jane Austen, she is making a pretty good showing as our Swift."

Weldon's novels are notable for their helter-skelter, often improbable plots, authorial intrusions of the Victorian "dear-reader" variety, and idiosyncrasies of form, style, and characterization. Relentlessly delineating men's exploitation of women and the extent to which women are accessories to their own victimization, her fiction has perplexed those who would like to affix a feminist label to her work. In an interview with Jean W. Ross in 1984 for *Contemporary Authors*, Weldon explained, "It's not a label I would ever disown, because it would seem as if I were disowning it for the wrong reasons. Many feminists wouldn't consider me a feminist at all. Many nonfeminists would think I was. I flicker in and out of the feminist mainstream." "I am a feminist," she affirmed, in an interview with John Haffenden for his book *Novelists in Interview* (1985), "but I would not describe myself as a feminist novelist because that would imply that the novels were written because I was a feminist. I am a feminist and I write novels, and because I believe feminism to be a true view of the world, what I write is bound to come out to be feminist."

Christened Franklin Birkinshaw, reportedly because of a numerological conjunction between that name and William Shakespeare, Fay Weldon was born on September 22, 1931, according to the *Dictionary of Literary Biography*, the British *Who's Who*, and the London *Observer* (April 30, 1989). Equally reputable reference sources, such as *Contemporary Authors*, *Contemporary Literary Criticism*, and *World Authors*, give her date of birth as September 22, 1933. One explanation for the discrepancy may lie in her response to the question that was posed to her by Marjorie Williams during an interview for the *Washington Post* (April 24, 1988) of whether it were true, "as reported in a British newspaper profile, that she usually lies about the biographical details of her life." "Absolutely true," Weldon was quoted as saying. "I see no reason why one should be trustworthy. Why one should be either consistent or accurate, since one is expected to be fictionalizing anyway. [Being] the same person; it gets very boring. You tend to make it up as you go along."

Notwithstanding her disclaimer, the majority of articles about Fay Weldon yield few other inconsistencies, except for the year of her graduation from St. Andrew's University in Scotland; the year 1952 is supplied by those sources that list 1931 as her year of birth, while 1954 is provided by the sources listing 1933. In any case, it seems that she was only twenty years old when she earned her master's degree in economics and psychology from St. Andrew's, which she entered in 1949 on a scholarship, according to Harriet Blodgett's essay for the *Dictionary of Literary Biography*.

Born in Alvechurch, Worcestershire, England, Fay Weldon moved to New Zealand shortly after her birth. Her father, Frank Thornton Birkinshaw, a physician, and her mother, Margaret (Jepson) Birkinshaw, a writer, were divorced when Fay was five or six years old, and for the following eight years she lived with her sister and her mother in New Zealand, where she attended the Girls' High School in Christchurch. The family returned to England, where they joined her grandmother, when Fay was fourteen, just after the end of World War II. The almost exclusively feminine environment of her early years, reinforced by her attendance at a convent school, the Hampstead High School in London, is reflected in most of her novels. "For years and years I didn't even speak to a man," she once commented wryly. "I always worked on the basic assumption that the world was peopled by females."

Another characteristic of her adolescence was "hardship and deprivation," in Weldon's words. Her mother, who, by one account, published two novels under her maiden name and, by another, wrote serial novels under the pseudonym Peal Bellairs, worked as a housekeeper to support the family. Although materially deprived, her early life was rich in intellectual and spiritual terms. "My mother is an intellectually rigorous person," Weldon said in a conversation with the psychotherapist Dorothy Rowe that was reported in an article by Rowe for the *Guardian* (September 20, 1988). "She is extremely well read—not your run-of-the-mill mother at all," Weldon continued. "Everything that happened when I was a child was put into a kind of moral context. . . . I was shown that nothing was wholly good, nor wholly bad; neither your actions, nor other people's actions. It was a training in skepticism, not just about the outside world, but about one's own nature." Fay Weldon's skepticism is evident in the moral complexity of her protagonists, all but one of whom she refers to as antiheroines.

In addition to the influences on Fay Weldon's writing that can be traced to circumstances, such as the absence of men in her early upbringing, there may be, she suspects, a hereditary factor. According to Harriet Blodgett, her maternal grandfather and an uncle were even better known authors than her mother. Her grandfather, Edgar Jepson, was an editor of *Vanity Fair* who also wrote best-selling romance-adventure stories, and her uncle, Selwyn Jepson, wrote mystery-thriller novels and films as well as television and radio plays. Although she never knew either of those relatives, she told Jean W. Ross that her "ability to respond to words" was "rather like having red hair or blue eyes—[it] tends to run in the family."

In the 1950s Fay Weldon discovered that her degree in economics and psychology failed to equip her for earning a living for herself and her son, Nicholas, who was born in 1955 to Weldon and her first husband, a schoolmaster twenty-five years her senior. According to Marjorie Williams, the marriage lasted just six months. Weldon's early attempts to write novels during the 1950s yielded only rejection slips. For eighteen months she worked in the Foreign Office of the civil service, an interlude she recalled without warmth in her interview with Williams: "I was employed to write lies. It was Cold War time, and I was on the Polish desk, going through refugee reports . . . and writing reports in which you presented the world as your bosses wanted to hear it. One knew that they wanted you to say everything was absolutely appalling, and dreadful, and awful, and rotten. So you just made it sound awful and dreadful and rotten. And you never actually told a lie; you just failed to tell the entire truth."

Fay Weldon's apparent talent for selective omission eventually earned her more lucrative employment as a copywriter for Ogilvy, Benson & Mather and other firms in the 1960s, a job she began doing after putting in a stint as a market researcher for the London *Daily Mirror*. It was she who coined the slogan "Go to work on an egg," which became famous throughout Great Britain in the 1960s. In her interview with Ross, Weldon explained how advertising copywriting helped her to fine-tune her writing skills: "It . . . requires you to say a great deal in a very few words and teaches you the value of every word, every adjective. And apart from the fact that it's mostly lies, it teaches you form; but it's a dangerous thing to play with as far as content is concerned." Labeling advertising "a dreadful, . . . shameful occupation" in her interview with Williams, she hastened to add that it was "probably no more shameful than writing novels, since it's all lies, really. And at least in an advertisement people have some chance of fighting back; I mean, you announce that it's an advertisement. But the novel: it's a lot more seductive, really. It is much nicer for the writer, but I'm not sure it's any safer for the consumer. The idea may be even more sinister than the product." For example, Weldon reported being horrified whenever her readers attribute their having found in one of her novels the courage to leave their husbands. "That was one of the risks I didn't know about," she said.

It was not until Fay Weldon was in her thirties that her writing career began to take off. Among the factors that motivated her to write fiction was her irritation with the prevalence of idealized female characters in fiction written by men. (Ironically, a complaint voiced frequently by Weldon's critics has concerned the underdevelopment of her male characters.) She also needed to vent her "sense of outrage and indignation" at what Haffenden called "the terrible comedy of human life." In an interview with Melvin Maddocks for *Time* magazine (February 26, 1973), Weldon explained, "I get rid of all my unpleasantness—my vision of reality, that is—in my writing. That lets me live in the myth of a cozy and pleasant everyday existence." But the precondition for her turning from copywriting to fiction was the self-knowledge and self-confidence she acquired after spending "some time in analysis." As she revealed to Haffenden, "I was thirty, inadequate and depressed and ignorant, and knew it. Analysis was dreadfully painful and very interesting." Without having been in analysis, she said, she "would probably not have written."

Fay Weldon's first novel, *The Fat Woman's Joke* (1967; published in the United States as *And the Wife Ran Away*, 1968), began as a television play called *The Fat Woman's Tale*, which was produced by BBC-TV, along with her second television play, *Wife in a Blonde Wig*, in 1966. The novel prefigured the themes that were to characterize Weldon's work for the next two decades: the abysmal state of male-female relationships, the limited (but nonetheless important) ability of sisterhood to overcome oppression, and the extent to which women allow their self-esteem to remain contingent upon the degree to which they conform to male-defined standards of beauty.

In her next two novels, Fay Weldon orchestrated similar themes. In *Down among the Women* (1971; 1972), she tracked the lives of three generations of women, each representative of which responds differently to a recurring dilemma: How does a woman reconcile her inevitably conflicting needs for men and independence? In *Female Friends* (1971; 1974), she explored the ways in which the friendship among three middle-aged women supports (but occasionally undermines) the efforts of one of them to weather a marital crisis. "These women," Sara Blackburn wrote in the *New York Times Book Review* (November 10, 1974), "gossip unforgivably about one another, are exasperated by one another's dependencies, inflict devastating criticism upon one another, for they see mirrored in their friends' inadequacies their own unending struggles for self-esteem and autonomy." Despite such behavior, in the opinion of Harriet Blodgett, "these three friends attest to the possibility of the female community which forms out of distress and to which men are inconsequential. . . . With good reason *Female Friends* was very favorably reviewed, earning particular praise for its terse prose, controlled tone, and avoidance of feminist tendentiousness in favor of believable, sharply realized characters and situations."

By the mid-1970s Fay Weldon had written several more television plays, including two episodes of the popular long-running series *Upstairs, Downstairs*. The second of these, "On Trial," won an award from the Society of Film and Television Arts in 1971. By 1990 she had written over fifty scripts for the BBC and English commercial television networks, including adaptations of her own work and of fiction by Penelope Mortimer and Elisabeth Bowen. For four years, beginning in 1976, she worked on a five-part dramatization of Jane Austen's *Pride and Prejudice*, which was produced by the BBC in 1980. In the process, she discovered "how rich and lovely [Austen's] work is."

In her first work of nonfiction, *Letters to Alice: On First Reading Jane Austen* (1984), Fay Weldon imparted the fruits of that discovery to her readers through sixteen letters written to a fictional niece named Alice. Reviewing it for *British Book News* (August 1984), Valerie Shaw decried Weldon's use of Austen as a pretext: "Despite attempts to vivify her image and document her age, Austen's individuality is overshadowed by the letter writer's presence, and one is left wishing that Fay Weldon had gone all the way and written entirely about herself." But to Ian Hoslip, writing for *Books and Bookmen* (June 1984), *Letters to Alice* was "a witty, convincing, and spirited defense of the practice of reading and writing fiction." Weldon's other works of nonfiction include a biography of Rebecca West (1985) for Penguin's Lives of Modern Women series and the Chatto & Windus pamphlet "Sacred Cows," published in *CounterBlast No. 4* (July 6, 1989).

During the 1970s Fay Weldon laid the groundwork for a prolific career as a novelist and dramatist, setting a pace that has not slackened over the years. After her first play for the theatre, *Permanence*, was produced in 1969 at the Comedy Theatre in London's West End, she wrote six more plays during the 1970s and eight during the following decade, including a libretto and an adaptation of Ibsen's *A Doll's House*. At least four of her plays, including *Action Replay*, which was produced in several countries between 1978 and 1987, have been published. Two of the eight radio plays she wrote for the BBC between 1973 and 1981 were award winners. *Spider* won the Writer's Guild Award for best radio play in 1973, and *Polaris* was published in *Best Radio Plays of 1978: The Giles Cooper Award Winners* (1979).

But it was as a novelist that Weldon would secure her reputation. When she was asked by Jean W. Ross which kind of writing appeals to her most, she replied with characteristic humor: "Usually something I'm not doing at the moment. They all have different merits. Novels are nice because they're more meditative and you can take longer, and the actual act of writing, of using language, is important. You can go more where your pen leads you than you can in any other form. At the same time it's more of a responsibility because there is nobody else to take the blame. . . . So although in a way the novel is the nicest to write, it's also the most alarming."

Like her earlier work, Weldon's fourth novel, *Remember Me* (1976), probes the flawed underpinnings of middle-class marriage that engender guilt and resentment. Motherhood and supernaturalism, each of which would be pursued with greater success in subsequent novels, also are explored in *Remember Me*. Through the angry and haunting presence of one character's ghost, the other characters are prompted to examine their relationship with one another. Calling the novel a "very entertaining . . . black farce" in his review for the *Listener* (October 14, 1976), Neil Hepburn regarded the supernaturalism as "a cop-out, the mark of unwillingness, or worse, to try to make real sense of the fresh wounds and old scars collected in [the] dangerous games" in which her characters engage. He nonetheless enjoyed the novel, calling it "her best performance yet." Joyce Carol Oates had a similarly mixed reaction, writing for the *New York Times Book Review* (November 21, 1976) that "*Remember Me* has the breathlessness of an Iris Murdoch novel, and some of its inventiveness. But it lacks depth and resonance, and it resolves itself as glibly as any situation comedy, despite the seriousness of the issues involved."

Following the publication of Weldon's next novel, *Words of Advice* (1977; published in England as *Little Sisters*, 1978), which Suzanne Lowry described for the London *Observer* (March 12, 1978) as "a black comedy of late twentieth-century girlish manners and medieval fairy tale combined," Weldon wrote the novel considered by some to be her most ambitious to date: *Praxis* (1978). The title character, whose name is defined by the narrator as meaning "turning point, culmination, action; orgasm; some said the Goddess herself," has a number of horrendous experiences involving betrayal, prostitution, and imprisonment for smothering her foster daughter's mongoloid infant. Through recollection and feminist activism, Praxis finally accepts responsibility for the course her life has taken, emerging as "both an apostle and a victim of the women's movement," in the words of Amanda Heller, writing in the *Atlantic* (December 1978). "*Praxis* is not merely a feminist fable, however," Heller concluded. "This tough and enjoyable novel is, at bottom, a celebration of the modern art of survival." In 1979 *Praxis* was nominated by the National Book League for the prestigious Booker Prize.

The title of Fay Weldon's seventh novel, *Puffball* (1979; 1980), reflects "a recurrent image," according to Harriet Blodgett: "the swelling mushroom which usually resembles a pregnant abdomen, but sometimes the human brain, and therefore is an apt symbol for the book's central conflict between mind and biological mechanism." The story of a woman whose pregnancy is threatened by a jealous neighbor's witchcraft, *Puffball* devotes so much space to the queasy physiological details of pregnancy that some reviewers found themselves discomfited. Many feminists, too, were uncomfortable with the message conveyed by the story's happy ending: that pregnancy and motherhood make women more generous. But inferring Weldon's personal opinion from her fiction can be a hazardous endeavor, as a remark made by Weldon to Haffenden makes clear: "Novels for me usually have a proposition which you examine in literary terms, without being quite sure of the answer. *Puffball* is devoted to a proposition that I don't necessarily believe in, you see: it's an examination of the degree to which women are victims of their biology, good and bad."

In anticipation of having *Puffball*'s male characters assailed as mere ciphers by critics, Weldon rewrote them before allowing publication of the novel, according to Blodgett. In her interview with Ross, Weldon admitted: "I tend to invent women and describe men. And I think men writers tend to do the same thing, invent men and describe women. And the described character is weaker than the invented one. I feel I would like to find the male component of me and be able to write it."

After the publication of her first short-story collection, *Watching Me, Watching You* (1981), which was described as "retaliatory sexism" and "persuasive aversion therapy against the male sex" by James Lasdun in the *Spectator* (July 11, 1981), Weldon published *The President's Child* (1982; 1983). A combination thriller, literary novel, and domestic tale, *The President's Child*, in which the mother of a presidential candidate's as yet undiscovered illegitimate son is the target of a murder plot, is a "political allegory . . . about American involvement in Europe," in Weldon's words, as well as "about the impossibility of pretending that there isn't a conflict between male power and female power."

The Life and Loves of a She-Devil (1983; 1984), in which the unattractive eponymous heroine enacts what one reviewer called a "devilishly delightful" revenge fantasy against her unfaithful husband and his beautiful lover, is one of Weldon's best-known works. As a televised serial produced by the BBC in 1986, it won an award for best series in 1987 from the British Academy of Film and Television Arts. In 1989 it was made into the Susan Seidelman film *She-Devil*, starring Meryl Streep and Roseanne Barr. Weldon, who liked the televised version, summed up her reaction to the film adaptation in an interview with Cliff Terry for the

Chicago Tribune (April 29, 1990) by quoting Oscar Wilde's comment upon seeing one of his plays in a new production: "They asked him how he liked it, and he said, 'I really quite enjoyed it. It reminded me vaguely of something I once wrote.'" Unlike the movie's ending, the novel's conclusion perplexed some critics by having the vindictive wife undergo extensive cosmetic surgery in order to transform herself into the image of her former (now destroyed) rival. That final act, according to Michiko Kakutani of the *New York Times* (August 21, 1984), "actually seems like a capitulation to . . . male values. . . . Given Miss Weldon's previous work, one would assume that she did not set out in *The Life and Loves of a She-Devil* to write a unforgiving parody of the women's movement—but that's the net result."

Departing from her customary theme of war between the sexes, Fay Weldon focused on the folly of war in general in *The Shrapnel Academy* (1986), which Anita Brookner described as her "least generous work" in her review for the *Spectator* (July 12, 1986); a "self-congratulatory diatribe against the common enemy, the warmongers, the inventors of deadly weapons, and all conceivable means of destruction. Where there is too much indignation, the satire vanishes." She returned to her more familiar themes in *The Heart of the Country* (1987), which was televised in the same year as a four-part serial, and *The Hearts and Lives of Men* (1987), which began as a forty-eight-episode serial for the British weekly magazine *Woman* in 1986. The former won the 1989 *Los Angeles Times* fiction award and prompted one critic to describe Weldon as the "most Dickensian of living novelists," a comparison that became irresistable to reviewers of the latter novel (whose protagonist is named "little Nell"), which has become Weldon's most popular book.

Following the publication in 1987 of her first novella, *The Rules of Life*, Weldon published her thirteenth novel, *Leader of the Band* (1988; 1989), and her second collection of short stories, *Polaris and Other Stories* (1989; first published in England in 1981 and 1985). *Leader of the Band* was described by one reviewer as "a wickedly delightful explication of those female truths [Weldon] bares so well." Around the same time Weldon published three more books: the children's story *Wolf the Mechanical Dog* (1988; 1989), *Party Puddle* (1989), and *The Cloning of Joanna May* (1989; 1990). Reviewing the last-named novel, in which a sixty-year-old woman discovers that her diabolical husband had her cloned in quadruplicate thirty years earlier without her knowledge, a writer for *Publishers Weekly* forecast (January 19, 1990) called it a "penetrating look at our urges to sex and parenthood, love, power, and revenge. . . . Weldon's fans will toss disbelief to the winds as she twists the strings of her plot into a fuse."

The first woman to preside over the judges' panel of the Booker Prize, in 1983, Fay Weldon is a former member of the Greater London Arts Association video panel and of the Arts Council literary panel. She holds an honorary doctorate in literature from the University of Bath. Married since 1960 to Ronald Weldon, a former antiques dealer who plays jazz trumpet and paints, Fay Weldon has four sons, whose professions she revealed in an interview with Eden Ross Lipson for *Lear's* (January 1990). The oldest, Nicholas (born in 1955), is a jazz musician, a chef, and his mother's business manager; Daniel (born in 1963) is a filmmaker; Thomas (born in 1970), described by his mother as "a practicing punk" and as a "pink-haired vegetarian," recently finished school; and Samuel (born in 1977) lives with his parents in the country town of Shepton Mallet in Somerset. Fay Weldon also maintains a house in Kentish Town, London, which she visits for business purposes two days a week.

"With shoulder-length hair, . . . clear gray blue eyes, and a wide mouth, [Fay Weldon] is . . . a vigorous, commanding woman," according to Sarah Wright in the London *Observer* (April 30, 1989). Sybil Steinberg, who interviewed her for *Publishers Weekly* (August 24, 1984), noted that she "exudes a definite magnetism. . . . When she speaks to a caller on the telephone, her well-modulated voice takes on dulcet tones; one can imagine her charming a roomful of people—of both sexes—if she is so disposed." Once asked in an interview if she was happy, she said, "I suppose I'm as happy as it's possible to be. . . . But then you see, it never seemed to me that happiness was a worthwhile goal. . . . Let us say I am doing what I want to do."

References: Chicago Tribune VI p1+ Ap 29 '90 pors; London Observer p30 Mr 12 '78 por; Pub W 226:83+ Ag 24 '84 por; Contemporary Authors new rev vol 16 (1986); Contemporary Dramatists (1977); Contemporary Literary Criticism vol 59 (1990); Contemporary Novelists (1982); Dictionary of Literary Biography vol 14 (1983); Who's Who, 1990; World Authors 1975–80 (1985)

Wilder, L(awrence) Douglas

Jan. 17, 1931– Governor of Virginia. Address: Office of the Governor, Third Floor Capitol Bldg., Richmond, Va. 23219

A racial milestone was achieved on January 13, 1990, when L. Douglas Wilder was sworn in as the first elected black governor in United States history. What made the event even more poignant was that he was elected not in liberal Massachusetts or trendy California but in Virginia, the centerpiece of the Confederacy during the Civil War, where blacks constitute less than 20 percent of the population. Although Wilder's victory margin was wafer-thin, it is no less remarkable that four out of five of his supporters were white in a state that once denied him admission to its lily-white law schools. A twenty-year veteran of Virginia politics, Wilder was the first black elected to the Virginia state sen-

L. Douglas Wilder

ate in modern times, and, since his election as lieutenant governor in 1985, he had been the highest-ranking black state official in the nation. Never active in the national civil rights movement, Wilder was content to press for open housing and equal employment opportunity on the state level. His early aggressive style and willingness to break openly with the leadership of his own party earned him some enemies along the way and threatened to cut short his political career, but he has survived by settling for the possible without losing sight of long-term goals. "Sometimes, you get the unfortunate reputation as the sharp-elbowed kid or the shoot-from-the-hip kid," he conceded in an interview with Kent Jenkins Jr. of the *Washington Post* (October 22, 1989). "There has always been the perception of me swimming against the tide. . . . [But] my philosophy has always been to get a little bit today, and come back and get the rest tomorrow."

Lawrence Douglas Wilder was born on January 17, 1931 (some reputable sources give January 31 as his day of birth) in Richmond, Virginia, the seventh of the eight children of Robert Wilder, an insurance salesman, and Beulah Wilder, a maid. His paternal grandparents, James and Agnes Wilder, were slaves when they married, and, though separated for a time, they were reunited after Emancipation. Wilder's mother, a reserved and bookish woman, made him add a new word to his vocabulary every day, and she encouraged his education in many ways. His father was a stern disciplinarian. "I used to tell my mother I was going to run away from home," he told Kent Jenkins Jr., "and she would get all excited. My father just said, 'You tell me where you want to go; I'll carry you.'"

Wilder grew up on the corner of Twenty-eighth and P streets, in the black Church Hill section of Richmond. "We were poor," he recalled to Jennifer Spevacek of the *Washington Times* (December 23, 1985), "but we had a gentle poverty. We had a large stable affixed to our yard, and it had the darndest atmosphere. You would think that you lived on a farm, because all kinds of animals were in that stable. . . . So we never went without food." His first brush with racism came at the age of four or five, when his mother would not let him take any of the front seats on a city bus. A bright student, Wilder attended the all-black George Mason Elementary School and Armstrong High School in Richmond, earning spending money by shining shoes, washing windows, running an elevator, and, in his late teens, waiting on tables at all-white Richmond hotels and clubs, where he found prejudice all around him. "Racial jokes were told in your presence," he told Michael Hardy of the *Richmond Times-Dispatch* (September 29, 1985), speaking of his experience as a waiter. "It was like you were an invisible man." So when he read Ralph Ellison's *Invisible Man*, he strongly identified with the title character. On his graduation from high school in 1947, Wilder, then just sixteen, wanted to join the United States Navy, but his mother refused to sign for him. He then enrolled at Virginia Union College, an all-black institution in Richmond, where he majored in chemistry.

Sometime during his junior year in college, Wilder decided to go on to law school, but following his graduation, in 1951, he was drafted into the United States Army. During the Korean War, he received the Bronze Star for valor in fighting near Pork Chop Hill, for he had braved enemy artillery and mortar fire to rescue wounded GIs, and, on April 18, 1953, he and another infantryman had tricked a squad of twenty enemy soldiers into believing that they were surrounded, forcing their surrender. Although President Harry S. Truman had recently integrated the armed services, promotions for blacks were slow in coming, and Wilder filed a formal complaint that led to speedier recognition of black servicemen. In 1953 he was mustered out with the rank of sergeant first class.

On his return to Virginia, Wilder was hired as a chemist by the state medical examiner's office, where he spent much of his time running tests for blood alcohol. When he decided to take advantage of the GI Bill to study law in 1956, he had to leave the state, because Virginia barred blacks from its law schools at the time. Following his graduation from Howard University Law School in Washington, D.C., in 1959, Wilder returned to his old neighborhood in Richmond to establish a practice. Specializing in criminal law and personal-injury cases, he had a difficult time eking out a living in that poverty-ridden end of town. He scrubbed and waxed his own office floor in between appointments with clients and soon had to reach beyond Richmond for more lucrative fees. On at least one occasion he apparently stretched himself too thin to provide adequate representation. Sued for malpractice by a client involved in an auto accident, he was reprimanded by the Virginia Supreme

Court in 1978 for "unprofessional conduct" and for "unexcused, unreasonable, and inordinate procrastination" in pursuing the client's claim. During the time that Wilder practiced in Richmond, he remained aloof from the national civil rights movement. Privately, he was impatient with the nonviolent policy of the Reverend Martin Luther King Jr.

In 1969, with the support of a few white lawyers, Wilder entered the race for a vacated Richmond seat in the state senate. Because his two opponents split the white vote, he became the first black elected to the Virginia legislature since the days of Reconstruction. Entering the chamber with a bushy Afro hairstyle and an apparently confrontational attitude, he was for many of his white colleagues the epitome of the angry young black. In his maiden speech, an occasion usually marked by humility and deference to senior members, he denounced the legislature for its racist policies. In his first legislative proposal, he sought, unsuccessfully, to decertify "Carry Me Back to Old Virginia" as the state song, because it celebrates slavery as an institution beloved by master and slave alike. "It wasn't as much concern with the reference to old darkey and old massa," he explained to Jennifer Spevacek in the *Washington Times* interview, "but the mentality" that led to its adoption as the state song in 1940. Wilder had better luck in persuading his colleagues to add Martin Luther King Jr. to the holiday honoring Virginia's Civil War heroes Robert E. Lee and Stonewall Jackson.

For all his flamboyance on the floor, Wilder also worked hard in committee. He became chairman of the powerful Privileges and Elections Committee, which oversees state appointments and voting legislation, and he once was rated among the five most influential members of the state senate. Wilder advocated fair-housing legislation, labor-union rights for public employees, and more minority hiring in private business. An outspoken opponent of the death penalty, he cast the lone vote against a bill making the murder of a police officer a capital crime. His opposition to capital punishment was not rooted in moral ground, but rather sprang from statistical evidence demonstrating that it was imposed disproportionately on blacks. When Virginia justice became more even-handed, he has said, he came to support capital punishment, but his critics have pointed out that his switch coincided with his interest in statewide office.

By 1982 Wilder felt secure enough (some might have said reckless enough) to defy Governor Charles S. Robb over the nomination of Owen B. Pickett for the United States Senate. In 1981 Wilder had endorsed Robb for governor, lending black support to a conservative candidate who, during the campaign, had done little to court minorities. In turn, Governor Robb brought significant numbers of blacks into state government, usually clearing such appointments with Wilder. But Pickett, a state delegate from Virginia Beach, had announced his candidacy for the Senate, with Robb's support, by invoking the name of former senator Harry F. Byrd, an arch-segregationist. Wilder threatened to run for the Senate as an independent if Pickett were the Democratic nominee. Without black support, Democrats did not stand a chance of holding on to the seat. In the face of Wilder's challenge, Pickett withdrew, but the Democrats lost the seat anyway.

Wilder bristles at the contention that his sixteen-year career in the Virginia statehouse was largely sensational and disruptive. "I was perceived as the fair-housing guy," he said in the *Washington Post* interview, "the Martin Luther King guy, the 'Carry Me Back' guy. All the pictures of me showed the Afro, and I was always frowning or snarling. But my record was working with people, too."

In July 1984 Wilder surprised political observers by announcing his candidacy for lieutenant governor at the state capitol while standing beneath the portrait of Senator Harry F. Byrd, whose career in support of segregation had prompted Wilder to torpedo Pickett's senatorial nomination just two years earlier. Gone was the firebrand liberal of the late 1960s and 1970s. In his place stood a moderate, practical politician who promised fiscal responsibility and who posed in front of a Confederate flag, though he happened to be black. In the face of odds quoted by one pundit at 100 to 1, Wilder plunged into a whirlwind campaign that included a two-month automobile tour of more than 300 communities. He stumped in some of Virginia's most conservative sectors, surprisingly without sparking any ugly racial incidents.

As time went by, it became clear that Virginians might be ready to elect a black to statewide office for the first time. His Republican opponent, the state senator John Chichester, reminded voters of Wilder's early opposition to the death penalty, but Wilder effectively defused the issue with a televised endorsement from a white rural sheriff who looked like someone out of central casting. In November 1985 L. Douglas Wilder was elected with 51 percent of the vote, less than that of any other statewide candidate on the Democratic ticket, but a stunning upset nevertheless.

Officially, the lieutenant governor of Virginia does little besides preside over the state senate during the two months a year that it is in session. During his term Wilder cast a tie-breaking vote for the establishment of a sex-education program for the state's schools and served as chairman of the Drug Interdiction Task Force and of the National Democratic Lieutenant Governors Association.

Shortly after Wilder took office in 1986, a private feud with former governor Robb broke into the open. According to *When Hell Froze Over* (1988), an account of Wilder's 1985 campaign by Dwayne Yancey, a reporter for the *Roanoke* (Virginia) *Times & World-News*, Robb had privately tried to derail Wilder's nomination as lieutenant governor, having subscribed to the conventional wisdom that the presence of a black on the ticket would drag down other Democratic candidates. According to Yancey, once Wilder was nominated, Robb did not support him as enthusiastically as Wilder had expected and compounded the problem by trying to control Wilder's campaign staff.

When, after the election, the Wilder camp complained publicly that Robb was claiming undue credit for their victory, Robb retaliated with an angry letter to Wilder, which was made public. In a second letter, written in response to Wilder's public criticism of the Democratic governor Gerald L. Baliles's proposal to raise highway taxes, Robb denounced Wilder in blistering language usually reserved for the opposition. "Your credibility with most key participants in the political process is disappearing rapidly," Robb wrote, "and many who have supported you in the past are no longer sure you can be trusted." In the summer of 1987, Wilder again openly challenged Governor Baliles over taxes. Despite the governor's warning not to squander an unexpected budget surplus on a politically expedient tax cut, Wilder proposed repealing the sales tax on nonprescription drugs.

By June 1989, however, Wilder had patched things up with Governor Baliles and with Robb, by then a United States senator, and at the State Democratic convention, he was nominated for governor without opposition. In a dramatic moment, he strode to the podium to the triumphant theme from the film *Rocky* and accepted the nomination, vowing to continue the policies of his two predecessors. His Republican opponent, the former state attorney general J. Marshall Coleman, was damaged by a bitter nominating-convention battle with Paul S. Trible Jr., a former senator, and Congressman Stanford ("Stan") E. Parris. Adopting a tactic that had worked wonders for George Bush in 1988, Coleman denounced Wilder as an old-fashioned liberal. Wilder countered with a line borrowed from former president Ronald Reagan. "Are we better off in the 1980s than we were in the 1970s?" Wilder asked in a speech, as reported in the *Washington Post* (June 18, 1989), seeking to associate his candidacy with the successful terms of Robb and Baliles. "Have we and our families enjoyed a better quality of life?"

The two candidates agreed on many things. Both favored restraints on taxes and spending, improved schools and roads, and a greater effort to combat drugs. The biggest issue dividing them—abortion—may well have spelled the difference in the race. Wilder consistently supported abortion rights, but Coleman called for a state constitutional amendment banning abortion except to save the life of the mother. When polls indicated that most Virginians were opposed to state interference with a woman's right to choose to end a pregnancy, he vowed that he would not initiate such a ban as governor. In their first debate, in July, Wilder hammered away at Coleman's opposition to abortion. "How can you justify saying to a woman who has been a victim of rape or incest that she cannot have an abortion?" he asked his opponent. Coleman never responded directly and remained on the defensive for much of the campaign. Wilder continued to press the issue in paid advertisements and at one point ridiculed Coleman for softening his antiabortion stand to win votes, calling him "this wimp who said he would lead the antiabortion fight . . . [but] stuck his finger up in the wind" and changed his mind.

Coleman not only denounced Wilder for his early opposition to capital punishment but also sought to characterize him as being soft on crime in general. Wilder responded with a proposed antidrug program, under the personal supervision of the governor, which called for, among other things, the death penalty for drug kingpins, stricter parole requirements, and the creation of "high drug-crime zones," where more policemen and prosecutors would be assigned.

Both sides circled gingerly around the race issue. With polls showing the contest to be a dead heat throughout much of the campaign, neither man wanted to be perceived as trying to capitalize on the potentially explosive issue. Not until October did Wilder refer to the historic importance of his candidacy, and even then he did so obliquely and with pawky humor. "Can it really be taking place here in Virginia?" he slyly asked in mock wonder in an address in Petersburg, as reported in the *Washington Post* (October 5, 1989). "Are they really going to do that there? What sort of poison have they poured in the water down there? . . . Isn't this the same place that said that education was for some, not for all? Isn't this the same place that said that guy couldn't even go to a law school in his own state?"

On November 7, 1989, despite election-eve polls showing Wilder with a lead ranging from four to fifteen points, Wilder defeated Coleman by a margin so thin that it prompted the first statewide recount in Virginia's history. The final tally certified Wilder's election by just 6,741 votes, or one-third of 1 percent. In an historic inaugural ceremony attended by twice the number of people usually present for such an occasion, Wilder was sworn in as Virginia's eighty-first governor—an event that the Reverend Jesse Jackson compared to the fall of the Berlin wall.

"There is no question [that Wilder] becomes a national political figure," observed Norman Ornstein, a political scientist at the American Enterprise Institute, for an article in the *Washington Post* (January 7, 1990). "If he wanted to become one of the two or three most prominent spokesmen for the black community nationwide, he could do so with ease. But doing that would undercut one of the strengths that got him elected. He did not say over and over again, 'Elect me to make history.' He eliminated race from his campaign as much as he could. [Wilder] may decide his long-term best interests are served by becoming a successful governor."

During his first ten months in office, Wilder made speaking appearances in more than half of the states, setting off speculation that he may consider running for either the Democratic presidential or vice-presidential nomination in 1992. He made several trips to California, New York, and Illinois, where there are large blocks of national convention delegates, and at each of his stops he urged the national Democratic party to move to the right, attacking those in the party who support tax increases as a means of balancing the federal budget and asserting that the Democrats will never recapture the White House until they adopt a policy of "fiscal responsibility" that eschews tax hikes and reduces federal spending. Wilder fended off charges that his philosophy, which he refers to as the "new mainstream," would have a negative effect on the poor, especially on blacks, insisting that "mainstream politics are both economically sound and socially responsible." Although he insisted that he was "not running for anything—or away from anything," Wilder's frequent absences from Virginia led some of his critics to begin referring to him as the "absentee governor."

In a commencement address at Norfolk State University on May 12, 1990, Wilder announced that he was instructing all state agencies and educational institutions to sell investments in companies with links to South Africa, as a means of placing economic pressure on that nation to abolish its apartheid system of racial segregation. The order was not welcomed by many schools and agencies, since up to $1 billion in investments by state employee pension funds, the state treasury, and state universities would be affected, and the order was later changed to require divestiture only when a profit would be realized on the stocks when the sale occurred.

During Wilder's first year in office, the shaky national economy and reduced defense spending threw Virginia into its worst budget crisis since World War II. Faced with a projected tax shortfall of $1.4 billion over the next two fiscal years, the governor outlined a program for reducing spending in a statewide television speech on August 16, 1990. Under his proposal, the biggest savings, $871.5 million, would come in cuts to state agencies. In addition, state aid to public schools would be reduced by 5 percent, saving $153 million. The governor's program also included abolishing some state agencies, laying off some state employees and canceling the salary raises for the rest, and reducing state aid to local governments.

L. Douglas Wilder, who is five feet, nine inches tall, has been described as genial, charming, distinguished in bearing, and animated in private conversation. Catholic in his tastes, he likes to shoot pool and listen to baroque music. His marriage to Eunice Montgomery, in the late 1950s, ended in divorce after nearly two decades. That marriage produced two daughters and a son: Lynn, an artist in New York City; Lawrence, a lawyer in Richmond; and Loren, a manager with the United States Postal Service. Wilder is a thirty-third-degree Mason.

References: Ebony 45:38+ N '89 pors; N Y Times B p10 N 8 '89 por; Time 133:26+ Ap 17 '89 pors; U S News 107:48+ N 20 '89 pors; Washington Post C p1+ Je 11 '89 por, A p1+ O 22 '89 pors; Who's Who in American Politics, 1989; Yancey, Dwayne. When Hell Froze Over; the Untold Story of Doug Wilder: a Black Politician's Rise to Power in the South (1988)

Wilson, Michael (Holcombe)

Nov. 4, 1937- Canadian finance minister. Address: Department of Finance, Place Bell Canada, 160 Elgin St., Ottawa, Ontario K1A 0G5, Canada

Ever since he became Canada's finance minister in 1984, Michael Wilson has been a man in a difficult position. Wilson, the former vice-president of Dominion Securities, one of the nation's largest investment brokers, has struggled to bring under control a crushing $30 billion federal deficit. At the same time, he has had to confront the harsh political reality that Canada is a large and fractious country with a costly social-welfare safety net that is not easily reformed. Compounding Wilson's problems are his own shortcomings as a politician, and he is perceived by both critics and friends alike as being politically naïve. Wilson remains convinced of the virtue of his fiscal conservatism, and he is the first to admit that, after a decade in national government, he is still uncomfortable with public life. "I can't force a smile," he has said.

Michael Holcombe Wilson, the middle of the three children and the only son of Constance (Lloyd) Wilson and Harry Holcombe Wilson, was born on November 4, 1937 in Toronto, Ontario, Canada. Since his father was the president of National Trust, one of Canada's leading financial institutions, Michael Wilson spent his childhood in comfortable upper-middle-class surroundings. Because Harry Wilson managed branch offices in various Canadian cities early in his career, his son received his education at a private school in Montreal called Selwyn House, before transferring in 1948 to Upper Canada College, a prestigious boys' school in Toronto. Recalling those schooldays in an interview with Rod McQueen of *Saturday Night* magazine (March 1986), Wilson said, "I wasn't the most outgoing kid at the time, so there was an adjustment."

It was while he was a student at Upper Canada College that Wilson decided to become a businessman, and following his graduation in 1955 he enrolled in a commerce and finance program at the University of Toronto. Freed for the first time from the constraints of his parents' discipline, he joined the Kappa Alpha social fraternity during his junior year and fell into a wild round of parties and football weekends. He so neglected his studies that two of his fraternity brothers finally took him aside to warn him that he would fail unless he studied more. He barely managed to pass, compiling only a C average in his four years at the University of Toronto.

In his senior year Wilson had the good fortune to meet Sir Edward Peacock, one of his father's friends and a prominent merchant banker who had been the first Canadian director of the Bank of England as well as a crony of King Edward VIII. After graduating from the University of Toronto in 1959 with a bachelor of commerce degree, Wilson was offered a junior position at Baring Brothers, a London banking house owned by Peacock. For the next eighteen months, he worked in the Eurobond market by day and took courses in international finance in the evening. As Sir Edward Peacock's protégé, he led an upper-crust social life, watching tennis at Wimbledon, attending black-tie dinners, and playing golf with the great man himself.

In late 1960 Wilson spent six months working in New York City before returning home to Toronto, where he took a job with Harris & Partners, an investment brokerage firm partly owned by Baring Brothers. In 1964 he was sent to Ottawa on a new two-year government-private business exchange program, where he worked in the capital-markets division of the finance department, gaining a reputation among his coworkers as being "unflappable." It was while he was working in Ottawa in 1964–65 that Michael Wilson began contemplating a political career. His American grandfather had been the mayor of Bay City, Michigan in 1895, and as a young boy Wilson had been fascinated by the yellowing newspaper-clipping scrapbooks dating from those days. His father continued the family's tradition of public service during the 1950s by helping to raise campaign funds for David Walker, the minister of public works in the government of John G. Diefenbaker, the Conservative prime minister. When Harry Wilson was asked to run for Parliament, he declined and instead recommended his son, who had been canvassing for the Tories since the early 1960s.

Michael Wilson eventually decided to take up the challenge for two reasons. One was the sense of public duty that his parents had instilled in him. The other was somewhat less altruistic. When Harris & Partners merged with Dominion Securities in 1973, Wilson was one of the two senior Harris people who negotiated the deal, and he was afterwards named an executive vice-president of the new company. His way to the president's chair, however, was blocked by a man two years his junior. Since by 1977 it was clear to Wilson that there were really no further advancement possibilities for him at Dominion Securities, he began considering more seriously a career in politics. A business trip to Hong Kong in December 1977 provided the catalyst that spurred him to action. Seeing at first-hand the prosperity that an unbridled free-market economy had brought, Wilson decided to work for political change in Canada, which had drifted to the left during a decade of Liberal rule by Pierre Trudeau.

Quitting his highly salaried position, Wilson began looking for a riding (electoral division) in the Toronto area in which he might run in the 1979 election. Because his friend James Gillies was the sitting member for his home riding of Don Valley West, that possibility was closed off, but, after securing the blessing of the local Progressive Conservative riding association in March 1978, he "parachuted" into Etobicoke Centre, a prosperous white-collar community in Toronto's west end. The riding's boundaries had been redrawn recently, weakening the electoral support of the Liberal incumbent. Even so, the energy minister Alastair Gillespie was a formidable opponent for a political neophyte like Wilson. Seizing the initiative, however, Wilson began campaigning a full year before the election.

Wilson's candidacy attracted a lot of media attention, along with the support of some leading businesspersons. The reporter Stephen Duncan of the *Financial Post* (April 8, 1978) observed, for example, that Michael Wilson was "the type of new-style corporate executive the Conservatives are particularly pleased with." Evidently, the voters of Etobicoke Centre were, too, because on election day, May 22, 1979, Wilson defeated Gillespie, his closest rival, by more than 8,000 votes. All told, the Conservatives under the Alberta native Joe Clark took thirteen of the twenty-three seats in the metropolitan Toronto area and, for the first time since 1963, formed a government.

Appointed minister of state for international trade in the short-lived Clark minority government, Wilson for the most part kept a low profile with his junior portfolio. After just six months in office the Conservatives lost a nonconfidence vote, however, and on February 18, 1980 Canadians went to the polls for the second time within a year. Although Wilson won reelection in Etobicoke Centre, his party went down to defeat nationally, a loss that marked the beginning of the end for Joe Clark as leader. Although a growing number of party members joined the call for a leadership review, Wilson was one of the few high-profile Tories to remain a Clark loyalist. Thus, when the flamboyant

Newfoundland member of Parliament John Crosbie's leadership aspirations became too blatant, Clark named Wilson to replace Crosbie in the important role of finance critic.

Faced with dwindling support within his own party, Joe Clark finally called a leadership convention for June 1983 in Ottawa, and Wilson, who had been anticipating the announcement, confirmed rumors that had circulated in Ottawa for months by announcing that he was a candidate. It proved to be an ill-advised move, for his campaign turned out to be a disaster. Michael Perik, the man he recruited to be his campaign manager, not only had many political enemies but also lacked total commitment to Wilson's candidacy. Choosing to stand as "a voice from the party's thoughtful right wing," Wilson issued a brief policy booklet focusing on the need for a move away from an economy "nursed along by government."

Members of the party rank and file, eager for a dynamic and charismatic leader, were not impressed. Nor were reporters from the news media. Thomas Walkom of the Toronto *Globe and Mail* (May 23, 1983) observed: "His gray face and gravelly monotone do not make exciting television. He is said to be boring. He is dismissed as someone who is running to be a cabinet minister rather than prime minister." Although the leadership campaign heightened his public profile, Wilson escaped total embarrassment only because some delegates voted for him on the first ballot as a favor to his friend Bill Davis, the Ontario premier. A chagrined Wilson attracted just 144 votes—less than half of what he had anticipated—and quickly dropped out of the race, pledging his support to Brian Mulroney, the eventual winner. "He is not an instinctive politician," one of Wilson's organizers later told Rod McQueen. "He does not collect names and favors and chits, nor does he badmouth the opposition. That was the naïveté of his leadership—the idea that he could offer himself and the delegates, free to choose, would pick him over all the others."

Wilson's support of Mulroney was rewarded after the Tories' landslide victory in a September 1984 general election, when, in a move widely praised in the financial community, the new prime minister named Wilson to the powerful portfolio of finance minister. Businesspersons looked to Wilson to make good on his election promises to reduce a national debt that had soared to more than $120 billion, to trim government spending, and to reduce taxes. But it quickly became apparent to Michael Wilson that the task of introducing a Canadian version of Reaganomics would be easier said than done. After his first review of the government's books, a gloomy Michael Wilson announced, "We've got a cupboard that's bare, and now we have to find the money to pay for the programs the Liberal government had previously announced."

In early November 1984 the finance minister declared in what editorial writers described as a "very sober" economic statement that government spending in 1985–86 was to be trimmed by $4.2 billion and taxes were to be raised by $1.7 billion. Even so, Wilson predicted the deficit for that fiscal year would rise to a record $34.9 billion. The action brought howls of protest from the opposition, but that outcry was mild compared to the one that followed the release, in mid-November, of a government discussion paper stating that all aspects of federal spending—except money being used to pay the interest on the national debt—should be reviewed. When asked, Wilson confirmed that the review included the $40 billion that the government spent each year on social-welfare programs.

Wilson hindered his cause with a series of gaffes that again highlighted his lack of political knowhow. First came the disclosure of a minor patronage scandal involving a government contract awarded to the company where his brother-in-law worked. Then, after holding a meeting with his Manitoba counterpart to discuss cuts in transfer payments to the provinces, Wilson left in the lobby of a Winnipeg hotel an embarrassing file of briefing papers, which was scooped up by a reporter. A few days later, it was revealed that one of Wilson's aides had secretly taped the conversation between his boss and the provincial minister. No sooner had he apologized for that lapse of judgment than Wilson himself touched off yet another political storm by confiding to a newspaper reporter that he had kept quiet during the election about plans to review social-welfare spending because he feared that such talk would supply the party's opponents with political ammunition.

At that point, political observers began noticing a none-too-subtle shift in the balance of power in Ottawa. The prime minister denied that the universality of social-welfare programs was under review, and by Christmas it had become clear that Wilson had lost to the health-and-welfare minister, Jake Epp, a bitter cabinet battle over the proposed cuts. "The debate is now closed," Wilson admitted, but the damage had been done, and for several months relations between Mulroney and Wilson were strained. The situation worsened on May 23, 1985, when, in his 1985–86 budget speech, Wilson proposed the de-indexing of old-age security checks. Senior citizens' groups across the country were outraged, and polls showed just how politically costly any such move would be. As a result, the prime minister rejected Wilson's proposal. According to Rod McQueen, Wilson "soldiered on" in public, but in private he was despondent.

Relations between Wilson and Mulroney began to thaw in early 1986, as the specter of serious economic recession loomed. With the value of the Canadian dollar tumbling on international money markets and domestic interest rates rising, Wilson snapped out of his lethargy and again began talking about the need to cut government spending further and to increase revenues. He proposed just that in his next budget speech, which he delivered to the House of Commons on March 1, 1986. Wilson raised taxes by $5 billion to reduce the deficit, and he boldly predicted that, if his economic blueprint were followed, the annual deficit would be reduced to $22 billion in the 1986–87 fiscal year and the deficit would slip to 24.7 percent from 25.9 percent of the gross national product.

Wilson's tough talk was greeted with approval on Bay Street, the nation's financial heart, and by the media. "The government is finding its feet," exulted an editorial in the Toronto *Globe and Mail* (March 4, 1986). Cheered on by such praise, Wilson now began pressing ahead with renewed enthusiasm in his battle with the deficit. The need to do so became all the more pressing in mid-1986, when Canada and Italy joined in planning discussions with the so-called Group of Five economic giants—the United States, Great Britain, West Germany, Japan, and France. It had long been apparent to Wilson, who enjoyed considerable prestige in the international financial community, that it was vital for Canada to reduce its debts if the country were to play an important role in world affairs. That view was confirmed by the fact that, despite Wilson's strenuous efforts, Canada's deficit continued to soar over the next two years—to more than $260 billion. Wilson found no solace in the fact that in large part that was due to factors beyond Ottawa's control: depressed world oil prices meant reduced tax revenue from the oil industry, and the low value of the Canadian dollar kept interest rates high and added millions in interest to the government's debt payments.

In Washington, the Reagan administration was making great strides on major tax-reform proposals, convincing Wilson that failure to follow the United States lead would spell economic ruin for Canada. The finance minister thus stepped up his efforts to reform an antiquated tax system, prompting one Tory insider to tell a reporter for *Maclean's* (March 2, 1987), "Wilson has now built tax reform into a big issue, and he's going to have to deliver on it." In December 1987 Michael Wilson unveiled his long-awaited tax-reform package. At the core of his proposals was a new general sales tax—similar to Great Britain's value-added tax—intended to replace an inefficient and unpopular manufacturer's tax, which levied a hidden 13.5 percent tax on a wide range of goods. The debate over the proposed new tax simmered until April 1989, when it developed into a nasty political battle. As Wilson was putting the final touches to his annual budget speech, a political bombshell burst when, on the evening of April 26, a television newsman with the Global network reported the details of the budget after obtaining a leaked summary.

At a hastily summoned news conference, a shaken Michael Wilson confirmed tax increases totaling $3.7 billion, spending cuts of $1.5 billion, the sale to private investors of the government-owned airline, Air Canada, and cancellation of a controversial multibillion-dollar plan to purchase a fleet of a dozen nuclear-powered submarines. He also announced that as of January 1, 1991 a 9 percent tax on virtually all goods and services (hence its name, the Goods and Services Tax, or GST) would go into effect. Despite Wilson's assurances that the tax would make the Canadian economy more competitive (by helping to reduce the budget deficit), opposition to the tax erupted throughout the country. Canada's ten provincial leaders argued that the GST would lead to a loss of jobs and a sharp reduction in revenues, and soon there were calls for Wilson's resignation. Peter Newman, a columnist for *Maclean's* (May 8, 1989), spoke for many Canadians when he noted that Wilson's budget was "as pessimistic and bleak a report on our national accounts as has ever been tabled in the House of Commons."

As the uproar over the budget leak subsided, the political opposition turned its attention to the details of the GST, which proved extremely unpopular. Canadians generally were convinced that it was a tax grab that would be inflationary, and, though Wilson disputed those notions, he was fighting a losing battle. Even a multimillion-dollar advertising campaign and the release, in August 1989, of a 173-page study stating that the new tax would actually lower the tax bill of many low-income families failed to sway public opinion. A Gallup poll in September found that 87.1 percent of voters opposed the general sales tax. Undeterred, Wilson forged ahead.

In late November the Conservative members of a House of Commons committee that had held a series of hearings across the country recommended a two-percentage-point reduction in the Goods and Services Tax, to 7 percent. Wilson reluctantly announced on December 19 that he had acceded to the committee's recommendation, though doing so would mean the loss of $2.4 billion in tax breaks for low-income families and all but ensured that the government would not be able to achieve its goal of reducing the annual deficit to $28 billion in the fiscal year of 1990–91. Wilson thus faced a long, hard road in overcoming the powerful coalition of interests allied against the imposition of the GST, which included some back-bench western MPs from his own party. Although the House of Commons approved legislation authorizing the tax in April 1990, public opposition to it persisted, and it was far from certain that it would be endorsed by the Senate, which was to begin reviewing the bill.

No doubt influenced by the overwhelming public opposition to increased taxes, Wilson avoided the issue of taxes altogether in his budget proposal for fiscal year 1990–91, announced in February 1990, and instead called for the implementation of a series of austerity measures that included imposing a ceiling on military and foreign-aid spending, freezing federal subsidies to provincial governments, and other belt-tightening measures. If those measures were implemented, Wilson predicted, the federal deficit could be cut by one-third by 1995.

When Michael Wilson is not wrestling with the details of budgets, he enjoys skiing, squash, golf, and tennis. He and his wife, the former Margaret Smellie, whom he married on October 17, 1964, have three children: Cameron, Geoffrey, and Lara. Despite the coaching of a speech consultant, Wilson's reputation as a speaker remains unenviable. His friends say that he is a concerned, caring man, while some of his detractors maintain that he is not tough enough or politically astute enough to be finance minister. As Allan Gregg, the Conservative party's pollster, told Rod McQueen, "No one would ever say, 'I don't like Mike Wilson' or that Mike Wilson is not an honorable man. But you do hear a lot of 'Jesus Christ, he's naïve.'"

References: Canadian Who's Who, 1989; International Who's Who, 1990–91; Who's Who in Canada, 1988

Wintour, Anna

Nov. 3, 1949– Editor. Address: Vogue, Condé Nast Publications, Inc., Condé Nast Bldg., 350 Madison Ave., New York, N.Y. 10017

When the British-American fashion journalist Anna Wintour took over the reins of Vogue in 1988, many in the world of magazine publishing held their breath as she undertook to bring the number-one fashion monthly in the United States into the 1990s. As editor in chief of *House & Garden*, she alienated a number of advertisers by filling the pages of that traditional shelter magazine with photos that focused more on fashionably attired celebrities than on home design. Earlier, when she was editor of the British edition of *Vogue*, her willful managerial style earned her such epithets as "Nuclear Wintour" and "Wintour of Discontent." Yet, on assuming the direction of the American edition of *Vogue*, she resolved to "tread a narrow path," and, though she has retained her penchant for the lives of celebrities, she has left the magazine relatively intact. Her most innovative contribution has been a subtle and most welcome one, according to its readers and advertisers. For the woman of the 1990s, Wintour has tried to take high fashion off the runway and, as she has said, "into the streets, mix it up with real clothes, show that couture could influence the way people dress."

Anna Wintour was born on November 3, 1949 in London, England, where she and her three siblings enjoyed a privileged upbringing in a prominent upper-middle-class family. Her father, Charles Vere Wintour, is a distinguished journalist who has held senior positions at a number of British newspapers, including the *Evening Standard*, *Daily Express*, and *Sunday Express Magazine*. Anna's American mother, Eleanor (Trego Baker) Wintour, is the daughter of a Harvard University Law School professor. Of her brothers, Patrick followed his father into journalism, becoming the labor correspondent for the *Guardian*, and James is the director of a housing association in Glasgow, Scotland. Nora, her only sister, works for the World University Service, an independent organization based in Geneva, Switzerland that provides college scholarships for students in need.

Despite her easy access to a first-rate education, Anna Wintour never regarded school as a priority. Instead, she busied herself with clothes, parties, and boyfriends, in an effort, as she has since admitted, to distinguish herself among her brothers and sister, who excelled academically. Her concern for physical appearance first manifested itself when she was about ten, when a sports instructor expressed his amazement at her remarkable ability as a sprinter. Instead of developing her talent, Anna was appalled. As her father recounted in an interview with Georgina Howell for the London *Sunday Times Magazine* (July 13, 1986), Anna exclaimed, "How frightful! What on earth will happen to my legs?" and she never ran again.

As Anna Wintour grew older, she became deeply interested in clothes and avidly read all the British fashion magazines, as well as her favorite, the American fashion monthly *Seventeen*. Ever more cosmopolitan in her taste, she was soon experimenting with the latest fashions, and she occasionally caused a stir as a result. Long before it was in vogue, she was parading the miniskirt, which she one day dared to wear to her very proper prep school. Her outraged headmistress "stood Anna on the table and ripped her hems down," Charles Vere Wintour recalled for Georgina Howell. "Anna had to go home on the tube in a torn skirt, and, quite seriously, it finished her interest in academic life." By the time she had entered her late teens, such anecdotes abounded, and she was considered "a joke in the family," she told Sue Woodward of *New York Woman* (March 1988). "They've always thought I was deeply unserious."

Lacking academic aspirations, Anna Wintour decided against going to college and instead entered the world of magazine publishing, in 1970. Her first position was that of fashion assistant at

Harper's Bazaar (the British edition, which later became *Harper's & Queen*), where within several years she advanced to deputy fashion editor. Although her progress "wasn't what you would call . . . meteoric," she has admitted, she found that she enjoyed the work. When, in 1976, there were some changes in personnel at *Harper's & Queen* and she discovered that she was not among those to be promoted, she "got straight on a plane for New York." There, she became a fashion editor at the American edition of *Harper's Bazaar* and was eventually promoted to the position of senior editor for special issues. After leaving *Harper's Bazaar* in 1977, she accepted the position of fashion and beauty editor at *Viva*, a short-lived *Penthouse*-type magazine founded by Bob Guccione that enjoyed some popularity during the 1970s. Although she gained a reputation for her creativity and professionalism, she was somewhat difficult to work with. "She was never part of the team," a former *Viva* editor told Sue Woodward.

Wintour's next important move was to *Savvy* magazine, where she worked as contributing editor for fashion and style from 1980 to 1981 and impressed her colleagues, including its founding editor, Judith Daniels, with her instinctive sense of knowing how to dress the professional woman with style. In 1981 her work at *Savvy* attracted the attention of Edward Kosner, the editor and publisher of *New York* magazine, who on the basis of one of her fashion spreads offered her a job on his staff. For the next two years, she had ample opportunity to display her industriousness, originality, and unerring ability to choose just the right photograph for a particular piece. "Anna is like a great tenor or soprano," Kosner told Sue Woodward, "a superior talent that comes along once every ten years." She made a lasting contribution to *New York* magazine when, for one issue, she commissioned some of New York's most noted artists to paint backdrops in front of which models displayed the latest fashions. "It was a perfect piece for us and, at the time, a real first," Kosner recalled. "It's become such a standard now, but Anna was definitely the first."

Her work did not go unnoticed by other magazine moguls, including Alexander Liberman, the influential and longtime editorial director of Condé Nast Publications, which owns such successful upscale magazines as *Vogue*, *Vanity Fair*, *Glamour*, and *Mademoiselle*. So taken was Liberman with Wintour's work that in 1983 he created the position of creative director for her at American *Vogue*. During her three-year tenure there, Wintour was responsible for "the whole look of the magazine," as she has put it. In an industry that seems to thrive on gossip, fashion journalists were soon speculating that Liberman and S. I. ("Si") Newhouse Jr., the chairman of Condé Nast Publications, were grooming Anna Wintour to become editor in chief of American *Vogue*. The rumors proved to be premature, however, and in April 1986 she was appointed editor in chief of British *Vogue*, also part of Newhouse's publishing empire.

Wintour's appointment was made several months after Beatrix Miller, British *Vogue*'s editor in chief, announced that she would be resigning after twenty-two years as its head. Although *Vogue*'s circulation, under her direction, had increased considerably and the magazine was the most widely read fashion monthly in Great Britain, it was considered somewhat limited in appeal because it primarily targeted financially independent, high-society women. Wintour's task was to transform a magazine of narrow scope into a first-class, international publication, and thereby increase its readership. She took on her responsibilities with characteristic American zeal, giving the magazine the imprint of her own special vision. "I think what *Vogue* should reflect is a certain activity and modernity—a zippiness, if you like," Wintour told James Fallon of *W* (December 1–8, 1986). "Women today have changed a lot, and *Vogue* should reflect that."

With that goal in mind, Wintour rearranged the magazine's sections, shortened the length of its articles, and added several new columns designed to appeal to the working woman. She introduced the work of European designers (formerly, the work of British designers predominated), reflecting her view that "fashion is international." While her detractors and admirers alike acknowledged that Wintour had reinvigorated the formerly stodgy magazine, the changes she introduced, along with what was perceived as her brusque managerial style, were resented by the staff. For example, her inclusion of the work of internationally renowned designers led to charges that she was neglecting British designers, and soon rumors were circulating that she found their work to be of inferior quality. Her demand that she personally approve of every garment that was to be photographed ruffled the feathers of *Vogue* veterans accustomed to working independently. Before long, a number of key personnel resigned. Wintour also become a favorite target of British gossip columnists, who delighted in writing scathingly about her substantial salary and other perks, which included frequent flights to New York on the Concorde, and about her difficulties in running British *Vogue*.

Meanwhile, in New York, Si Newhouse was overseeing the metamorphosis of Condé Nast Publications, which he had begun several years earlier with the purchase of a number of new magazines and the revamping of established ones. *House & Garden*, the venerable shelter magazine, underwent a minor overhaul in 1983, when it was redesigned, at a cost of $8 million, to compete with *Architectural Digest* for the increasing upper-middle-class audience of aging baby boomers. Within several years, however, *House & Garden*'s other competitors, including *Metropolitan Home*, *House Beautiful*, and *Town & Country*, followed suit, creating a glut in the upscale shelter-magazine market. In 1987, with *House & Garden*'s advertising pages on the decrease, Newhouse and his associates decided that the new *House & Garden* had to be distinctly different from the competition.

They had come to realize that, as Bernard H. Leser, the president of Condé Nast Publications, remarked, "we needed to make *House & Garden* into more of a living magazine rather than a typical shelter magazine."

To orchestrate the transformation, Newhouse appointed Wintour editor in chief of *House & Garden* in September 1987, ending her editorship of British *Vogue* after a mere seventeen months. To set *House & Garden* apart from its competitors, Wintour christened it *HG*, widened it by one inch, and used heavier paper to give it a more luxurious aura. In her attempt to make *HG* into a lifestyle magazine, photographs no longer featured empty, pristine interiors but instead were peopled with fashion designers, film stars, playwrights, and other celebrities, all of whom were attired in the most fashionable designer creations. "I always wondered who ever lived in those rooms," she explained to the widely syndicated New York gossip columnist Liz Smith in the summer of 1988. "The focus must be on personal style rather than on photographing interiors." She also introduced articles about travel, electronics, food, cars, and real estate as well as a column that focused on fashionable design. As one of her admirers aptly remarked: "It's become a lifestyle book to do with what style is all about, what's going on in fashion and architecture and decorating."

Meanwhile, the renovation of *Vanity Fair* was in full swing, under the direction of another Briton, Tina Brown. Resurrected in 1981, that publication became a highly successful general-interest magazine within five years, largely because of its absorbing and irreverent treatment of the lives of the rich and famous, whose photographs were sprinkled liberally throughout its pages. The dangerously close resemblance between *HG* and *Vanity Fair* did not go unnoticed, especially since both magazines on several occasions featured the same celebrities in issues only months apart. As a result, *HG* was dubbed "*Vanity Fair* with Chairs," or, more simply, "Vanity Chair." The abundance of designer clothing similarly inspired some wags to nickname the magazine "House & Garment" and to criticize Wintour for turning *House & Garden* into what they saw as a fashion magazine.

The transformation of the former home-furnishings magazine into "a style guide for visual snobs," as it was once described, resulted in considerable confusion among its readers and advertisers, and there were defections from both camps. A toll-free number had to be installed to field subscriber protests. On the other hand, the radically new format also attracted new readers, so that by mid-1988 circulation had risen to the initial target circulation of 600,000, up from 572,000 during the first half of 1987. While *HG* also attracted new advertisers, primarily among fashion designers, no marked increase in the number of its advertising pages was evident by the summer of 1988, and the most optimistic prediction held that advertising would be up by ten to fifteen pages by the coming fall. (In fact, the most dismal projections were eventually realized, and, by the winter of 1988, *HG* had lost approximately 12 percent of its advertising pages.) With *HG*'s reviews decidedly mixed by June 1988, Newhouse, while championing her work as "fascinating," removed Wintour from her post, only nine months after she had first occupied it, and appointed her editor in chief of American *Vogue*.

Vogue dates back to 1892, when it began as a magazine for high-society women living in Victorian New York. Since 1909, when the magazine publisher Condé Nast purchased the magazine and introduced it to upper-class women nationally, *Vogue* has been the "undisputed arbiter of fashion" for style-conscious women and has enjoyed revenues and circulation figures unsurpassed by its competitors. Under Grace Mirabella, who became editor in chief in 1971, *Vogue* remained the uncontested leader in fashion journalism, with its circulation tripling to over 1.2 million by the beginning of 1987. The magazine could also boast the largest number of advertising pages of any consumer magazine of its kind. With the advent of *Elle*, a fashion magazine launched in 1985 by the Australian press magnate Rupert Murdoch's Murdoch Magazines and the Paris-based Hachette Publications, however, *Vogue* for the first time was faced with a serious competitor. By 1988 *Elle*'s circulation had outstripped that of *Harper's Bazaar* and at 825,000 was coming uncomfortably close to *Vogue*'s circulation. In addition, the new magazine's revenues had more than doubled, to $40 million, during its short three years, while *Vogue*'s income remained flat. Thus, while it remained the leader in its field, the sobering statistics led Newhouse to conclude that it was time "to reposition *Vogue* for the 1990s."

Traditionally, *Vogue*'s covers featured studio portraits of beautiful women who exuded a cool, sophisticated elegance and detachment. In her attempt to update the magazine, Wintour resolved to make *Vogue* "more accessible and real, more friendly," and to bring to her covers a new informality and youthfulness. For example, the face of her inaugural issue, that of November 1988, displayed a young model standing outdoors whose hair was slightly unkempt and who, for perhaps the first time in *Vogue*'s history, sported a pair of jeans. Although the model's jewelled, $10,000 Christian Lacroix T-shirt reflected *Vogue*'s traditional obsession with French couture, her exposed midriff was another first-time effect. Later covers would depict two models, in another departure from the past, as well as Madonna, whose brand of elegance was far removed from that of *Vogue*'s traditional cover girls. Explaining the changes, Wintour revealed, "I'm not an advocate of the plastic, every-piece-of-hair-in-place look."

Inside the magazine, Wintour added a new section called "Talking Fashion," which included the latest gossip about figures within the world of fashion as well as about those who dressed according to its latest dictates. Other new sections included "Elements," which provided advice on shoes and other accessories, and "Dress for Less," in which "less expensive" fashions were featured, at prices under $500. "That might not sound inexpensive . . . ," she conceded, "but this is *Vogue*." She retained *Vogue*'s long-established articles on health, beauty, food, interior design, and French designer fashions.

Although the changes Wintour introduced were relatively conservative, some media analysts were concerned that *Vogue*'s readers, whose average age was thirty and who were growing older, could become alienated by the new emphasis on youth. While Wintour reasoned, convincingly, that no woman wanted to look old, newsstand sales, which accounted for 65 percent of the total circulation, fluctuated during Wintour's first twelve months. On the other hand, advertising and revenues soared within the first six months of 1989, and that trend continued well into 1990, confirming that *Vogue* had successfully staved off *Elle*'s threatening advances. Her success earned Wintour the praise of Si Newhouse Jr., who declared: "I think the magazine is superb. The look is fresh, it's full of surprise, and I think the feature content is up to date, relevant, and upbeat. There's a brightness, a sharpness, I hadn't seen before." Wintour was also named Editor of the Year by *Adweek*'s *Marketing Week* (February 12, 1990) for her work at *Vogue*.

Something of a celebrity in her own right, Anna Wintour has been described as a somewhat enigmatic figure who is at once "smart and not smart, straightforward and inscrutable, charming and chilly, inspiring and intimidating." Still in possession of her childhood preoccupation with her physical self, Wintour wears her auburn hair in a Louise Brooks bob, is particularly fond of wearing Chanel, Geoffrey Beene, Donna Karan, and Jasper Conran, and has a slender figure, which she maintained despite two pregnancies. She wears big, dark sunglasses, which add to her presence as one of Madison Avenue's most alluring figures. In 1984 Anna Wintour married South African-born Dr. David Shaffer, the chief of the child-psychiatry unit at Columbia-Presbyterian Medical Center in Manhattan, whom she has described as "an enormous source of strength." The couple have a four-year-old son, Charles, and a three-year-old daughter, Katherine, with whom they live in a brownstone located in downtown Manhattan.

References: Christian Sci Mon p12+ Ja 10 '89 por; London Sunday Times mag p9+ Jl 13 '86 por; Newsweek 110:64 S 7 '87 por, 113:62+ Je 5 '89 por; New York Woman 2:56+ Mr '88 por; W p22 D 1-8 '86 por; Women's Wear Daily p6+ N 10 '89 por; Who's Who, 1990

Zappa, Frank

Dec. 21, 1940- Musician; composer; lyricist; record producer; film and video maker.
Address: P. O. Box 5418, North Hollywood, Calif. 91616-5418

The unconventional musical structures of Frank Zappa's rock-'n'-roll songs, along with their peculiar, slyly wicked lyrics, have put them beyond the pale of easy commercialization and radio play. Despite that obstacle, Zappa was recognized even in the mass media as a creative pop talent "second only to John Lennon" as early as 1968, and his core countercultural following remains as strong today as it was when his first, ever-changing band, the Mothers of Invention (1964-78), introduced into rock music a dadaistic form of political theatre and an electronic fusion with elements from jazz, blues, and other sources, most notably avant-garde classical music, Zappa's mother idiom. Over the years, Zappa has led some twenty-five of his own bands in the playing of his music, and his symphonic, chamber, and ballet compositions have been performed by a number of outstanding orchestras and ensembles. His genius and influence as a synthesizer of musical idioms has been obscured by his close association with rock-'n'-roll (which has been iconoclastic) and his use of pop clichés (which has been parodic or satirical); his serious artistry has been belied by his calculated "ugly freak" persona and his rampant and perverse sense of humor; and his recognition generally has been undermined by his truculent contempt for political, social, and musical establishments.

Zappa made the charts with "Don't Eat the Yellow Snow" and "Dancin' Fool" and entered the Top Forty with the novelty number "Valley Girls," featuring the voice of his daughter Moon Unit. He mixes and edits his recordings in his own state-of-the-art digital studio and releases them on his Barking Pumpkin Records label. He also "composes" videos of himself and his musicians at work and play, under his Honker Home Video logo, as well as experimental films of a similar nature, under the logo of Intercontinental Absurdities, his parent company. In February 1990 Zappa served as the guest host of *Focus*, an interview show broadcast by the Financial News Network, a cable television service. Among the topics he explored during his stint as host was the expansion of business opportunities for American companies in Eastern Europe and the Soviet Union. A year earlier, he had established a consulting firm to look into possible joint ventures. "It's just like making a piece of music," he explained to an interviewer for the *Nation* (March 19, 1990) when asked about his credentials as an adviser on international trade and economic development. "You start with the theme. Then, what's the melody? How do you develop the harmony? What's the rhythm below it? You don't have to know about international finance. You have to know about composition."

Frank Vincent Zappa was born in Baltimore, Maryland on December 21, 1940, the oldest of the four children of Francis Vincent Zappa, a metallurgist and meteorologist, and Rose Marie Zappa, a librarian. Both of his parents were immigrants from Sicily. At the time of Frank's birth, his father was employed in the Army Chemical Center at the Edgewood (Maryland) Arsenal, studying the effects of weather on explosives and poison gases. Zappa grew up in the succession of locales where his father worked, on both coasts. Because he was a sickly child, subject to respiratory troubles, his father, looking for healthier climes, sought and obtained civil-service positions in the Sun Belt, first in Florida and then in California, where the family lived in Monterey and San Diego before settling in Lancaster, a city bordering Edwards Air Force Base. Aside from the puppets and model airplanes he built, Frank Zappa's chief childhood toys were the gas masks and chemical paraphernalia his father brought home from work.

Religiously, Zappa was raised in Roman Catholicism, from which he soon lapsed. In an interview for the book *Once a Catholic* (1978), he recalled the occasion of his first realization that "what music is, literally, is a recipe for sculpted air." The occasion was his grandmother's funeral. "The choir was singing, and I could see from the way that the candle flames were wavering that they were responding to the sound waves coming from the choir. That was when I realized that sound, music, had a physical presence and that it could move the air around."

In childhood, Zappa was formatively influenced by the fun and musical gimmickry in the zany recordings of Spike Jones, a popular bandleader of the time who specialized in comic versions of familiar songs. As a teenager, Zappa taught himself to play drums and electric guitar and to write music. At Antelope Valley High School in Lancaster, he was a percussionist in the orchestra and a drummer in the marching band, until the bandmaster dismissed him for smoking in uniform. At that time Zappa's aspiration was to write music for motion pictures. When Don Cerveris, his favorite English teacher in high school, became a Hollywood scenarist, he helped Zappa obtain a job scoring the film *Run Home Slow* (1964).

While other teenagers were listening to nascent rock-'n'-roll (which, except for that of Chuck Berry, was "fake black music," in Zappa's view), Zappa husbanded his money to purchase the recordings (usually secondhand) of black doo-wop groups and such authentic rhythm-and-blues artists as Slim Harpo, Howlin' Wolf, Lightnin' Slim, Muddy Waters, Joe Huston, and Sonny Boy Williamson. At the same time, spending much of his leisure in music libraries, he became filled with "awe" by the atonal compositions of several twentieth-century avant-garde composers of serious music, especially Edgar Varèse, Igor Stravinsky, and Anton Webern. "I didn't know anything about twelve-tone music then, but I liked the way it sounded," he recounted in his autobiography, *The Real Frank Zappa Book* (1989). "Since I didn't have any kind of musical training, it didn't make any difference to me if I was listening to Lightnin' Slim, or a vocal group called the Jewels . . . , or Webern, or Varèse, or Stravinsky. To me, it was all good music." His earliest efforts at composition included chamber music pieces with such experimental time signatures as alternating 8/8 and 9/8 bars.

It was at Antelope Valley High School that Zappa began his on-and-off artistic relationship with another self-described musical "freak," Don Van Vliet, who would become known in rock-'n'-roll as Captain Beefheart, the founder and lead singer of and composer for the Magic Band. As professionals, Zappa and Van Vliet would collaborate on many projects, including the Magic Band's LP *Trout Mask Replica*, produced by Zappa. In his late teens, Zappa formed his first group, an R&B combo called the Black-Outs.

After graduating from high school, in June 1958, and attending Chaffey Junior College in Alta Loma, California for one semester, Zappa, who was then into his brief first marriage, worked in quick succession as a greeting-card designer, ad writer, window dresser, and jewelry and encyclopedia salesman. With $1,500 earned from the scoring of the movie *Run Home Slow*, in 1963 he set up a small recording studio in Cucamonga, California. In the meantime, he played with little bands in bars and cocktail lounges in small towns in Los Angeles County. As he gained artistic power in those early combos, they became for him, as he would explain in retrospect, "mock-up Mothers," sometimes jeopardizing their livelihood by doing his original material instead of or alongside the "juke-box content or radio-simulated scum" demanded by bar owners. Zappa saw "nothing reprehensible in atonal music played over a boo-galoo rhythm" and "sonic mutilations" borrowed from the new classical music. Besides, he wanted to make his audience feel "you just have to run from the room the moment you hear us."

In 1964 Zappa became a guitarist with an R&B band called the Soul Giants in the Los Angeles suburb of Pomona. Within the year, the combo, under Zappa's influence, evolved into "the Mothers." "We were experimenting with different time signatures, music outside the blues format, and structures outside the two-minute record with a beginning, middle, and end," Zappa recalled in an interview with Norma McLain Stoop for *After Dark* (February 1972). From the beginning, he said, humor was a major factor in the performances of the hirsute and wild-looking Mothers. "Rock-'n'-roll, up to that point, was taking itself too seriously."

After acquiring a manager (Herb Cohen, who later fell out with Zappa), the Mothers landed gigs in Hollywood clubs that were important showcases of musical talent. Tom Wilson, a staff producer for MGM Records, discovered what he perceived to be "the ugliest white blues band in southern California" (Zappa's paraphrase) at the Whiskey-a-Go-Go in Hollywood in 1965. After Wilson signed them to a record contract, the Mothers changed their name to the Mothers of Invention, at the insistence of a nervous MGM executive, because of the obscene slang connotation of "Mothers."

The initial Mothers of Invention recording was the double album *Freak Out!*, released on MGM's Verve label in 1966. As Zappa pointed out in his autobiography, "Each tune [in that album] had a function within an overall satirical concept"—an unprecedented step in rock-'n'-roll, predating the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* by one year. The cuts include "Wowie Zowie" and "Go Cry on Sombody Else's Shoulder," takeoffs of romanticized teen love ditties; the more serious social commentaries "Who Are the Brain Police?," "You're Probably Wondering Why I'm Here," and "Trouble Coming Every Day," a statement of empathy with the black-liberation struggle; and "Help, I'm a Rock," a stomping salute to the Los Angeles musical counterculture.

The second Mothers of Invention album was *Absolutely Free* (Verve, 1967), an oratoriolike LP, more musically complex than *Freak Out!* and more clever and telling in its mockery of many contemporary American manners, mores, and status symbols, including high school and country-club dances, alcohol consumption, and sexual practices. With the Abnuceals Emuukha Symphony Orchestra, Zappa recorded *Lumpy Gravy* (Verve, 1967), which he conceived as a ballet. On that LP, he intercut musical quotations from a variety of sources, including Stravinsky, Varèse, and himself, with spoken passages explaining his theory of the universe as one "big note," of which atoms are vibrations. Back with the Mothers of Invention, Zappa recorded *We're Only in It for the Money* (Verve, 1968), a satirical attack on the gentrification of the counterculture and the commercialization of "flower power" in all its manifestations. In 1968 Zappa was voted pop musician of the year in *Jazz & Pop* magazine's annual poll.

Following the release of *We're Only in It for the Money*, Zappa negotiated a logo deal whereby his Bizarre Productions was created in partnership with MGM. Thus, the Mothers of Invention LPs *Cruising with Ruben and the Jets* (1968) and *Mothermania* (1969) were distributed by MGM as Bizarre/Verve releases. In "Stuff up the Cracks," "Fountain of Love," and other songs on *Cruising with Ruben and the Jets*, Zappa revamped and made satirical collages of forms and clichés in the a cappella love songs that had thrilled teenyboppers in the 1950s. Looking back on Zappa's work with the original Mothers of Invention, Jon Pareles wrote in the *Village Voice* (June 18, 1979), "Zappa's scabrous all-Americanisms . . . [were] enough to nurture the Tubes, the Residents, and others; his shifty-meter tunes, tape tricks, and rock-jazz arrangements would be revered and revived by the Tin Huey, Hatfield and the North, the Residents, and many others." In addition, Zappa's absurdist theatrics and subversive lyrics helped to inspire a range of artists, from such mock-macabre shock rockers as Alice Cooper to postmodern rock satirists.

The Mothers of Invention were a constantly changing aggregation of some dozen musicians, more or less, doing vocals and visual effects as well as playing electronic or amplified guitars, bass, percussion, keyboards, wind instruments, and synthesizer. Although deprived of regular airplay, the recordings of the Mothers of Invention, abetted by word of mouth, won the group an enthusiastic following in the "psychedelic" counterculture. Between 1966 and 1969 Zappa and the group toured constantly, playing across the United States and Canada in pop-music halls and clubs, large and small. Their longest engagement was a six-month gig at the Garrick Theatre in Greenwich Village in 1967. Following that engagement, they toured Europe, played at the 1968 *Boston Globe* Jazz Festival, and, in 1969, toured the East Coast as part of a stellar jazz package assembled by George Wein, the impresario of the Newport Jazz Festival.

A Mothers of Invention concert was a theatrical, three-ring happening, similar in some minor details to such bizarre rock acts as that of doll-mutilating Alice Cooper, who was discovered by Zappa and first produced on his Straight record label. In his stage presentations, Zappa, impatient with musical illiteracy in his fans, kept audiences attentive (and sometimes stunned or angry) with sudden, unpredictable "dead air" or amplified, ear-splitting shrieks as well as dadaistic stage business, such as the throwing of vegetables, obscene gestures, and unexplained wanderings about the stage to the accompaniment of mumbles, grunts, oinks, and honks. "We're trying to use the weapons of a disoriented society against itself," Zappa explained, as quoted by Anthony Scaduto in his book *The World of Rock* (1969). Zappa went on to say that, through rock music, one can transmit social and political messages that would be rejected in ordinary communication.

An anonymous writer in *Newsweek* (June 3, 1968) described a Mothers of Invention concert as "one extended composition, made like a piece of junk sculpture out of [in Zappa's words] 'bits and pieces of the environment, the sound of your transistor radio beeping back at you, a panorama of American life.'" Beneath the mad surface was a methodical assault "on every aspect of conformity and deadness." Timothy Tyler, a correspondent for *Time* (October 31, 1969), described Zappa in performance as "scrawny and at his most unappetizing, in long red underwear, straggly black hair tied back in a ponytail, [and] a sinister goatee elongating a sallow, canine face." But as the distinguished musicologist Nicolas Slonimsky, who participated (at the electric organ) in a Zappa concert in Los Angeles in 1981, has attested, behind the public image is an accomplished musician.

Ending his association with MGM Records, Zappa early in 1969 signed with Reprise Records a contract similar to the MGM deal. The first release on the Bizarre/Reprise label was *Uncle Meat* (1969), a heavily instrumental two-record Mothers of Invention album including the tracks "Dog Breath," "Cruising for Burgers," "Mr. Green Genes," "Electric Aunt Jemima," and "Sleeping in a Jar." The *Uncle Meat* album was essentially the soundtrack for a projected film, the plot of which became the subtext of the video *Uncle Meat* (Honker Home Video, 1988). Shot over a period of twenty years, the video consists of footage of Zappa, the Mothers, and featured guests onstage and off, acting out a "story continuity" that to an uninitiated eye might look like amateurish improvisation.

Hot Rats (Bizarre/Reprise, 1969) was an all-instrumental recording by Zappa—backed by some of the Mothers—except for one vocal cut by Captain Beefheart. A personal favorite of Zappa's and an enduring favorite of his fans, especially in Britain, the album was applauded by Lester Bangs in *Rolling Stone* (March 7, 1970) as a move by Zappa from "Frankensteinian classicism" and "pachuco rock" into "the new jazz." Like *Hot Rats*, the 1972 releases *Waka Jawaka* and *The Grand Wazoo* showed a mastery of the harmonies associated with jazz composition and orchestration, especially in the ensemble arrangements for reeds and brass. Peter Kountz, in an essay on Zappa in *Popular Music and Society* (1975), found the 1970 albums *Burnt Weeny Sandwich* and *Weasels Ripped My Flesh* "particularly striking for their varied and innovative uses of tonality." The third release on the Bizarre/Reprise label in 1970 was *Chunga's Revenge*. Jon Pareles summed up *Just Another Band from L.A.* (1972) as "narrative with incidental music," and he saw *Fillmore East, June 1971* (1971), with its chanting or declaiming of "sagas of sleazy sex" over "blues-derived vamps," as the introduction of Zappa's "simplified style."

In 1970 Zappa took part with the Los Angeles Philharmonic under Zubin Mehta in a performance of Zappa's major orchestral composition *200 Motels*. The free-form intensity of the motion picture *200 Motels* (1971), a documentary covering the first five years of life on the road with the Mothers of Invention, was not appreciated by most mainstream critics. With a reincarnated Mothers of Invention, Zappa toured Europe during the winter of 1971–72. During a performance at the Rainbow in London in January 1972, a drunken fan knocked Zappa off the stage, sending him down fifteen feet to the concrete floor of the orchestra pit. Zappa suffered severe injuries from head to foot, including a concussion, a broken ankle, and a damaged larynx. His injured leg, which healed crooked in its cast, is now slightly shorter than the other, and his voice is permanently lowered a third in pitch. After recuperating, Zappa resumed touring, playing large halls in the United States and Canada as well as in Japan, New Zealand, and Australia, at first with the Mothers of Invention and later with other bands. Into the 1980s his Halloween weekend shows at the Palladium in New York City were sold-out annual events.

In 1973 Zappa changed the name of his record label from Straight/Bizarre to Discreet. Between September 1973 and January 1979 all of his recordings were released on the Discreet label, with the exception of *Zoot Allures* (Warner Brothers, 1976), which received more FM radio play than any of his previous albums. All of the Discreet releases were "solo" credits except for *Over-Nite Sensation* (1973), a Mothers of Invention recording, *Bongo Fury* (1975), a collaboration with Captain Beefheart, and two albums on which the Mothers participated: the two-record set *Roxy and Elsewhere* (1974) and *One Size Fits All* (1975). Zappa finally realized an AM radio hit with the single "Don't Eat the Yellow Snow," about urination in the Arctic, in 1974.

The Discreet recordings done by Zappa without Mothers of Invention credits were *Apostrophe* (1974) and *Studio Tan* (1978). The 1979 albums *Joe's Garage, Act I* and *Joe's Garage, Acts II and III*, reprising early recordings, together constituted an entertaining history of rock-'n'-roll garage bands in the form of a rock opera. *Sheik Yerbouti* (1979), the fastest-selling Zappa album in fifteen years, included the cuts "Dancin' Fool," a disco parody that became the second Zappa single ever to be a top-100 hit, and "Jewish Princess," the allegedly "vulgar, sexual, and anti-Semitic references" of which stirred the Anti-Defamation League of B'nai B'rith to file a formal protest with the Federal Communications Commission.

During 1981 Zappa upgraded his studio to digital and founded Barking Pumpkin Records, the first release of which was *Tinseltown Rebellion* (1981). That year three Zappa volumes called *Shut Up 'n Play Yer Guitar* were released on the Barking Pumpkin label as well as *You Are What You Is*. Songs from the latter, including the cautionary number "Suicide Chump," dominated his 1981 tour. Reporting on a performance at the Palladium, a critic for *Variety* (November 4, 1981) noted that the "intellectually acute" Zappa's "understanding of his audience marks him as an instinctive pop genius." Calling Zappa "a guitar player's guitar player," the critic wrote: "His seemingly effortless playing technique is boosted by an uncommonly large hand span, as well as a sophisticated [electronic] hardware setup. . . . Zappa displayed a fluid mastery of distortion and other effects, knocking the crowd silly with meticulously constructed bursts of sonic incandescence."

Ship Arriving Too Late to Save a Drowning Witch (Barking Pumpkin, 1982) included "Valley Girls," which Zappa wrote as "a joke" and which became his first and only Top Forty hit to date. With Zappa providing the chorus to a rock beat, his daughter Moon Unit, with deliberate nasality and a blasé inflection, sang-talked a monologue introducing America to "Val speak," the argot of a spoiled set of San Fernando Valley girls giddy about boys, grooming, and designer clothes. Typically, the money Zappa earned from "Valley Girls" went to pay for a project closer to his heart, the recording of performances of some of his ambitious orchestral works by the London Symphony Orchestra under the baton of Kent Nagano. The recording was issued by Barking Pumpkin in two albums, in 1983 and 1987.

The renowned French composer and conductor Pierre Boulez commissioned Zappa to write three chamber pieces, including "The Perfect Stranger," and Boulez and his Ensemble Intercontemporain performed the pieces at the Théâtre de la Ville in Paris in February 1984. Four years later the Juilliard Chamber Orchestra gave a performance of "The Perfect Stranger," attended by Zappa, in New York City. In September 1990 the Lyons Opera Ballet gave the world premiere of Lucinda Childs's neoclassical ballet *The Perfect Stranger* on a triple bill with two other commissioned works choreographed to music by Frank Zappa: Karole Armitage's *Strictly Genteel* and Ralph Lemon's *Bogus Pomp*. Zappa's puppet ballets "Sinister Footwear," "Sad Jane," and "Bob in Dacron" have been performed at the San Francisco Miniature Theatre. The Boulez performances were recorded on the album *Boulez Conducts Zappa: The Perfect Stranger* (Angel, 1984), which also includes several Zappa works performed by the Barking Pumpkin Digital Gratification Consort.

Baby Snakes (Barking Pumpkin, 1983) was the soundtrack album of Zappa's second feature-length film, released by Intercontinental Absurdities in December 1979. Essentially a visual record, with quadrophonic sound, of his bands in action, it concentrated more on concerts and audiences than *200 Motels* had, although it included backstage antics as well as some excellent animation by Bruce Bickford. Among Zappa's later Barking Pumpkin album releases were *Thing Fish* (1984), the three-disc score for a prospective science fiction musical, and the Grammy Award–winning *Jazz from Hell* (1986), on which Zappa achieved a high-speed sloshing and bubbling bebop effect by blending natural and synthesized sounds with a Synclavier. Zappa produced the single "Havin' a Bad Day," written and performed by his son Dweezil, in 1986, and between 1985 and 1987 he put on the market three boxed sets of old Mothers of Invention recordings under the title *The Old Masters*.

As would-be censors of "suggestive," "obscene," and "occult" popular song lyrics mounted their attack on the Constitution in the 1980s, Zappa emerged as the industry's most tireless defender of First Amendment rights, testifying before Congress and writing in various publications against the "voluntary" labeling of "X-rated" records and censorship in general. He also promoted voter registration, and during his 1988 American tour he was instrumental in netting 11,000 sign-ups, mostly of young, first-time voters. From the recorded performances on that tour the Barking Pumpkin album *Broadway the Hard Way* (1988) was culled, mixed, and edited (as usual, by Zappa himself). Following the American tour, Zappa and his band performed in Europe. Also in 1988, he produced the promotional cassette *Video from Hell* (a minor project in comparison with the 1984 Honker Home Video release *The Dub-Room Special*) and issued the first two albums in his retrospective series *You Can't Do That on Stage Anymore*. Since 1984 RydoDisc USA has been releasing compact-disc versions of Zappa's back catalogue, including early recordings, the rights to which he has retrieved from MGM and other companies to which he was contracted.

Frank Zappa is slender, broad-shouldered, long-necked, and black-haired (with a touch of gray). His large, heavy-lidded hazel eyes are set in a saturnine face above an aquiline nose (the derivation of the name Honker Home Video), a full mustache, and a hipster-style chin "duster," or "stinger." Jeffrey Hogrefe observed in the *Washington Post* (August 30, 1984) that Zappa had "traded in his jeans and tie-dyed T-shirts for brightly colored Williwear Bermuda shorts and shirts" and that his hair was "neater than ever." According to Hogrefe, Zappa's "mind is as complex as his music," and his "conversation wanders, touching on 10,000 subjects at once."

In 1967 Zappa, long divorced from his first wife, Kay, married Gail Sloatman, who runs Barfko-Swill, Zappa's $1 million-a-year mail-order business in records, videos, posters, T-shirts, and other merchandise. The Zappas' four children, two girls and two boys, are Moon Unit, Dweezil, Ahmet Rodin, and Diva. The family lives in a large, multilevel house on a mountain road in Laurel Canyon, high in the Hollywood Hills. The home includes Zappa's studio, equipped with state-of-the-art hardware and a library of thousands of software "sound files" along with hundreds of floppy discs containing his works in progress. The centerpiece is a Synclavier, more valuable in its way than Zappa's huge Bösendorfer piano. A combination computer-synthesizer, it stores and retrieves sounds of all kinds, natural and synthetic, and enables Zappa to sculpt what he calls "air molecules" into compositions with rhythm and time subdivisions that would normally be beyond human capability.

Zappa thinks of himself as a "composer-businessman" and "devout capitalist." Centering his life in his work and his family, he ignores the Hollywood party circuit. Working about fourteen hours a day (or night, for he is a night person) in his studio and at his fax machine, he seldom leaves home except for overseas business trips. In politics, he sees himself as a traditional conservative, though he views the essential polarity of politics to be "not a matter of conservative versus liberal" but "of fascism versus freedom." As a pragmatist, he is a registered Democrat, but he might rather be a Republican, he has said, "if you were to subtract . . . the evil influence of the religious Right" from the Republican party.

References: Biography News 1:851+ Jl '84; Chicago Tribune V p3 F 29 '88 pors; Guardian p16 Jl 3 '70 por, p 17 Ap 20 '88; N Y Daily News "Friday" p1+ Ag 24 '84 por; N Y Newsday II p17 Ag 22 '82 por; N Y Times II p11+ D 25 '66 por, C p19 D 27 '76 por; People 11:111 My 21 '79 pors, 31:133+ My 22 '89 pors; Sat Eve Post 241:56+ Ja 13 '68 por; Toronto Globe and Mail p32 N 24 '73 por; Contemporary Authors vol 108 (1983); Walley, David. No Commercial Potential; The Saga of Frank Zappa and the Mothers of Invention (1972)

Zuckerman, Mortimer (Benjamin)

June 4, 1937– Real-estate developer; magazine publisher. Address: Boston Properties, 599 Lexington Ave., New York, N.Y. 10022

When the multimillionaire real-estate developer Mortimer Zuckerman acquired the venerable Boston literary institution the *Atlantic* in 1980, his critics charged that the mercurial entrepreneur, who was born in Montreal, Canada, was simply trying to buy his way into Back Bay Brahmin respectability, achieving in the process some political influence, another prime piece of real estate, and a hefty tax write-off. But the consummate deal maker confounded his detractors by maintaining a respectful distance from editorial operations, though his initial firing of the *Atlantic*'s editor, Robert Manning, and his protracted legal battle with its former stockholders evoked almost as much media attention as his controversial development projects in Boston and New York.

Four years later, when Zuckerman acquired the stodgy, third-ranked newsweekly, *U.S. News & World Report*, installing himself in short order at the top of the masthead as editor in chief, the grumbling of his foes grew more audible. Yet the highly educated Zuckerman, a former Harvard associate professor of city and regional planning, insists that his pursuit of a second career in journalism is motivated by a lifelong fascination with public policy. Zuckerman's controversial plan to build a towering condominium and office complex over Manhattan's Columbus Circle may have earned him more headlines, but his preferred media role—what the *Washington Post* writer Eleanor Randolph has called the favorite of all his personas—is clearly that of self-styled editor and writer of a weekly magazine opinion column that gives him a voice in the shaping of public opinion, a function he has long coveted.

Mortimer Benjamin Zuckerman was born on June 4, 1937 in Montreal, Quebec, Canada, the son of Abraham Zuckerman and his wife, Esther, who were Jewish immigrants. His grandfather was an orthodox rabbi who harbored an ambition for his grandson to belong someday to "the community of scholarship," as Zuckerman told the *Wall Street Journal*'s Joanne Lipman in an interview he granted in September 1985. His father, a tobacco and confectionery wholesaler, provided a comfortable living for his family in Montreal's suburban Outremont district, and Mort, who was nicknamed "Sonny," grew up surrounded by books. "In Montreal," he told an interviewer for the *New York Times* (October 18, 1983), "I couldn't go to the movies until I was sixteen, so I read." At the age of thirteen he was one of the dedicated band of only 150 subscribers to the *New York Times* in the entire city of Montreal. A precocious, self-professed "news addict," Zuckerman developed his abiding interest in public affairs before he reached adolescence. "I've always been absolutely fascinated by journalism and public policy," he recalled in a New York *Daily News* (February 4, 1986) interview. "It's been my principal interest since I was twelve years old."

Zuckerman is remembered by his former classmates at Strathcona Academy, a public high school for gifted students in Montreal, as being "full of jokes" and a "smart, ambitious kid in a school full of overachievers." His Strathcona yearbook lists as the role model for Zuckerman's future career the well-known gossip columnist Walter Winchell. Although that yearbook entry bristles with inside jokes, his photo appears to be uncharacteristically somber, for Zuckerman's father had recently died of a heart attack, and his doting mother was forced to divide her attention between her children and the demands of the family business. As Zuckerman later told Eleanor Randolph, "I really did grow up sort of on my own. I learned to be self-sufficient. Nobody gave me advice; nobody guided me." For that reason, he developed a penchant for making decisions based on his instincts and for "chafing against the conventional wisdom," as he has put it.

In the mid-1950s Zuckerman won an uphill battle to achieve admission to Montreal's prestigious McGill University, since he and other Jewish applicants had to surpass gentiles academically in order to enroll. He graduated in 1957 at the age of nineteen with honors in economics and political science and with the added distinction of having broken through a social barrier by becoming the first Jew to be elected president of Skull and Bones, the campus honor society, despite vocal community opposition. Feeling, as did many of his contemporaries, that Canada offered him a less than promising future, Zuckerman moved to Boston after earning a law degree from McGill. He received his LL.M. degree from Harvard in 1962 and then went on to earn an M.B.A. degree from the University of Pennsylvania's Wharton School of Finance.

Armed with his academic degrees and an inquisitive mind, Zuckerman, who had decided against the practice of law, quickly landed his first job, as assistant to the general manager, at the blue-chip Boston real-estate development firm of Cabot, Cabot & Forbes, at a modest starting salary. Within seven months he had become the de facto chief financial officer of the company. He revamped the firm's floundering California operations and began accumulating a number of prime real-estate holdings in downtown Boston.

Zuckerman had hoped to make his first million by the age of thirty, but his flair for carrying through transactions to successful completions earned him $5 million within five years. In 1969 he resigned from Cabot, Cabot & Forbes to start his own company, Boston Properties, with a former Cabot colleague, Edward Linde. When Cabot, Cabot & Forbes declined to pay him $2 million for his interest in a Boston building, Zuckerman took his former employer to court, winning $4 million plus interest. Gerald Blakely, who headed Cabot, Cabot & Forbes at the time, is reported to have called Zuckerman his "private genius"—although he later recalled that Zuckerman's constant wheeling and dealing had grated on the nerves of some of his coworkers.

In 1971 Boston Properties' first big project, a plan to redevelop seedy Park Square overlooking Boston Common, ran afoul of environmentalists and local political sentiment after Boston's mayor, Kevin H. White, chose Zuckerman's new company to complete the $150 million Park Plaza project. Bostonians criticized White for allegedly favoring a friend in awarding the contract, and city councilors charged that the massive complex would cast shadows on the Public Garden. In 1977 Zuckerman finally withdrew the controversial plan, though a scaled-down version of the original five-tower complex had been approved. The widely publicized controversy ensconced Zuckerman as "Boston's all-purpose bête noire," according to one local journalist. Robert Healy, then the executive editor of the Boston *Globe*, was among those who believed the widespread opposition to Zuckerman's involvement may have been an act of organized civic revenge. According to Healy, Zuckerman "took a hosing because he was an outsider—a Jewish boy from Montreal who had dared to take on the WASP establishment." Continuing to thrive, Boston Properties had acquired fifty-three buildings in fifteen cities by early 1986. A bullish national market made real estate the most lucrative investment in the United States.

From 1966 until 1974, Zuckerman taught city and regional planning as an associate professor in Harvard's Graduate School of Design. His interest in intellectual pursuits had not abated, and his tendency to challenge the status quo appeared to have grown along with his real-estate fortune. Reportedly disgruntled over being characterized as a real-estate mogul, Zuckerman had been casting about for several years for a suitable journalistic property. He considered buying the *Village Voice*, the New York *Daily News*, and the *Washington Star* before finally making an offer for the *Atlantic* in March 1980. He hoped to rejuvenate the financially ailing publication, which had been founded in 1857, and, as he told a reporter from the Toronto *Globe and Mail* (October 5, 1985), "restore it as a major magazine of American letters and public opinion."

Critics accused Zuckerman of acquiring one of the jewels in Boston's cultural crown in order to purchase intellectual respectability along with some prime Boston real estate. But Mordecai Richler has refuted charges that Zuckerman was primarily motivated by greed. "When he bought the *Atlantic*, he didn't want to own the property," Richler told a reporter from the *Washington Post* (May 1, 1989). "A Jewish kid out of Montreal, he was buying the WASP's old-world literary magazine. What he wants is the cachet."

Zuckerman seems to have set out with good intentions, determined to keep his distance and let the *Atlantic*'s longtime editor, Robert Manning, run the show, but within two months of the purchase, rumors began circulating that he was searching for a new editor. Appointing himself chairman of the editorial board, Zuckerman replaced Manning with William Whitworth, an editor recruited from the *New Yorker*. When Zuckerman discovered that his $3.2 million acquisition was in worse fiscal shape than he had originally been aware, he immediately stopped payments to a group of former stockholders, including Manning, Garth Hite, the magazine's former publisher, and Marion Campbell, its previous owner. The stockholders sued Zuckerman, who countersued for alleged fraud, and Manning was quoted in the Toronto *Globe and Mail* (October 5, 1985) as having called Zuckerman "a liar and a cheat." Zuckerman maintained that he had been "misled and mistreated" and could not allow the slight to go unavenged. The litigation dragged on until 1987, when Zuckerman settled out of court with Manning for about $445,000. Seven other former stockholders continued to press their claims, however. In November 1989 a Massachusetts state court judge dismissed the suit, ruling that four of the plaintiffs were entitled to no additional money for their stock and that Zuckerman would receive nothing for damages. The three remaining ex-stockholders were expected to continue litigation.

Yet even Manning has commended the largely successful efforts by the *Atlantic*'s new staff to improve both the magazine's content and its circulation. Zuckerman quintupled the nonstaff art and editorial budget to finance the best available writing and illustration. In 1981 the publication won acclaim by breaking the story of the budget director David Stockman's doubts about the Reagan administration's budget, following that coup with book excerpts that included newsworthy revelations about such prominent figures as the former American president Lyndon B. Johnson. By 1989 circulation had risen to 474,000 from 340,000, and the *Atlantic* had won three National Magazine awards in 1988, an unprecedented number for one publication in a single year.

In 1983 Zuckerman shifted the base of his real-estate operations from Boston to New York City, with the purchase of a Lexington Avenue site at which he soon began work to erect a towering office building to house Boston Properties and a new office for the *Atlantic*. By the following year, he had moved on to a new journalistic frontier, making an estimated $182.5 million offer for the somewhat stodgy and conservative Washington-based newsweekly *U.S. News & World Report*, a publication with which he had already forged a real-estate connection as the half-owner of the company's 3.5-acre site.

Zuckerman seemed to relish the challenge of retaining the magazine's unvarnished appeal to loyal, middle-American readers while increasing its circulation among a younger, more urban readership. Once a supporter of such liberal politicians as Gary Hart and Jimmy Carter, Zuckerman had been writing Reaganesque Op-Ed pieces for several years, and he acknowledged that *U.S. News & World Report* now more clearly reflected his own shifting political ethos, which he has labeled in recent years as "small conservative." He also made it clear from the outset that, since he had bought the magazine as a forum from which he hoped to influence public policy, he intended to be directly involved in the editorial process. Perhaps in anticipation of renewed criticism of his expanded editorial role, Zuckerman told a reporter for *Time* magazine (June 25, 1984) at about the time that his *U.S. News & World Report* bid was announced: "The surprising thing is not that a real-estate developer should enter publishing but that with my interests, I went into real estate in the first place. My success enabled me to come into publishing at just the right level."

There was widespread speculation that Zuckerman, having paid some $20 million more than the magazine's estimated worth, still needed to prove something to the world of letters, though he insisted that he simply aspired to becoming "a voice in public affairs." Zuckerman later responded to questions about a potential conflict of interest by citing the legendary career of the founder of *Time* magazine, Henry Luce. The *U.S. News* editor, Marvin Stone, who became an instant millionaire when the deal was closed, expressed his misgivings bluntly. "Face it," he reportedly said. "Mort is a frustrated editor. I hope I can work with him."

Stone's concerns proved prophetic, for Zuckerman replaced him in early 1985 with the newspaperman Shelby Coffey 3d and then promptly placed his own name at the top of the *U.S. News & World Report* masthead as editor in chief. Zuckerman became embroiled in further controversy that summer with a successful, record-breaking $456.1 million bid to build two imposing towers on the four-acre site of the New York Coliseum on Columbus Circle, overlooking Central Park. The contract led to the publication of a profile in the *New York Times* to which Zuckerman vehemently objected, charging that it depicted him, in the words of Marci McDonald of *Maclean's*, as "a Duddy Kravitz-style wheeler-dealer who relished rubbing shoulders with America's glitterati." Zuckerman complained to the *Times*'s executive editor, A. M. Rosenthal, who subsequently printed an editorial apology for the offending article's "snide tone." Zuckerman, who had since commandeered the back page of *U.S. News & World Report* for his own bimonthly personal opinion column, was criticized for his increasing ambivalence over the press coverage he had generated by seeking a more active press role.

When, within nine months, Shelby Coffey resigned because of the real-estate tycoon's interference in editorial policy, Zuckerman replaced him with the former White House communications director, David R. Gergen, who assumed the *U.S. News & World Report* post with very little editorial experience. Zuckerman, who was by then jetting all over the world to gather material for his opinion column, faced renewed charges of conflict of interest after accepting an appointment by President Ronald Reagan to the team sent to observe the 1986 Philippine elections. By May 1986, Zuckerman had decided to write the *U.S. News & World Report*'s opinion column himself every week instead of alternating with the editorial director, Harold Evans. Shortly after Zuckerman sold the Atlantic Monthly Press, the magazine's book-publishing division, Evans resigned.

In September 1986 Zuckerman made headlines once again by flying to Moscow to advocate the release of *U.S. News & World Report*'s Moscow correspondent, Nicholas Daniloff, who had been arrested there on charges of espionage. Although they acknowledged that Zuckerman might have been guilty of grandstanding, many journalists commended his active intercession in Daniloff's behalf. *New York* magazine's Edwin Diamond characterized Zuckerman in a September 22, 1986 article as "a kind of parachute proprietor, dropping out of the skies to wield authority," while conceding that Zuckerman is an astute editor in chief with good story ideas that may sometimes founder because of his inexperience.

By early 1989, however, the redesigned magazine had made definite gains in its circulation, advertising, and revenues, despite a disconcerting turnover in editorial staff personnel. Zuckerman's propensity for what he himself terms "kibitzing" has continued to nettle his critics, particularly in the case of a story on the junk-bond trader Michael Milken, who had been charged by the Securities and Exchange Commission with securities fraud and stock manipulation. The *Washington Post* reported on May 1, 1989 that *U.S. News & World Report* staffers had received orders from the top to rework the Milken piece to suit Zuckerman's own preconceptions about the man he characterizes as a "besieged financial genius." The *Washington Post* also hinted that Zuckerman's most recent editor, Roger Rosenblatt, was disillusioned enough to contemplate moving on himself, though the basic reason for his discontent seems to have been having to commute constantly between his New York home and Washington, a city he dislikes. On October 13, 1989 the magazine announced the resignation of Rosenblatt, who explained that "two-city living is simply too hard on me and my family." He was replaced by the husband-and-wife team of Michael Ruby and Merrill McLoughlin, who were designated to serve as coeditors. Eleanor Randolph of the *Washington Post* (May 1, 1989) has assessed Zuckerman's ongoing dilemma as a publisher as one of ambivalence. "The complication . . . ," she wrote, "is that while breaking the rules of the journalistic community, he still wants to be admired by the establishment that made them. As a friend from Boston once remarked, 'He needs the approval of the world on a continuing basis.'"

Such approval, however, remained elusive in the ensuing public furor over Zuckerman's Columbus Circle project. Moshe Safdie's architectural renderings were roundly panned, and a roster of celebrity environmentalists, including Jacqueline Onassis, Bill Moyers, and Paul Newman, expressed vociferous opposition to the huge shadow that the two imposing towers would inevitably cast over Central Park in the late afternoon. But Zuckerman discounted their carping, saying that critics had ignored such benefits as a hefty infusion of cash for the city's ailing subway system and a potential $100 million in annual tax revenues generated by the completed Columbus Center condominium and office complex, already slated for occupation by the investment firm of Salomon Brothers, its largest single tenant. More than conciliatory, Zuckerman replaced Moshe Safdie with the architect David Childs and scaled down the project twice, adding a huge central archway designed to let light and air into the park. Although Salomon Brothers backed out of the deal in the wake of the disastrous stock market crash of "Black Monday" in October 1987, Mayor Edward I. Koch and civic groups agreed in April 1989 to accept the latest version of Zuckerman's proposal. The New York City Board of Estimate approved the proposal a month later, and Zuckerman said construction would begin in early 1990, but the Coalition against Columbus Circle, a public-interest group that opposes the project, brought suit in United States District Court to block construction, and, as of October 1990, work had yet to begin.

Mortimer Zuckerman is a slim, athletic man with dark, thinning hair and a hyperkinetic nature that keeps him in perpetual motion between New York and Washington to oversee his various business ventures. Although he was called an "unregenerate" bachelor in a *New York Times Magazine* (February 4, 1982) profile, Zuckerman has expressed a desire from time to time to settle down with a wife and children, and he has dated Gloria Steinem, Betty Rollin, Nora Ephron, and Arianna Stassinopoulos Huffington, among others. He maintains homes in Georgetown, Manhattan, and East Hampton that have been described by friends as "sterile," corporate suites of rooms untouched by everyday clutter.

The real-estate developer and publishing entrepreneur jogs, plays intensely competitive squash, and pitches in the weekly Sag Harbor softball game, an activity that he shares with a gaggle of writers and media stars. Enigmatic and restless, he has been described as both a narcissist and as a loyal friend, a witty conversationalist and a thin-skinned joker unable to laugh at himself. A fervent patriot who often refers to himself as an "immigrant," Zuckerman became an American citizen in 1977. Although he has been listed by *Forbes* magazine as one of America's 400 richest men, he does not measure his success by its cash value. "There are two types of people who make a lot of money," the *Time* magazine writer Walter Isaacson, an old friend of Zuckerman's, once commented. "There are people like Donald Trump, who like to be very showy and tacky about it. Or [they] can take it and use it to do interesting things. For that reason, I respect Mort Zuckerman."

References: Maclean's 97:46 Je 25 '84, 99:28+ Ja 27 '86; N Y Daily News p1+ F 4 '86; N Y Times B p1+ Ag 5 '85; Toronto Globe & Mail B p1 O 5 '85; Wall St J p1+ S 27 '85; Washington Post B p1+ Ja 9 '82, B p1+ My 1 '89; Who's Who in America, 1988–89

Photo Credits

Abrams Artists & Associates Ltd., Robert Englund; *Academy of Motion Picture Arts and Sciences*, Stephen Frears; *Bob Adelman*, Martin Cruz Smith; *Agence France-Presse/Druszcz*, Adam Michnik; *Angelo Riverone Agrigento*, Natalia Ginzburg; *Annett Wolf, Inc.*, Ted Danson; *AP/Wide World Photos*, József Antall Jr., Michel Aoun, John Candy, Camilo José Cela, Violeta Chamorro, Alfredo Cristiani, Daryl Hannah, Ion Iliescu, Egon Krenz, Vytautas Landsbergis, Slobodan Milosevic, Yoweri Museveni, Wayne Newton, Sam Nujoma, Mortimer Zuckerman; *Arista Records*, Jerry Garcia; *Artists Management, Richard Barz*, Anita O'Day; *Anthony Barboza/Blackimages*, Louis Gossett Jr.; *© Jerry Bauer*, Vassily Aksyonov, Sybille Bedford, Alice Munro, Page Smith; *Beacon Press*, Michel Tournier; *Margot Bennet, 1989/Cold Spring Harbor Laboratory*, James Watson; *Miriam Berkley*, Martin Amis; *Bob Thomas Sports Photo*, Diego Maradona; *Neal Boenzi/NYT Pictures*, Patrice Chéreau; *Eric Boman*, Anna Wintour; *Boston Red Sox*, Wade Boggs; *Byers, Schwalbe*, Roger Norrington; *Caltech*, Edward C. Stone; *Camera Press/NYT Pictures*, Kim Basinger; *Canada House of Commons*, John Crosbie; *Canadian Consulate General*, Michael Wilson; *Mimmo Cattarinich*, Pedro Almodóvar; *Central Office of Information, London*, Douglas Hurd; *Josh Cheuse/© 1989 Mystery Train, Inc.*, Jim Jarmusch; *Cinémathèque Suisse*, Alain Tanner; *Columbia Artists Management Inc.*, Kurt Masur, Anne-Sophie Mutter; *Copyright ©1990 Columbia Pictures Industries, Inc.*, Kevin Costner; *Comité Chrétien*, Jean Chrétien; *Consulate General of Japan*, Toshiki Kaifu; *Consulate General of Poland*, Tadeusz Mazowiecki; *Nick Crettier/The Catholic University of America Office of Public Affairs*, John Tracy Ellis; *Patrick Demarchelier/© 1989 Orion Pictures Corporation*, Susan Seidelman; *Denver Broncos*, John Elway; *Domino's Pizza, Inc.*, Tom Monaghan; *Don Boyne Photos*, Buddy Roemer; *Donna Karan New York*, Donna Karan; *Patrick Durand/Sygma*, Ibrahim Babangida; *Ecco Press*, Alan Dugan; *Eckley Dykman/South African Consulate General*, F. W. de Klerk; *Embassy of Chile*, Patricio Aylwin; *Embassy of Colombia*, Virgilio Barco Vargas; *Embassy of India*, V. P. Singh; *Embassy of the Republic of Hungary*, Imre Pozsgay; *Enigma*, Sandra Bernhard; *Sigrid Estrada*, Calvin Trillin; *Fabian/Sygma*, Klaus Maria Brandauer; *Fantasy Records*, Ella Fitzgerald; *Deborah Feingold/© 1989 The David Geffen Company*, Rickie Lee Jones; *©1990 Fox Broadcasting Company*, Matt Groening; *French Embassy Press and Information Division*, Roland Dumas; *David Gahr/© 1989 CBS Records Inc.*, Harry Connick Jr.; *Henny Garfunkel/Copyright © 1989 Universal City Studios Inc.*, John Waters; *German Information Center*, Lothar de Maizière, Oskar Lafontaine; *Bruce Gilbert/© 1988 New York Newsday*, Jeff Koons; *Greg Gorman*, Frank Zappa; *© Frank Grant*, Mavis Gallant; *Greek Press and Information Office*, Constantine Mitsotakis; *© 1990 Timothy Greenfield-Sanders*, Brice Marden, Cindy Sherman; *© Mark Hanauer/Onyx*, Willem Dafoe; *Harlem School of the Arts*, Betty Allen; *Harold Holt Ltd.*, Maria Ewing; *Hashimoto/Columbia Artists Management Inc.*, Dawn Upshaw; *V. Tony Hauser*, Lotfi Mansouri; *Tania Heinemann/Birch Lane Press*, Sean O'Faolain; *© Bradford F. Herzog*, Lester C. Thurow; *Evelyn Hofer*, I. M. Pei; *Don Hunstein*, Midori; *© Dominique Issermann*, Sonia Rykiel; *© Richard Kalvar/Magnum*, Carlo De Benedetti; *Trevor Key/© 1986 The David Geffen Company*, Peter Gabriel; *© D. Kirkland/Sygma*, Melanie Griffith; *Ken Laffal/NYT Pictures*, Christopher Walken; *J. P. Laffont/Sygma*, Tina Howe; *Alexandra Lawrence*, Patricia Highsmith; *Leo Castelli Gallery*, Richard Artschwager; *© 1989 Los Angeles Dodgers, Inc.*, Orel Hershiser; *Lou Manna*, Lincoln Kirstein; *Karen Miller/© 1989 Gladden Entertainment Corp.*, Michelle Pfeiffer; *Monty Silver Agency, Ltd.*, Estelle Getty; *Stephen M. Mortensen*, Jane Smiley; *Ozier Muhammad/© 1988 Newsday*, Daniel Day-Lewis, Juzo Itami; *Namara Cowan Ltd.*, Bob Hoskins; *© 1990 National Broadcasting Company, Inc.*, Michael Gartner, Deborah Norville; *National Endowment for the Arts*, John E. Frohnmayer; *NBC Photo/ © National Broadcasting Company, Inc., 1990*, Carol Burnett; *New York Newsday*, Sydney H. Schanberg; *Notable Music Company, Inc.*, Cy Coleman; *Novosti Press Agency*, Yegor Ligachev; *© Cherie Nutting*, Paul Bowles; *Oakland Athletics*, Rickey Henderson; *Frank W. Ockenfels III*, Robert Longo; *Office of the Governor of Virginia*, L. Douglas Wilder; *Oregon Symphony*, James DePreist; *© 1990 Orion Pictures Corp.*, Denys Arcand; *Nigel Parry*, Kazuo Ishiguro; *Peggy Siegal Company*, Barry Levinson; *Peruvian Embassy*, Alberto Fujimori; *Planned Parenthood Federation of America*, Faye Wattleton; *© PolyGram Records 1988*, Jon Bon Jovi; *Viviane Purdon*, Myung-Whun Chung; *Aaron Rapoport/1989*, Bonnie Raitt; *Reuters/Bettmann Newsphotos*, Fernando Collor, Hun Sen; *Gerald Reynolds*, Shura Cherkassky; *Rogers & Cowan*, Priscilla Beaulieu Presley; *Rose/Liaison*, Ron Kovic; *Carol Rosegg/Martha Swope Assoc.*, Christopher Keene; *Yves Saint Laurent*, Pierre Bergé; *The Sally Jessy Raphaël Show*, Sally Jessy Raphaël; *© Franco Salmoiraghi*, Maxine Hong Kingston; *San Francisco 49ers*, Jerry Rice; *William E. Sauro/NYT Pictures*, Jason Epstein; *© G. Schachmes/Sygma*, Bernard Pivot; *Reenie Schmerl*, Nicholas Gage; *Sears, Roebuck and Co.*, Edward A. Brennan; *Daniel Sheehan/ © 1987 New York Newsday*, Sandro Chia; *© SIPA-PRESS*, Isabelle Adjani; *Kevin B. Smith*, Fay Weldon; *State of New Jersey*, James J. Florio; *Christian Steiner*, Edo de Waart, Rudolf Serkin; *Susan Geller & Associates*, Anjelica Huston; *TPE*, Robin Leach; *Ron Tom/ABC*, Lloyd Bridges; *U.N. Mission of Mozambique*, Joachim Chissano; *U.S. Department of State*, Chester A. Crocker; *U.S. Senate*, Patrick J. Leahy, Alan K. Simpson; *Vanity Fair*, Tina Brown; *© 1983 Thomas Victor*, Nora Ephron; *© Diana Walker*, Peggy Noonan; *© 1986 Scott Walters*, Anthony Davis; *Washington Monthly*, Charles Peters; *William Morris Agency*, Maureen McGovern; *Donald Woodman*, Bruce Nauman; *W. W. Norton & Co.*, Joseph Epstein; *Peter Yates*, William Bolcom; *Marilynn K. Yee/NYT Pictures*, Said Aouita; *Michaela Zeidler/Courtesy Barbara Gladstone Gallery*, Jenny Holzer.

OBITUARIES

ABERNATHY, RALPH (DAVID) Mar. 11, 1926–Apr. 17, 1990 Baptist clergyman; civil rights activist; close aide to Martin Luther King Jr. in formulating and carrying out nonviolent strategy for challenging racial segregation in the South; in 1961 became vice-president at large of Southern Christian Leadership Conference; succeeded King as president of conference after King's assassination in April 1968; led Poor People's March on Washington in May 1968; after resigning from presidency of SCLC in 1977, returned to his pastorate in Atlanta, Georgia; drew criticism from some other civil rights leaders for campaign endorsement of President Ronald Reagan and for confirmation—in his autobiography, *And the Walls Came Tumbling Down* (1989)—of gossip about adulterous adventures of Martin Luther King Jr.; died in Atlanta. See *Current Biography* (July) 1968.

Obituary *N Y Times* B p7 Ap 18 '90

AILEY, ALVIN (,JR.) Jan. 5, 1931–Dec. 1, 1989 Modern-dance director; choreographer; founder and director of racially integrated Alvin Ailey American Dance Theatre, most popular modern-dance repertory company on international touring circuit; fired modern dance with African-American soul and, perhaps more than any of his peers, gave it mass appeal; "fused black and white dance into a brilliant chiaroscuro," as choreographer Eugene Loring once commented; began career under tutelage of Lester Horton in Los Angeles in 1950; assumed direction of Horton's company when Horton died in 1953; went to New York City as Broadway featured dancer in 1954 and remained there as actor and director as well as dancer; formed his American Dance Theatre in 1958; in his choreography, beginning with *Blues Suite* (1958), drew upon wide range of black experience and musical idioms as well as classical ballet; achieved his greatest success with *Revelations* (1960), a suite exploring "the motivations and emotions of American Negro religious music"; later wrote pieces ranging from *Masekela Language* (1969), an antiapartheid protest, to *Cry* (1971), created for Judith Jamison, and *Night Creature* (1974), one of his elegant homages to Duke Ellington; died in New York City. See *Current Biography* (March) 1968.

Obituary *N Y Times* p1+ D 2 '89

ARIAS NAVARRO, CARLOS Dec. 11, 1908–Nov. 27, 1989 Transitional prime minister of Spain (1974–76), appointed by moribund dictator Generalissimo Francisco Franco and reappointed by King Juan Carlos de Borbón under restored monarchy; during Franco regime had previously served successively as public prosecutor, provincial governor, director-general of national security, mayor of Madrid, parliamentary deputy, member of Franco's Council of the Realm, and interior minister. See *Current Biography* (October) 1974.

Obituary *N Y Times* B p13 N 29 '89

AVEROFF-TOSITSAS, EVANGELOS Apr. 17, 1910–Jan. 2, 1990 Greek statesman; a pro-Western, anticommunist conservative, closely tied to former prime minister and president Constantine Karamanlis; was foreign minister from 1956 until 1963, when military junta displaced Karamanlis; after fall of junta, was minister of defense under Karamanlis from 1974 to 1981, when Panhellenic Socialist Movement of Andreas Papandreou assumed power; led New Democracy party from 1981 to 1984; was honorary president of party until his death, in Athens. See *Current Biography* (May) 1957.

BAILEY, PEARL Mar. 29, 1918–Aug. 17, 1990 Singer; stage, screen, variety-house, nightclub, and television performer; won audiences with her personality as well as her trademark throaty singing style, grounded in jazz and blues; had a droll manner, languid and mischievous but amiable and warm; except in some of her scripted performances, given to steady patter of humorous asides; won 1946 Donaldson Award as most promising new performer for her interpretation of Butterfly in *St. Louis Woman*, the first of her several Broadway credits; won acclamation (including a special Tony Award) for the aplomb with which she took over the title role in the long-running Broadway musical *Hello, Dolly!* in 1967; also had a number of roles in motion pictures, including Frankie in *Carmen Jones* (1954) and Maria in *Porgy and Bess* (1959); made many recordings, including her well-known renditions of "Tired" (her first single), "Birth of the Blues," "Toot Toot Tootsie, Goodbye," "Row, Row, Row," "Takes Two to Tango," "That's Good Enough for Me," and "Fifteen Years"; died in Philadelphia. See *Current Biography* (October) 1969.

Obituary *N Y Times* p34 Ag 19 '90

BARRETT, EDWARD W(ARE) July 3, 1910–Oct. 23, 1989 Journalist; editor; educator; former dean of Columbia University's Graduate School of Journalism (1956–68); joined *Newsweek* as researcher and writer in 1933, the magazine's first year of publication; during seventeen years with the magazine, was successively Washington correspondent, national-affairs editor, associate editor, and editorial director; during World War II, directed overseas operations for U.S. Office of War Information; returned to government service in 1950 as assistant secretary of state in charge of public affairs and international information; established his own public relations firm, Edward W. Barrett Associates, in 1952; later was executive counselor in public relations with Hill and Knowlton; resigned from Columbia University post over disagreement with Grayson L. Kirk, the president of the university, in wake of anti-Vietnam War demonstrations that closed the school, although he had "no sympathy whatsoever" with Students for a Democratic Society, which had organized the demonstrations; died in Greenwich, Connecticut. See *Current Biography* (February) 1947.

Obituary *N Y Times* D p29 O 25 '89

BAUM, KURT Mar. 15, 1908–Dec. 27, 1989 Czechoslovak-born opera singer; a tenor who easily soared to high C; although occasionally criticized for "some constriction" in upper registers, was more often applauded for his "ringing, climactic" tones; while experienced in several repertoires, specialized in Italian opera; made world operatic debut in *Kreidekreis* in Zürich in 1933; later performed throughout Europe; made U.S. operatic debut as Radames in *Aïda* in Chicago in 1939; first appeared with Metropolitan Opera Company in *Der Rosenkavalier* in 1941; had first major Metropolitan Opera role in 1943, as Don Alvaro in *La forza del destino*, one of his favorite roles; did command coronation performance as Radames in London in 1953; remained on Met's roster through 1965–66 season; died in New York City. See *Current Biography* (September) 1956.

BAZIN, GERMAIN Sept. 24, 1901–May 3, 1990 French art historian; museum curator; joined staff of the Louvre as curator of department of paintings and drawings in 1937; was curator in chief at the museum for fourteen years, beginning in 1951; from 1965 to 1970 headed painting-restoration section of France's national museum system; varying his museum work with academic activity, taught briefly at University of Brussels, held chair of museology at the Ècole du Louvre, and lectured internationally; earned titles of research professor at York University in England and University of Toronto in Canada; wrote thirty widely translated books of art history, including *Le Mont-Saint-Michel* (1933) and *Histoire de l'art de la préhistoire à nos jours* (1953). See *Current Biography* (January) 1959.

Obituary *N Y Times* p30 My 5 '90

BEAULAC, WILLARD L(EON) July 25, 1899–Aug. 25, 1990 Former career diplomat; began more than four decades of foreign service in 1921; rose to ambassadorial level through long succession of lesser posts in Latin American consulates and embassies; in 1944 was named ambassador to Paraguay, his first top embassy assignment; later served as ambassador to Colombia, Cuba, Argentina, and Chile; ended career with U.S. Foreign Service as deputy commandant for foreign affairs at National War College in early 1960s; after retirement, lectured on South American affairs and taught political science at Southern Illinois and Ball State universities; wrote autobiography, *Career Ambassador* (1951); died in Washington, D.C. See *Current Biography* (September) 1958.

Obituary *N Y Times* D p21 Ag 28 '90

BECKETT, SAMUEL (BARCLAY) Apr.(?) 13, 1906–Dec. 22, 1989 Irish-born Anglo-French playwright; novelist; short-story writer; poet; with the brooding and sardonic minimalism of his absurdist tragicomedies, issued "a Miserere in behalf of all mankind" while pioneering "a new modesty of expression in fiction and the theatre," as the Swedish Academy observed in awarding him the 1969 Nobel Prize in literature; although inspired by his close older friend James Joyce, diverged radically from Joyce's omniscient narrative stance, working instead with "impotence and ignorance," in keeping with his view that in the human condition "we are all adrift," that "we must invent a world in which to survive," and that "even this invented world is pervaded by fear and guilt"; distilled his grim existential vision into a severely laconic art in which solitary clown-tramps or vagabond couples are mired in or wandering futilely through nightmare limbo landscapes; writing in English early in his career, pretokened his enduring themes in novels *Murphy* (relatively conventional) and *Watt* (a scatological Olympia Press book); after studying and teaching in Paris for several years, settled there in 1937; from 1947 on, wrote primarily in French, subsequently translating himself into English; achieved his greatest success in mid-career, in 1950s, with plays *Waiting for Godot* (his most influential work), *Endgame*, and *Krapp's Last Tape* and the trilogy of novels comprising *Molloy*, *Malone Dies*, and *The Unnameable*; considering every word "an unnecessary stain on silence and nothingness," became ever more brief and terse in his later works, including the actorless half-minute play *Breath*; despite his parsimonious output, produced an oeuvre—including narrative fragments—that filled approximately a score of volumes, the last of which was *Stirrings Still*, a 1,801-word fictional meditation on old age published in a limited edition in 1989; died in Paris. See *Current Biography* (February) 1970.

Obituary *N Y Times* p1+ D 27 '89

BERNSTEIN, LEONARD Aug. 25, 1918–Oct. 14, 1990 Musician; laureate director of New York Philharmonic Orchestra; a serious conductor, composer, pianist, and musical educator (on television and at Berkshire Music Center in Tanglewood, Massachusetts—where he regularly conducted—and several universities) with flair for showmanship and popular reach and rapport; in view of violinist Isaac Stern, "will be remembered as the man who began to teach Americans what classical music was"; was promoted as wunderkind by conductors Serge Koussevitzky and Dimitri Mitropoulos; shortly after joining New York Philharmonic as assistant conductor in 1943, shot to overnight celebrity as last-minute replacement conductor of nationally broadcast concert; succeeding Mitropoulos as director of Philharmonic in 1958, became first American-born conductor to head a major orchestra, as well as youngest in Philharmonic's history; with his adventurous innovations (such as preview talks to audiences, excursions into avant-garde music, and more world premieres, including those of his own works), swelled orchestra's box-office appeal and radio and television coverage; won television Emmy Award for his series *New York Philharmonic Young People's Concerts*; with Philharmonic, recorded over 100 albums, including his celebrated complete set of Mahler symphonies; won two Grammies; stepped down as Philharmonic's music director in 1969 in order to devote more time to composing and guest conducting; conducted major orchestras in London, Paris, Tel Aviv, Milan, Vienna, and elsewhere; during career, composed three symphonies (*Jeremiah*, *The Age of Anxiety*, and *Kaddish*), some lesser orchestral pieces, a number of choral, vocal, chamber, and piano pieces, two short operas, three ballets, a mass, and some incidental stage music; drew Oscar nomination for his incidental music for film *On the Waterfront*; achieved his greatest success as composer with his scores for commercial musical theatre, including those for *On the Town* and *Wonderful Town*, which were instant Broadway hits, and *Candide* and *West Side Story*, two genre-defying musical comedies widely regarded by music historians as making up "Broadway's Mozartean moment" and Bernstein's most durable legacy; had an acrobatically histrionic podium style that mirrored his whirlwind, no-holds-barred personal life; in politics was a left-leaning Democrat who exemplified for Tom Wolfe "radical chic"; died at his home in New York City. See *Current Biography* (February) 1960.

Obituary *N Y Times* A p1+ O 15 '90

BETTELHEIM, BRUNO Aug. 28, 1903–Mar. 13, 1990 Austrian-born child psychologist; educator; writer; a maverick Freudian, innovative and influential in his approach to psychoanalysis and provocative in his views on a range of social issues; described himself as "an educator and therapist of severely disturbed children" whose "main task was to restore meaning to their lives"; before immigrating to U.S. in 1939, spent more than a year incarcerated in Nazi concentration camps, an experience on which he reflected (not always in ways pleasing to many fellow Jews) in his books *The Informed Heart* (1960) and *Surviving, and Other Essays* (1979); in U.S., taught at University of Chicago until 1973; at the university, directed the Sonia Shankman Orthogenic School, a residential institution where he offered a "therapeutic milieu" to children suffering such disorders as autism; believed that his work there "showed that you could treat children who had been thought unreachable and that the best approach combined respect for their dignity with structure and clear limits," often severely imposed; described his work at the school in books *Love Is Not Enough* (1950), *Truants from Life* (1954), and *The Empty Fortress* (1967); also wrote *The Uses of Enchantment* (1976), a prize-winning study of fairy tales, and *A Good Enough Parent: A Book on Child-Rearing* (1987); died in Silver Spring, Maryland. See *Current Biography* (July) 1961.

Obituary *N Y Times* A p1+ Mr 14 '90

BIALK, ELISA Oct. 4, 1912–Feb. 28, 1990 Writer; best known for her juvenile fiction; early in career was poet, Chicago community journalist, and writer of pulp fiction; began contributing short stories to *Good Housekeeping* and other slick magazines in 1932; wrote novel *On What Strange Stuff* (1935); collaborated on stage adaptation of one of her short stories, "The Sainted Sisters," which went on to become motion picture of same title (1948); wrote twenty-eight children's books, including *The Horse Called Pete* (1948), *Wild Horse Island* (1951), and *Colt of Cripple Creek* (1952); died on Hilton Head Island, South Carolina. See *Current Biography* (Yearbook) 1954.

Obituary *N Y Times* B p6 Mr 7 '90

BLOUSTEIN, EDWARD J. Jan. 20, 1925–Dec. 9, 1989 Educator; lawyer; president of Rutgers, the State University of New Jersey, since 1971; strong proponent of academic freedom; as political analyst with U.S. Department of State (1951–52, 1955–56), prepared classified studies titled "Political Dynamics in East Germany" and "The Reconstitution of the Socialist International"; taught law at New York University (1961–65); wrote monographs on legal philosophy and practical application of law to mental illness, indigency, privacy, and nuclear energy; at Rutgers, oversaw expansion of university into medicine, biotechnology, and several other areas of research, including fiber-optics and advanced food technology, while raising school's public profile through enhancement of athletics; died while attending a business meeting in Nassau, the Bahamas. See *Current Biography* (November) 1965.

Obituary *N Y Times* B p13 D 11 '89

BLUE, ROBERT D(ONALD) Sept. 24, 1898–Dec. 14, 1989 Former Republican governor of Iowa (1945–48); lawyer; attorney for Wright County, Iowa from 1924 to 1931 and for Eagle Grove, Iowa in 1932; during four terms in Iowa State House of Representatives, was floor leader (1937–41) and speaker (1941–43); served as lieutenant governor before assuming governorship; as governor, promoted soil conservation and expansion of farm-to-market road system; was also instrumental in standardizing property assessments on statewide basis, among other reforms; drew enmity of labor leaders by signing law prohibiting companies from discriminating against nonunion job applicants; spent rest of career practicing law in Eagle Grove, Iowa; died in Fort Dodge, Iowa. See *Current Biography* (December) 1948.

Obituary *N Y Times* D p13 D 18 '89

BRIDGES, HARRY (RENTON) July 28, 1901–Mar. 30, 1990 Australian-born labor leader; founder (1937) and president (until 1977) of International Longshoremen's and Warehousemen's Union; began career as seaman; became stevedore in San Francisco in 1922; organized International Longshoremen's Association local in San Francisco in 1933; led strike in which police killed two pickets and injured 100 in 1934; organized Maritime Federation of Pacific in 1935; called strike by federation that tied up West Coast shipping for five months in 1936 and 1937; in latter year, pulled his I.L.A. locals out of American Federation of Labor and reorganized them into his own I.L.W.U., under banner of Congress of Industrial Organizations; won Supreme Court victories in his fights against a deportation order and a perjury conviction (for allegedly lying when he denied ever having been a Communist at his 1945 naturalization hearing); died at his home in San Francisco. See *Current Biography* (May) 1950.

BUNSHAFT, GORDON May 9, 1909–Aug. 6, 1990 Architect; chief designer (1937–42) and partner (1949–79) at Skidmore, Owings & Merrill, chiefly in New York City; an eminently faithful and influential translator of the International Style to American corporate architecture; known for his sleek and delicate glass skyscrapers, crisply lined with steel, monumental but light and airy, almost floating, enhancements of the urban landscape; launched a new architectural epoch with his Lever House, the first commercial building in Manhattan with a glass-curtain façade; refined that elegant idiom in such subsequent New York City structures as the Manufacturers Hanover Trust Building, the Olivetti Building, One Chase Manhattan Plaza, and the Marine Midland Building; later, without departing from modernism and utilizing travertine or marble in addition to glass and steel, became somewhat heavier and more sculptural in such creations as the Lyndon Baines Johnson Library in Austin, Texas; among his smaller designs, was probably proudest of new wing he created for Albright-Knox Gallery of Art in Buffalo, New York; retired in 1979; died in New York City. See *Current Biography* (March) 1989.

Obituary *N Y Times* D p21 Ag 8 '90

CARNEY, ROBERT B(OSTWICK) Mar. 26, 1895–June 25, 1990 U.S. Navy admiral, retired; commander in chief of North Atlantic Treaty Organization forces in southern Europe (1951–53); chief of naval operations on Joint Chiefs of Staff (1953–55); began career as combat officer in World War I; between world wars, held various sea commands as well as positions in Navy Department and office of secretary of navy; helped to plan and coordinate operation of antisubmarine forces; during World War II, organized convoys for ships supplying Allied forces in Europe; commanded light cruiser *Denver* in Solomon Islands campaign in Pacific; as chief of staff to Admiral William F. Halsey, commander of South Pacific Force, oversaw logistical support of that force from 1943 to 1945; after World War II, was deputy chief of logistics in Navy Department; commanded Second Task Force in Atlantic (1950–51); assumed command of U.S. naval forces in eastern Atlantic and Mediterranean in November 1950; following his retirement in 1955, served on boards of several corporations; died in Washington, D.C. See *Current Biography* (October) 1951.

Obituary *N Y Times* D p21 Je 27 '90

CEAUSESCU, NICOLAE Jan. 26, 1918–Dec. 25, 1989 President of Rumania; general secretary of Rumanian Communist party; one of Soviet bloc's most durable, domestically hated, and die-hard dictators; among Warsaw Pact leaders, was the chief maverick, open to West during Cold War and closed to Moscow's more recent encouragement of *perestroika*, until his death; under Rumania's right-wing monarchic regime, spent most of years between 1936 and 1944 in prison for revolutionary activity; as protégé of Gheorghe Gheorghiu-Dej, Rumania's first Communist chief of state, rose rapidly in party and government ranks during post–World War II years; succeeded to leadership on death of Gheorghiu-Dej in 1965; from beginning, pursued foreign policy independent of Moscow line, earning Rumania most-favored-nation trading status with U.S.; imposed on Rumania a Stalinist-style totalitarian regime centered in his own cult of personality and family nepotism and typified by grandiose architectural projects while his people were barely surviving; invited his downfall with plans to replace peasant villages with agricultural collectives and assured that debacle with national austerity—including food rationing, lack of heat in winter, and electrical brownouts—imposed when he paid off Rumania's foreign debt, beginning in 1983, by shunting large measure of country's fuel, produce, and meat abroad; after popular uprising, in which his security forces massacred crowds before army joined popular cause, and summary trial by a "People's Tribunal," was executed at Boteni army camp outside Bucharest along with his wife, Elena, his first deputy prime minister. See *Current Biography* (November) 1967.

Obituary *N Y Times* A p1+ D 26 '89

CHENEY, BRAINARD (BARTWELL) June 3, 1900–Jan. 15, 1990 Writer; published five novels set in the swamp and lumbering country of his native southern Georgia: *Lightwood* (1939), *River Rogue* (1942), *This Is Adam* (1958), *Devil's Elbow* (1969), and *In Pursuit of Happiness* (1975); in those works, expressed, as he said, his "torment" over "the meaning of the individual as against society, the dramatic act as against history"; saw his correspondence with fellow novelist Flannery O'Connor published in 1986; died in Nashville, Tennessee. See *Current Biography* (Yearbook) 1959.

Obituary *N Y Times* D p21 Ja 18 '90

CHILDS, MARQUIS W(ILLIAM) Mar. 17, 1903–June 30, 1990 Journalist; writer; a reporter and commentator on national and international affairs; joined staff of St. Louis *Post-Dispatch* in 1926; was chiefly associated with that newspaper, as foreign and Washington correspondent and contributing editor, for forty-seven years, during ten of which his byline appeared with United Press credit; won Pulitzer Prize for distinguished commentary in 1970; after formal retirement in 1974, contributed occasional articles to *Post-Dispatch* until 1989; in discussing issues—from New Deal through civil rights, the condition of the poor, U.S.-Soviet relations, and the nuclear peril—leaned to liberal side, often decidedly; wrote some dozen books, including three novels and such nonfiction works as *Witness to Power* (1975) and *Sweden: The Middle Way on Trial* (1980); with others, wrote *Ethics in Business Society* (1954) and coedited *Walter Lippmann and His Times* (1959); died in San Francisco. See *Current Biography* (January) 1943.

Obituary *N Y Times* D p10 Jl 2 '90

CHURCH, MRS. MARGUERITE STITT Sept. 13, 1892–May 26, 1990 U. S. representative from Illinois (1951–63); succeeded her husband (who died in 1950) in the congressional seat; as congresswoman, introduced measure to implement recommendations for greater efficiency and economy in government made by the Hoover Commission; also sponsored legislation making it a federal offense to transport fireworks into states where they are prohibited; died in Evanston, Illinois. See *Current Biography* (February) 1951.

Obituary *N Y Times* B p20 My 30 '90

CLARK, JOSEPH S(ILL), JR. Oct. 21, 1901–Jan. 12, 1990 Former Democratic U.S. senator from Pennsylvania (1957–69); lawyer; began political career in 1951, when he was elected mayor of Philadelphia on reform ticket, ousting Republican machine entrenched since 1884; went to Washington on wave of public appreciation for his clean sweep of Philadelphia's corrupt municipal patronage system; in Senate, dared to attack chamber's "self-perpetuating oligarchy" persistently; sponsored Manpower Development and Training Act and Area Redevelopment Act; after leaving Senate, was president of World Federalists USA for three years; wrote, among other books, *Congress: The Sapless Branch* (1964); died in Philadelphia. See *Current Biography* (June) 1952.

Obituary *N Y Times* D p26 Ja 16 '90

CONIGLIARO, TONY Jan. 7, 1945–Feb. 24, 1990 Retired baseball player; a slugging outfielder, with total of 166 home runs in tragically brief career; in 1965, his second year with Boston Red Sox, led American League in homers (thirty-two), becoming youngest major leaguer to achieve that distinction; was severely beaned by pitched ball in 1967, suffering left-eye impairment that kept him sidelined through 1968; was traded to California Angels after 1970 season; left baseball in 1971; made abortive comeback with Red Sox in 1975; later worked as sportscaster, sports agent, and natural-food-store proprietor; died in Salem, Massachusetts. See *Current Biography* (February) 1971.

Obituary *N Y Times* D p11 F 26 '90

CROMWELL, JAMES H. R. 1897–Mar. 19, 1990 Businessman; sportsman; economic theorist; former U.S. ambassador to Canada (January–May 1940); through his mother and two of his four wives (Delphine Dodge and Doris Duke), was linked to three American financial dynasties; learned banking in apprenticeship with Drexel & Co.; as businessman, was involved in ill-fated Florida land boom in 1920s and, later, automobile finance and oil and gas production; believing that American capitalism could not survive without structural reform, supported many of President Franklin D. Roosevelt's New Deal initiatives and helped found Sound Money League, in which he was associated with the Reverend Charles E. Coughlin; for the league, wrote booklets *What Is Sound Money?* (1934) and *The Lion's Share* (1935); cowrote book *In Defense of Capitalism* (1937), which included a call for tight monetary regulation through Federal Reserve System; ran unsuccessfully as Democratic candidate for U.S. Senate from New Jersey; died in Mill Valley, California. See *Current Biography* (March) 1940.

Obituary *N Y Times* B p6 Mr 23 '90

CROWN, HENRY June 13, 1896–Aug. 14, 1990 Business entrepreneur; industrialist; philanthropist; self-made billionaire; in Chicago in 1919, with help of his brothers, founded Material Service Corporation, a sand-and-gravel company that he built into one of world's largest distributors of construction supplies, especially cement; after World War II, began investing widely in real estate, hotels, railroads, sugar plantations, and coal mines; later extended his investments to banks, meat-packing, recreation, and aerospace; held controlling interest in Empire State Building for nine years; in 1959 merged his construction-supply company with General Dynamics Corporation, the military-contracting giant, of which he gained firm control in early 1970s, after a protracted corporate power struggle; resigned chairmanship (now held by his son Lester) in 1986; all along, had distributed his wealth throughout his family (whose current worth is estimated at $2 billion), to charities, and to the Arie Crown Theatre in Chicago, the Rebecca Crown Center at Northwestern University, and the Crown Space Center at the Museum of Science and Industry in Washington, D.C.; died in Chicago. See *Current Biography* (January) 1972.

Obituary *N Y Times* B p14 Ag 16 '90

CULLEN, BILL Feb. 18, 1920–July 7, 1990 Radio and television entertainer; best remembered as bright-faced, fast-tongued, and genial game-show host; began career as radio announcer in Pittsburgh; moved to New York City and network radio in 1944; began hosting quiz shows on radio in 1946; after making his TV debut as witty panelist on *I've Got a Secret* in 1952, for several years followed breakneck schedule, including local New York radio drive-time broadcasting; in 1956 became master of ceremonies of game show *The Price Is Right*; during following thirty years hosted more than a dozen such television programs, including *Name That Tune* and *$25,000 Pyramid*; made guest appearances on numerous other shows: died at his home in Bel Air section of Los Angeles. See *Current Biography* (January) 1960.

Obituary *N Y Times* B p8 Jl 9 '90

DACHÉ, LILLY 1892(?)–Dec. 31, 1989 Milliner; designer of hats for women of the smart set, including Hollywood stars; best known for her turban, half-hat, and snood creations; opened her first Manhattan shop shortly after arriving from France in 1924; in addition to her custom creations, supplied ready-to-wear hats to as many as forty-seven department stores; after retiring in 1968, maintained homes in Florida and France; died in Louvecienne, France. See *Current Biography* (July) 1941.

Obituary *N Y Times* B p5 Ja 2 '90

DAVIS, SAMMY, JR. Dec. 8, 1923–May 16, 1990 Entertainer; a complete variety performer, recognizable on film, television, and stage as, in his words, "the little one-eyed colored guy" with the broken nose, defiant jaw, big crooked smile—and versatile talent; all alone in concert, could keep an audience entertained for hours with his singing, dancing, comic patter, impressions, and playing of the piano, drums, and vibraphone; began career as a toddler in vaudeville, mugging in his father's arms; learned his nonstop "flash" dancing as the featured, youngest member of the Will Mastin Trio in the late 1930s and early 1940s; blazing a show-business trail for future black talent, went on to stardom in Las Vegas nightclubs, motion pictures, television, and such Broadway musicals as *Mr. Wonderful* (1956); in Hollywood, was fast-living member of the "Rat Pack," the group of bon vivants led by Frank Sinatra; with other Rat Packers, acted in such films as *Ocean's Eleven* (1960), *Sergeants Three* (1962), and *Salt and Pepper* (1968); had greater critical success as Sportin' Life in film version of *Porgy and Bess* (1959) and as Little Mo, the old-time hoofer in *Tap* (1989), the last of his twenty films; made scores of hit recordings, the best known of which were his signature songs "Candy Man," "Mr. Bojangles," "What Kind of Fool Am I?," and "I've Gotta Be Me"; with Jane and Burt Boyer, wrote autobiography, *Yes I Can* (1965), and its sequel, *Why Me?* (1989); completed world concert tour with singers Frank Sinatra and Liza Minelli; to the end, maintained a blithely hip and upbeat public persona that belied a life beset with difficulties and crises, physical and spiritual; died in Beverly Hills, California. See *Current Biography* (July) 1978.

Obituary *N Y Times* A p1+ My 17 '90

DEXTER, JOHN Aug. 2, 1925–Mar. 23, 1990 British opera, theatre, and film director; as actor, in mid-1950s played P. C. Bryden in popular BBC soap opera *The Archers*; then, as director, perfected his craft with English Stage Company at Royal Court Theatre, where his closest collaboration was with young playwright Arnold Wesker; for seven years beginning in 1963, served under Laurence Olivier as associate director of National Theatre; later was independent director at National, in West End, and on Broadway; won Tony awards for *Equus* (1975) and *M. Butterfly* (1988); was a director of opera and the director of productions at Metropolitan Opera from 1974 to 1981; although capable of directing grand epics, such as Peter Shaffer's play *The Royal Hunt of the Sun*, was master of economic staging; as Shaffer remarked, was rooted in "Nō drama and Bertolt Brecht: the plain plank; the clear light; the great pleasure in a set piece" and was "naturally and rightly drawn to plays which demand elaborate physical actions to complete them"; died in London. See *Current Biography* (July) 1976.

Obituary *N Y Times* B p8 Mr 27 '90

DOE, SAMUEL K(ANYON) May 6, 1951–Sept. 9 (?), 1990 Deposed president of Liberia, the African nation founded by freed American slaves in 1822; grew up as member of Krahn tribe, one of Liberia's sixteen major tribal groups making up the "country people," a majority chafing under rule of "Americo-Liberians"; as National Guard master sergeant, seized power in military coup in 1980; immediately promoted himself to general and declared himself head of state; from beginning, had reputation for brutality, violation of human rights, and monopoly of power by Krahn tribal members; was killed by insurgent forces that captured him in Monrovia on September 9, 1990. See *Current Biography* (May) 1981.

Obituary *N Y Times* A p1+ S 11 '90

DONOVAN, HEDLEY (WILLIAMS) May 24, 1914–Aug. 13, 1990 Former publishing executive; editor; writer; in 1945 entered Henry R. Luce's Time Inc. publishing empire as a political writer for *Fortune* magazine; was managing editor of *Fortune* from 1953 until 1959, when he became Luce's deputy and heir apparent, with title of editorial director of Time Inc.; succeeded to position of editor in chief upon retirement of Luce in 1964; in that position, oversaw the content of *Time*, *Life*, *Fortune*, and *Sports Illustrated* magazines (and, eventually, *Money* and *People* as well); redirected the editorial policy, away from Luce's often egregiously conservative and Republican bias toward balance and fairness, especially in *Time* magazine, where he ruled out snideness and malice and what he described as the newsweekly's "portentous and all-knowing tone"; also took steps to give managing editors a greater sense of autonomy vis-à-vis the advertising and business sides of the publications; after leaving Time Inc. in 1979, served briefly as a senior adviser to President Jimmy Carter; wrote book *Roosevelt to Reagan: A Reporter's Encounters with Nine Presidents* (1985); died in New York City. See *Current Biography* (May) 1965.

Obituary *N Y Times* B p6 Ag 14 '90

DOWNEY, FAIRFAX (DAVIS) Nov. 28, 1893–May 31, 1990 Writer; in his adult and young-adult fiction and nonfiction, was a popularizer of historical, military, and animal themes; early in career, was reporter for Kansas City *Star* and New York *Tribune* and *Herald Tribune*; wrote more than fifty books, including *Dog of War* (1943), *Army Mule* (1945), *Cavalry Mount* (1946), *Our Lusty Forefathers* (1947), *Dogs of Destiny* (1949), *Horses of Destiny* (1949), and biographies of Richard Harding Davis, Sir Richard Francis Burton, Charles Dana Gibson, and Sultan Suleyman I; surveyed development of artillery in *Sound of the Guns* (1956); dealt with Civil War in *Storming the Gateway* (1960); died in Springfield, New Hampshire. See *Current Biography* (Yearbook) 1949.

Obituary *N Y Times* D p23 Je 6 '90

DRAKE, (JOHN GIBBS) ST. CLAIR Jan. 2, 1911–June 15, 1990 Anthropologist; sociologist; professor emeritus of sociology and anthropology at Stanford University, where he was charter permanent director of model African and African-American studies program; with Horace R. Cayton, wrote *Black Metropolis* (1945), landmark sociological study of Chicago's black southside ghetto; in youth, was Quaker peace activist; before joining faculty at Stanford in 1969, taught at Dillard and Roosevelt universities; helped found American Society for African Culture and American Negro Conference on Africa; was adviser to several leaders of newly independent African nations before deciding that he would not "work under generals"; contributed to development of training programs for Africa-bound Peace Corps workers; died in Palo Alto, California. See *Current Biography* (January) 1946.

Obituary *N Y Times* B p7 Je 21 '90

DUARTE (FUENTES), JOSÉ NAPOLEÓN Nov. 23, 1925–Feb. 23, 1990 Former president of El Salvador; a democratic idealist whose sad visage reflected his chagrin at having to compromise with an entrenched military-oligarchical establishment in "a corrupt society"; after graduating from University of Notre Dame in U.S., returned to El Salvador as civil engineer; helped found reformist center-right Christian Democratic party in 1960; was mayor of city of San Salvador for three terms, beginning in 1964; was deprived of election to presidency by alleged fraud in February 1972; for supporting revolt by liberal military faction in March 1972, was arrested, subjected to severe physical abuse, and forced into seven-year exile in Venezuela; served as figurehead president of junta acceptable to oligarchy from 1980 to 1982; as freely elected president (1984–89), failed to effect accord between right-wing death squads and leftist guerrillas (who held his eldest daughter hostage for several weeks in 1985); was also frustrated in his efforts at political, social, and economic reform; wrote autobiography, *Duarte: My Story* (1986); died in San Salvador. See *Current Biography* (September) 1981.

Obituary *N Y Times* p31 F 24 '90

DUNNE, IRENE Dec. 20, 1904(?)–Sept. 4, 1990 Motion picture actress; regarded by many as the perfect *femme soignée* of Hollywood's golden era; in a range of roles from tragic to comic in forty-one films, maintained a ladylike gentility, especially when bordering on the naughty or the madcap; possessing a warm, trained soprano singing voice, originally aspired to opera, unsuccessfully; began career in musical comedy and theatre; achieved stardom on screen as rugged frontier heroine who goes to Washington in *Cimarron* (1930); reinforced her celebrity status with leads in such film dramas and melodramas as *Back Street* and *Magnificent Obsession*; in mid-1930s had leading female roles in several screen musicals, including

Roberta and *Showboat*; subsequently gained her greatest popularity in such comedies as *The Awful Truth* and *My Favorite Wife* and such romances as *Love Affair* and *Penny Serenade*; starred in World War II dramas *A Guy Named Joe* and *The White Cliffs of Dover*; later played Anna in *Anna and the King of Siam* and the mother roles in *Life with Father* and *I Remember Mama*; played Queen Victoria in *The Mudlark* (1950), her last major picture; was nominated for five Academy awards; living outside Hollywood's fast lane, was respected by her colleagues for her devotion to her craft, her marriage and family, and her Roman Catholic faith; was active in Republican party and many philanthropies; served as alternate delegate to UN General Assembly in 1957–58; died in Los Angeles. See *Current Biography* (August) 1945.

Obituary *N Y Times* D p21 S 6 '90

D'USSEAU, ARNAUD Apr. 18, 1916–Jan. 29, 1990 Motion picture scenarist; Broadway playwright; began writing screen scripts in 1930s; wrote several plays, including *Tomorrow the World* (1943), with James Gow (a long-term early collaborator), and *Ladies of the Corridor* (1953), with Dorothy Parker; blacklisted during McCarthy subversive-hunting years, lived in Europe and sent scripts to Hollywood under pseudonyms; recently completed play "Bledsoe," intended for Broadway production; died in New York City. See *Current Biography* (March) 1944.

Obituary *N Y Times* D p21 F 1 '90

EDGERTON, HAROLD E(UGENE) Apr. 6, 1903–Jan. 4, 1990 Electrical engineer; professor emeritus of electrical measurements at Massachusetts Institute of Technology, where he taught for forty years; inventor of the modern stroboscope, or electronic flash; perfected his invention in 1931; thereafter pursued its now standard applications in photography, science, industry, and such fields as oceanographic research, partly under auspices of E. G. & G. Inc., company he formed with two long-term research partners; to promote the invention, took remarkable, museum-worthy freeze-action photographs of athletes, animals, birds, bats, machines, bullets, and the like in motion; published *Stopping Time* (1987), a collection of photographs, among other books; died in Cambridge, Massachusetts. See *Current Biography* (November) 1966.

Obituary *N Y Times* B p4 Ja 5 '90

EDWARDS, INDIA 1895(?)–Jan. 14, 1990 Former National Democratic Committee executive; in committee's women's division, was executive secretary (1945–47), associate director (1947–48), and executive director (1948–50); became vice-chairwoman of National Democratic Committee in 1950; influenced President Harry S. Truman to bring more women into top federal posts; remained active in Democratic party for more than thirty years; before becoming involved in politics, was journalist with *Chicago Tribune*; wrote *Pulling No Punches* (1977), a book of memoirs; died in Sebastopol, California. See *Current Biography* (September) 1949.

Obituary *N Y Times* B p10 Ja 17 '90

EPSTEIN, ELIAHU Sept. 16, 1903–June 21, 1990 Ukranian-born Zionist; sociologist; by scholarship and firsthand experience, was expert in Middle Eastern culture, including Arab affairs and customs, on which he wrote books in Hebrew; worked as correspondent for Reuters news service and several Palestinian newspapers; in early 1930s began working as propagandist and Arab negotiator with Jewish Agency for Palestine, a precursor of what would be the Israeli government; was sent to Washington as agency's representative in 1945 and remained there as ambassador after creation of state of Israel in 1948; in 1950s was Israeli ambassador to Great Britain; returned to Israel as director of Afro-Asian Institute there in 1960; was president of Hebrew University in Jerusalem for six years beginning in 1962; shortly before his death received honorary doctorate from the university for his efforts to improve Jewish-Arab relations; died in Jerusalem. See *Current Biography* (December) 1948.

Obituary *N Y Times* D p18 Je 22 '90

ERTÉ Nov. 23, 1892–Apr. 21, 1990 Russian-born French artist; designer; an eccentric, prolific modernist who set trends on both sides of the Atlantic through his fanciful but fine-wrought work in fashion, theatre, the graphic arts, and sculpture; a central force in development of art deco, which he defined as "an evolution from art nouveau in combination with the geometric forms of cubism"; was influenced by draftsmanship he saw in the patterns on ancient Greek pottery, the drape of vestments in religious iconography, and Indian and Persian miniatures, among other sources; with his lithe-lined and elegant fashion designs and illustrations, helped to transform the silhouette in female couture; had perhaps his greatest impact through scores of oriental-style covers (beginning, characteristically, with Scheherazade) he did for fashion magazine *Harper's Bazaar* between 1915 and 1937—highly stylized and playfully erotic depictions of sinuous and sophisticated doe-eyed women swathed in velvets and furs and bedecked in jewels, plumes, and ribbons; during same period, was contributing to other magazines fiction illustrations and a range of designs, from domestic interiors to playing cards; as a set and costume designer, accumulated many theatre, opera, and film credits, but was best known for his spectacular creations for revues, from the *Folies Bergères* to the *Ziegfeld Follies* and George White's *Scandals*; enjoyed resurgence of popularity beginning in late 1960s, when Metropolitan Museum of Art bought a collection of 179 of his exquisitely detailed drawings, retrospective shows were mounted throughout the world, and his lithographs and serigraphs became bestsellers; died in Paris, France. See *Current Biography* (November) 1980.

Obituary *N Y Times* p36 Ap 22 '90

FARLEY, WALTER (LORIMER) June 26, 1916–Oct. 17, 1989 Writer; novelist who was admittedly "crazy about horses"; wrote twenty adventure novels about horse-human relationships that were especially popular with young readers, beginning with *The Black Stallion* (1941) and including *The Black Stallion Returns* (1945) and *Son of the Black Stallion* (1947); with his son, Steve, wrote *The Young Black Stallion* (1989); outside of his "stallion" series, wrote *Larry and* the *Underseas Raiders* (1942), a story about a Japanese submarine attacking American vessels near Hawaii that had been rejected by publishers as farfetched until the attack on Pearl Harbor; died in Venice, Florida. See *Current Biography* (Yearbook) 1949.

Obituary *N Y Times* D p29 O 18 '89

FELIX, ROBERT H(ANNA) May 29, 1904–Mar. 31, 1990 Psychiatrist; joined federal Public Health Service in 1933; directed National Institute of Mental Health from its establishment in 1949 until his retirement from government service in 1964; during following ten years was dean of medical school and professor of psychiatry at St. Louis University; directed research at Scottish Rite Psychophrenic Research Program in Lexington, Massachusetts from 1975 to 1985; was authority on drug addiction and alcoholism; died at his home in Sun City, Arizona. See *Current Biography* (April) 1957.

Obituary *N Y Times* D p23 Ap 3 '90

FIGUERES FERRER, JOSÉ Sept. 25, 1906–June 8, 1990 Three-time president of Costa Rica; progressive-minded businessman; a champion of democracy with close U.S. ties; after studying engineering at Massachusetts Institute of Technology, returned to Costa Rica to become self-described "farmer-socialist"; was benevolent owner of coffee plantations and a rope factory; in 1948 led successful civilian revolution against Costa Rican army and leftist guerrillas, who had united to prevent an elected candidate from assuming presidency; was provisional president (1948–49) of founding junta of Second Republic, which gave Costa Rica its current constitution as a democratic republic and effected sweeping social reforms; in 1953 founded National Liberation party and as that party's leader was elected to first of two terms as president; in "conspiring against the Latin American dictatorships," as he later acknowledged, sought and received help of U.S. Central Intelligence Agency; at end of last term as president, in 1974, returned to business activity; was founder and co-owner of Sociedad Agricola Industrial San Cristóbal, S.A., fourth-largest employer in Costa Rica, an enterprise partly funded by fugitive financier Robert L. Vesco, whom Figueres had given asylum in 1972. See *Current Biography* (October) 1953.

Obituary *N Y Times* p29 Je 9 '90

FOOT, HUGH (MACKINTOSH), LORD CARADON Oct. 8, 1907–Sept. 5, 1990 British diplomat; colonial service official; began career in Palestine, where he became assistant district commissioner in early 1930s; later was assistant resident in Transjordan, chief secretary in eastern Libya (then Cyrenaica), acting governor of Cyprus, governor of Jamaica, and chief secretary in Nigeria; helped those colonies make transition to independence; in 1961 became Britain's representative to UN Trusteeship Council, a post he resigned the following year in protest of Britain's inaction in the face of governmental crackdown on black nationalists in Rhodesia (now Zimbabwe); remained at UN as adviser to special fund for economic development of newly independent countries, among other positions; headed Britain's UN delegation from 1964 to 1970; became life peer with title of Lord Caradon in 1964; died in Plymouth, England. See *Current Biography* (October) 1953.

Obituary *N Y Times* D p19 S 7 '90

FORBES, MALCOLM S(TEVENSON) Aug. 19, 1919–Feb. 24, 1990 Publisher; sportsman; cosmopolitan bon vivant; an exuberant and unabashed exemplar of sweet living at the top of the acquisitive society; in 1946 joined staff of *Forbes*, his father's semimonthly journal of business and finance; in 1950s was New Jersey Republican state senator and unsuccessful candidate for governor; as publisher, editor in chief, and sole owner of *Forbes* since 1964, imbued that "capitalist tool" with some of his own gusto; in accordance with his wide range of passionate interests, diversified the publishing company to include such holdings as the magazines *American Heritage* and *Egg* (his personal creation, devoted to the upscale lifestyle), a motorcycle dealership, a hot-air-balloon ascension division, several hundred square miles of exotic real estate (from a French château to a Fiji island), and such art treasures as a collection of Fabergé eggs and a trove of 2,000 paintings; drew international publicity to himself and *Forbes* by his record-setting balloon piloting, his international motorcycle trips, and his lavish parties, sometimes co-hosted by his friend Elizabeth Taylor, the actress, and often held on his large yacht; in 1989, flew hundreds of rich and famous guests to $2 million birthday celebration for himself in Tangier, Morocco; wrote free-spirited "Fact and Opinion" column for *Forbes* and several books, including recently published *Around the World on Hot Air and Two Wheels* and *More Than I Dreamed*; died in Far Hills, New Jersey. See *Current Biography* (February) 1975.

Obituary *N Y Times* D p11 F 26 '90

FREDERICK, PAULINE 1906 (?)–May 9, 1990 Radio and television news reporter and commentator; a trailblazer in a field once reserved for men; began career as Washington, D. C.-based feature writer for newspapers and magazines; beginning in late 1930s, did Washington interviews for NBC network as well; was globetrotting war and postwar correspondent for North American Newspaper Alliance in 1940s; joined ABC network in 1947; was ABC's woman at United Nations for seven years; during same period, covered such events as political campaigns and conventions; rejoined NBC in 1953; for NBC, remained based at UN while doing wide-ranging daily programs of reportage and commentary on national and international affairs as well as interviews; after leaving NBC in 1974, commented on foreign affairs for National Public Radio; died in Lake Forest, Illinois. See *Current Biography* (October) 1954.

Obituary *N Y Times* D p18 My 11 '90

GARBO, GRETA Sept. 18, 1905–Apr. 15, 1990 Motion picture actress; "the Swedish sphinx"; the most inscrutable yet charismatic female romantic cinema idol of late-silent and early-talkie eras, haunting screen with her mysterious glamour; had an uncanny rapport with camera, projecting by her very look—sometimes in varying mixtures—intense emotion, urbane world-weariness, inner vulnerability, and disillusionment or loss nobly borne, often with a hint of irony or mockery and more than a hint of aloofness; was frequently cast as the hurt siren, herself the victim of love; began career in Europe, where she made three features, two of them major: Mauritz Stiller's *Atonement of Gösta Berling* (1924) and G. W. Pabst's *Joyless Street* (1925); immigrated to U.S. with Stiller, her discoverer and formative mentor, in 1925; in Hollywood, as contract player at Metro-Goldwyn-Mayer (her only studio), starred in twenty-four films, including (with John Gilbert) the torrid silents *Flesh and the Devil* (1927) and *Love* (1927); made transition to talkies in *Anna Christie* (1930); as the Swedish monarch who abdicates her throne for love only to lose her lover to death in *Queen Christina* (1933), was at her most mesmerizing, especially in celebrated closing shot, her face an arresting Mona Lisa-like cipher; also gave outstanding tragic performances in *Anna Karenina* (1935) and *Camille* (1936); against type, radiated joy in Ernst Lubitsch's brilliant comedy *Ninotchka* (1939); cutting short her career in 1941, became world's best-known wandering recluse, dodging paparazzi in her travels between the French Riviera, Rome, elsewhere in Europe, and New York City; in 1955 received special Academy Award for her "series of luminous and unforgettable performances"; died in New York City, her home base for thirty-seven years. See *Current Biography* (April) 1955.

Obituary *N Y Times* A p1+ Ap 16 '90

GARDNER, AVA Dec. 24, 1922–Jan. 25, 1990 Motion picture actress; from barefoot-girl origins in rural North Carolina, became glamorous screen icon without losing her earthy free spirit and self-deprecating sense of humor; between 1942 and 1981 made some sixty films; achieved stardom as treacherous gun moll in *The Killers* (1946); was nominated for Academy Award for portrayal of spirited playgirl stranded in an African jungle (with Clark Gable) in *Mogambo* (1953); had her signature role in remotely autobiographical *Barefoot Contessa* (1954); was also outstanding as Lady Brett Ashley in *The Sun Also Rises* (1957), the worldly woman confronting nuclear apocalypse in *On the Beach* (1959), and the slatternly innkeeper in *The Night of the Iguana* (1964); off-screen, created international front-page gossip with her stormy romantic life, which included marriages to Mickey Rooney, Artie Shaw, and Frank Sinatra and affairs with Spanish matadors and jet-set playboys, among others; moved to Spain in 1954; several years later, settled in London, where she died. See *Current Biography* (March) 1965.

Obituary *N Y Times* D p17 Ja 26 '90

GAVIN, JAMES M(AURICE) Mar. 22, 1907–Feb. 23, 1990 Army lieutenant general, retired; diplomat; management consultant; was hands-on, parachuting commander of 82d Airborne Division in World War II; in postwar years, rose to position of chief of army's research and development; as such, promoted development of strong mobile forces, including helicopter-borne detachments; objected to Eisenhower administration's defense policies, especially excessive reliance on strategic nuclear weapons at expense of "conventional " preparation for limited wars; criticized intrusive role of Joint Chiefs of Staff in military service operations and deplored diminished role of army in missile development; refusing to "go along with the Pentagon system," resigned abruptly in 1958; became vice-president (1958) and president (1960) of Arthur D. Little Inc., an industrial-research and management-consulting firm; served as ambassador to France under President John F. Kennedy; returned to Arthur D. Little, where he retired as chairman in 1977; wrote *On to Berlin* (1978), a memoir, in addition to books on military and foreign policy; died in Baltimore, Maryland. See *Current Biography* (September) 1961.

Obituary *N Y Times* I p38 F 25 '90

GERVASI, FRANK (HENRY) Feb. 6, 1906–Jan. 21, 1990 Journalist; after doing domestic reporting for Associated Press (1932–34), went to Europe as correspondent for Universal Service in 1934; headed Rome bureau of Hearst's International News Service for four years, until 1939; covered World War II in Europe and North Africa for *Collier's* magazine; later was foreign correspondent for *Washington Post*; also wrote syndicated column; served as chief of information for Marshall Plan in Italy from 1950 to 1954; wrote ten books, including *The Violent Decade* (1989), a 1935–45 memoir; died in New York City. See *Current Biography* (June) 1942.

Obituary *N Y Times* D p11 Ja 22 '90

GODDARD, PAULETTE June 3, 1905(?)–Apr. 23, 1990 Motion picture actress; a spirited performer who "gave it all she had," in the words of Ray Milland, her costar in Cecil B. De Mille's 1942 Old South adventure melodrama *Reap the Wild Wind*, among other films; in a variety of cinematic genres, charmed audiences in roles ranging from guttersnipes to sophisticated temptresses; had first important part as cherishable waterfront gamine in *Modern Times* (1936), last silent film of Charlie Chaplin, her second husband; rejoined Chaplin on screen as harassed working girl in *The Great Dictator* (1940); in *Second Chorus* (1940), costarred with Fred Astaire (with whom she danced) and Burgess Meredith (her third husband); showed flexibility of her comedic skill in wacky *The Young in Heart* (1938), wittily worldly *The Women* (1939), and facetiously spooky *The Cat and the Canary* (1939) and *The Ghost Breakers* (1940); was at her dramatic best as combat nurse in World War II movie *So Proudly We Hail* (1943) and as social-climbing commoners in costume melodrama *Kitty* (1945) and European-style romantic melodrama *The Diary of a Chambermaid* (1946); played eponymous wanton outcast in *Anna Lucasta* (1949); thereafter experienced waning of her career, which ended in 1964; with her several marriages (the fourth and last of which was to the novelist Erich Maria Remarque) and her brash pursuit of a glamorous social life, kept gossip journalists busy; was art collector, friend of many noted artists, and generous patron of students in the arts, especially theatre and film; died at her home near Ronco, Switzerland. See *Current Biography* (November) 1946.

Obituary *N Y Times* D p12 Ap 24 '90

GOLDBERG, ARTHUR J(OSEPH) Aug. 8, 1908–Jan. 19(?), 1990 Former U.S. government official; lawyer; a seasoned negotiator and human rights advocate; as general counsel of Congress of Industrial Organizations, helped merge that union with American Federation of Labor in 1955; served as special counsel of AFL-CIO (1955–61); in administration of President John F. Kennedy, was secretary of labor (1961–62); was named associate justice of Supreme Court by Kennedy in 1962; at urging of Kennedy's successor, Lyndon B. Johnson, left court in 1965 to head U.S. delegation to U.N.; resigned as U.N. ambassador in 1968 in disagreement over Johnson's escalation of war in Vietnam; presided over American Jewish Committee (1968–69); ran unsuccessfully for governor of New York (1970); was U.S. ambassador at large under President Jimmy Carter in late 1970s; died in Washington, D.C. See *Current Biography* (July) 1961.

Obituary *N Y Times* p1+ Ja 20 '90

GOULDING, RAY Mar. 20, 1922–Mar. 24, 1990 Comedian; the bluff half (except when he was doing female characters, in coloratura falsetto) of the droll and zany radio-oriented Bob and Ray duo; with Bob Elliott, delighted two generations of listeners with low-keyed and amiable spoofing of commercials, interviews, on-the-spot news reports, audience-participation programs, and soap operas; began career as radio announcer in 1939; as news reader at Boston station WHDH in 1946, began extemporaneous bantering on air with Elliott, then a disc jockey; within the year, launched with Elliott the first of the "Bob and Ray" shows, live daily fifteen-minute and half-hour mixes of satirical and whimsical skits, written, produced, and performed by the two men; with Elliott, moved to network radio in 1951, did some television performing, starred on Broadway in stage adaptation of their act, *The Two and Only* (1970), and presented updated version of their show on National Public Radio in 1980s; retired in 1988 because of failing health; died in Manhasset, New York. See *Current Biography* (October) 1957.

Obituary *N Y Times* B p10 Mr 26 '90

GREENAWAY, EMERSON May 25, 1906–Apr. 8, 1990 Librarian; directed Enoch Pratt Free Library in Baltimore (1945–51) and Free Library of Philadelphia (1951–69); had previously headed the municipal library systems of Hartford, Connecticut, Fitchburg and Worcester, Massachusetts, and Baltimore, Maryland; was president of American Library Association in 1957–58; later served as chairman of ALA's legislative committee and member of its delegation to Soviet Union; died in New London, New Hampshire. See *Current Biography* (July) 1958.

Obituary *N Y Times* D p10 Ap 9 '90

HAGEN, JOHN P(ETER) July 31, 1908–Aug. 26, 1990 Physicist; radio astronomer; expert in microwave electronics, radar, and rocketry; directed Project Vanguard, America's first major space probe; joined U.S. Naval Research Laboratory in 1935; became superintendent of the laboratory's division of atmosphere and astrophysics in 1950; on leave from that position, beginning in 1955, directed navy's earth-satellite program, which in 1958 launched *Vanguard I*, now the oldest artificial object in space; became associate director of plans and program evaluation with National Aeronautics and Space Administration; after leaving government service in 1962, joined faculty of Pennsylvania State University, where he directed establishment of graduate program of radio astronomy and building of observatories; died in Las Vegas, Nevada. See *Current Biography* (October) 1957.

Obituary *N Y Times* p25 S 1 '90

HALSTON Apr. 23, 1932–Mar. 26, 1990 Fashion designer; the first American to become a star in the firmament of international haute couture; with his understated, loosely structured, and casually elegant creations in comfortable and luxurious fabrics, led revival of classicism in women's clothes in 1970s; as chief custom milliner with Bergdorf Goodman (1959–68), designed hats for Jacqueline Kennedy, among other prominent clients; saw his first clothes collection introduced at Bergdorf's in 1966; opened his own Manhattan fashion house in 1968; using such materials as matte jersey, cashmere, flannel, chiffon blends, and leatherlike Ultrasuede, adapted classic look of sportswear separates to full line of simple-shaped and decoration-free day and evening wear, including sweater sets, full trousers, shirtwaist dresses, and flowing tunics, stoles, caftans, and gowns; thus set trend away from exotic hippie-inspired costumery popular in late 1960s; custom-designed clothes for such celebrities as Martha Graham, Elizabeth Taylor, Liza Minnelli, Lauren Bacall, Bianca Jagger, Babe Paley, and Betty Ford; remained president and primary designer of Halston Ltd. after selling company to Norton Simon for several million dollars in 1973; as a prince of Manhattan's decadent jet set in late 1970s, held court in his luxurious town house (a salon for the set) and at Studio 54 discothèque (the set's all-night playpen); lost control of his business and even of commercial rights to own name as his company passed through successive corporate hands (the last of which was Revlon); did no professional designing after 1984; died of AIDS-related cancer in San Francisco. See *Current Biography* (December) 1972.

Obituary *N Y Times* A p1+ Mr 28 '90

HARING, KEITH May 4, 1958–Feb. 16, 1990 Artist; a pop-art draftsman who achieved international commercial success with his simple, cookie-cutter-outlined replications of such images as radiated crawling babies and alligator-jawed dogs as well as undecipherable wriggly hieroglyphics; influenced from the top by artist Andy Warhol and from the bottom by the "graffiti kids" who were defacing New York City's subway system, began his career in 1980 by chalking his pictographs on subway station walls; later extended his work to sculpture, oils, and acrylics; saw his motifs become popular decorations in discothèques; in 1986 opened in the SoHo section of Manhattan his Pop Shop, devoted mostly to the merchandising of his drawings on such items as T-shirts; was exhibited in galleries and museums throughout the world; spent much of his energy in social causes, including those related to the disease AIDS, of which he died, in New York City. See *Current Biography* (August) 1986.

Obituary *N Y Times* p33 F 17 '90

HARPER, MARION, JR. May 14, 1916–Oct. 25, 1989 Advertising executive; innovative shaker and mover; as president and chairman, built and transformed McCann-Erickson into Interpublic Group (1961), multifaceted conglomerate capable of handling entire range of operations from creation of products through marketing; pioneered application of semantics to advertising; advanced use of motivational research; developed formula for pretesting ads; introduced intracompetitive system, in which an agency's subsidiaries work on competing accounts; began career in his father's agency, the Blackman Co., while majoring in psychology at Yale University; joined McCann-Erickson in 1939; became copy research manager in 1942, president in 1948, and chairman (as well as president) in 1958; within the agency, set up marketing communications workshop, a research center serving advertisers and consumers as well as the agency; relinquished some of his authority at Interpublic in 1966; after leaving the group, in 1968, headed several other agencies, including Harper Rosenfeld Sirowitz and Systems for Growth; died in Oklahoma City, Oklahoma. See *Current Biography* (March) 1961.

Obituary *N Y Times* B p11 O 26 '89

HARRISON, REX Mar. 5, 1908–June 2, 1990 British actor; an unsurpassed light comedian in the tradition of English "gentleman actors," approaching his roles with the regal naturalness of a worldly aristocrat taking tea; matched his manner with a barking tenor voice, and merrily mocking eyes and a vulpine smile set in a craggy face; was hailed by Robert Brustein as "our supreme Shavian actor"; among all his acclaimed performances in a career spanning more than half a century, was best known on both sides of the Atlantic for his definitive portrayal of Henry Higgins, the sharp-tongued professor of phonetics who transforms a Cockney flower girl into a "lady" by teaching her to speak like one in *My Fair Lady*, the musical version of George Bernard Shaw's play *Pygmalion*; received the second of his three Tony awards for his creation of that role on Broadway in 1957; later reprised the role in the first London production of the musical, the movie version (for which he won an Academy Award for best actor), and a 1981 revival; rose to theatrical fame in London in Noel Coward's drawing-room comedies and Terence Rattigan's "well-made" plays in 1930s; won his first Tony as Henry VIII in *Anne of the Thousand Days* (1948) on Broadway; was also outstanding in *Heartbreak House* (1984) as well as other Shavian plays and works by Chekhov, Anouilh, and Pirandello; made last stage appearance in London in *The Admirable Crichton* in 1988 and in New York in *The Circle* in 1988–89; among numerous memorable performances among his forty film credits, starred in *Blithe Spirit* (1945), *The Ghost and Mrs. Muir* (1947), *Cleopatra* (1963), and *Doctor Dolittle* (1967); died in his apartment in New York City. See *Current Biography* (February) 1986.

Obituary *N Y Times* I p1+ Je 3 '90

HARTUNG, HANS (HEINRICH ERNST) Sept. 21, 1904–Dec. 7, 1989 German-born French artist; pioneer of European abstract painting; trying to "act on canvas," mastered a spontaneous calligraphy-like art in which lines flow dynamically across broad areas of color; discovered abstraction on his own as a teenager, by looking at classic representational works and attempting "to express the same rhythm with color, only without using animals and other objects"; was later influenced greatly by Russian nonobjectivist painter Wassily Kandinsky and, peripherally, by French cubists, whom he knew intimately but whose geometry he resisted; had first one-man show in Dresden in 1931; settled in Paris in 1935 and eventually became French citizen; fought with French foreign legion in World War II; had first one-man show in Paris in 1947 and in New York City in 1957; won grand prize at Venice Biennale in 1960; was given major exhibition at Metropolitan Museum of Art in 1975; died at his home in Antibes, France. See *Current Biography* (July) 1958.

Obituary *N Y Times* I p60 D 10 '89

HAYES, ALFRED July 4, 1910–Oct. 22, 1989 Bank official; from 1956 to 1975 was president of Federal Reserve Bank of New York, most important of twelve Federal Reserve banks making up central banking system of U.S.; had previously been vice-president in charge of foreign operations at New York Trust Co.; later was chairman and advisory director of Morgan Stanley International; as a monetary conservative, assiduously pursued anti-inflationary policy at Federal Reserve Bank of New York; died in New Canaan, Connecticut. See *Current Biography* (February) 1966.

Obituary *N Y Times* D p15 O 23 '89

HENSON, JIM Sept. 24, 1936–May 16, 1990 Television-oriented puppeteer; Emmy-winning creator and behind-the-scenes master of the Muppets, the delightful fabricated menagerie—including Big Bird, Cookie Monster, Oscar the Grouch, and the quiet Henson's extroverted alter ego, Kermit the Frog—that has populated *Sesame Street*, the Children's Television Workshop's daily program of entertainment-cum-education for preschoolers, since 1969; reached wider prime-time audience with *The Muppet Show* (1976–81), starring Miss Piggy and mixing real-life celebrities with the fabricated characters, the most popular show in television history, still seen in syndication around the world; also created *Fraggle Rock*, HBO pay-TV's first original children's program, among other television shows; produced and directed several motion pictures, including *The Muppet Movie* (1979) and *The Muppets Take Manhattan* (1984); was negotiating sale of Henson Associates and his creative services to Walt Disney at time of his death, in New York City. See *Current Biography* (March) 1977.

Obituary *N Y Times* A p1+ My 17 '90

HIRSCHFELDER, JOSEPH O(AKLAND) May 27, 1911–Mar. 30, 1990 Physical chemist; an authority on nuclear energy; professor emeritus of chemistry at University of Wisconsin, where he directed Naval Research Laboratory and founded Theoretical Chemistry Institute; joined university faculty in 1937; on leave, contributed to development of atomic bomb during and after World War II as group leader in theoretical physics and ordnance at Los Alamos and chief phenomenologist at Bikini, among other assignments; retired in 1981; died in Madison, Wisconsin. See *Current Biography* (December) 1950.

Obituary *N Y Times* p11 Mr 31 '90

HOROWITZ, VLADIMIR Oct. 1, 1903(?)–Nov. 5, 1989 Russian-born pianist; eccentric and high-strung musical genius who described himself as the last "nineteenth-century Romantic"; in long career that was considered "supernatural" by many of his colleagues, electrified audiences and dominated twentieth-century concert pianism with his dazzling virtuosity, a combination of daring finger work and delicate pedaling; "was like a demon barely in control out there on stage," as pianist André Watts observed; a prodigy, was already a success in Soviet Union when he left there in 1925; in his American debut, as an orchestral soloist at Carnegie Hall in 1928, created sensation by racing ahead of Sir Thomas Beecham's pace in conducting Tchaikovsky's B-flat-minor Concerto; had no reluctance in interpreting scores according to his feelings "at the moment," as he later said in explaining his "grand manner"; by 1942 was highest-paid pianist on concert circuit; often retreated from the circuit, for as long as twelve years (1953–65); returned to performing platform in 1965 with concert at Carnegie Hall that was treated as major event in contemporary musical history; created another such event, covered by international media, when he returned to Soviet Union and performed in Moscow and Leningrad in 1986; won numerous Grammy awards for his recordings, which gave permanence to his intense performances; was both hailed and faulted for his peerless technique (regarded by some as superficial and mechanical); in response to that controversy, said: "If by technique is meant the total of phrasing, shading, and pedaling, then I am happy to be called the greatest technician"; died at his home in New York City. See *Current Biography* (March) 1966.

Obituary *N Y Times* A p1+ N 6 '89

HOVING, WALTER Dec. 2, 1897–Nov. 27, 1989 Retail-merchandising executive; founder (1946) and president of Hoving Corporation, which owned Bonwit Teller, the swank Manhattan specialty department store, until 1960 and acquired Tiffany and Co., the upscale Fifth Avenue jewelry emporium, in 1955; had previously been vice-president of R. H. Macy's and Montgomery Ward and president of Lord and Taylor; was impeccable in his standard of taste and punctilious in imposing that standard, especially at Tiffany's; was chairman of Tiffany's until 1980, the year after store was sold to Avon Products (which later sold it to private investors); restored Tiffany's cachet and raised its annual business level from $7 million to $100 million a year; died in Newport, Rhode Island. See *Current Biography* (September) 1946.

Obituary *N Y Times* B p12 N 28 '89

IBÁRRURI, DOLORES (GÓMEZ) Dec. 9, 1895–Nov. 12, 1989 Spanish political leader; president of Spanish Communist party; was fired with revolutionary zeal as a child growing up in poor miner's family in Basque country of northern Spain; became a Socialist in her early twenties and charter member of Communist party in 1920; was elected to the Cortés, the Spanish parliament, in 1934; as a spellbinding orator, earned nickname La Pasionaria ("The Passion Flower"); helped to forge Republican Popular Front, a coalition of left and liberal parties than won power in 1936; after Civil War broke out, issued battle cry "¡No Pasarán!" ("They shall not pass!"), which became watchword of Republican Loyalists resisting Generalissimo Francisco Franco's Nationalist insurgency; with Franco's victory in 1939, fled via France to Moscow, where she headed Spanish Communist party in exile; when Communist party was again legalized in 1977, two years after Franco's death, returned to Spain and was reelected to Cortés, but withdrew for reasons of health; died in Madrid. See *Current Biography* (June) 1967.

Obituary *N Y Times* B p15 N 13 '89

IZAC, ED(OUARD) V(ICTOR MICHEL) Dec. 18, 1891–Jan. 18, 1990 Former Democratic U.S. representative from California (1936–47); was navy hero in World War I; after leaving Congress, raised beef cattle in Bethesda, Maryland; died at a daughter's home in Fairfax, Virginia. See *Current Biography* (December) 1945.

Obituary *N Y Times* D p11 Ja 22 '90

JANIS, SIDNEY July 8, 1896–Nov. 23, 1989 Dean of New York City art dealers; leading promoter of European and American pioneers in twentieth-century art, especially abstract expressionism; amassed capital for art investment during his years as shirt manufacturer; beginning in 1928, made annual trips to Europe, meeting the likes of Fernand Léger and Piet Mondrian and buying major School of Paris works; began collecting primitive and folk paintings in 1930s, abstract art in 1940s, and pop, or "the New Realism," in 1960s; opened his first Manhattan gallery in 1948; exclusively represented Jackson Pollock, Willem de Kooning, and Mark Rothko, among others; in 1967 donated to Museum of Modern Art his multimillion-dollar private collection, ranging from cubism to op art; in collaboration with his wife, Harriet, wrote several books, including *Abstract and Surrealist Art in America* (1944) and *Picasso; The Recent Years* (1946); retired in 1986; died in New York City. See *Current Biography* (July) 1970.

Obituary *N Y Times* D p8 N 24 '89

JONES, CANDY Dec. 31, 1925–Jan. 18, 1990 Radio talk-show host; former model; businesswoman; beauty-pageant and fashion-show judge and consultant; as model, was conspicuous magazine cover girl in 1940s; owned and operated Candy Jones Career Girls School, a Manhattan charm and fitness-training establishment, for some two decades, beginning in 1947; later co-hosted late-night radio interview and call-in talk show on New York City station WMCA with her second husband, Long John Nebel; after Nebel's death, in 1978, carried on the show herself, until 1989; also conducted some similar daytime programs; was consultant for and, occasionally, performer in television commercials; wrote more than a dozen books of advice on beauty, fashion, and modeling; died in New York City. See *Current Biography* (October) 1961.

Obituary *N Y Times* B p9 Ja 19 '90

KELLY, PATRICK Sept. 24, 1954(?)–Jan. 1, 1990 Paris-based American fashion designer; made what he described as "happy clothes" with an "offbeat elegance"; was best known for black tight tube minidresses festooned with such items as brightly colored bows and sequin-outlined images of the Eiffel Tower and watermelon slices; began career running antiques store in Atlanta, Georgia; went to Paris after failing to establish himself in New York City; launched his international success in women's ready-to-wear in 1985; founded his company, Patrick Kelly Paris, in collaboration with Björn Amelan, his companion and business manager; died in Paris. See *Current Biography* (September) 1989.

Obituary *N Y Times* B p5 Ja 2 '90

KEPPEL, FRANCIS Apr. 16, 1916–Feb. 19, 1990 Educator; former U.S. commissioner of education; was innovative dean of Graduate School of Education at Harvard University from 1948 until his government appointment in 1962; as commissioner of education, vigorously pursued enforcement of equal-education-access provisions of 1964 Civil Rights Act; in one instance, withdrew $34 million in federal funds from Chicago school system as punishment for alleged de facto racial segregation in that system; pushed passage of 1965 Elementary and Secondary School Act, focused on poor school districts; after leaving government, in 1966, was chairman of General Learning Corporation, vice-chairman of New York City's Board of Higher Education, and an overseer of Harvard University, where he was a lecturer until his death, in Cambridge, Massachusetts. See *Current Biography* (May) 1963.

Obituary *N Y Times* A p22 F 21 '90

KLASSEN, ELMER T(HEODORE) Nov. 6, 1908–Mar. 6, 1990 U.S. postmaster general (1972–75); began career with American Can Company, working his way up from messenger to president; entered government service as deputy postmaster general in 1969; played major role in drafting Postal Reorganization Act of 1971, under which Post Office Department became U.S. Postal Service, an independent agency of executive branch charged with handling mail on a self-sustaining basis; died in Palm Harbor, Florida. See *Current Biography* (May) 1973.

Obituary *N Y Times* p10 Mr 10 '90

KREISKY, BRUNO Jan. 22, 1911–July 29, 1990 Chancellor of Austria from 1970 to 1983, a record tenure; a Jew (although agnostic), fled to Sweden when Nazis annexed Austria in 1938; returned home in 1939; was elected to parliament in 1956, following restoration of Austria's independence under four-power agreement (which he helped draft) conditioned on country's pledge to remain perpetually neutral; served as foreign minister from 1959 to 1966; as chancellor, reinforced health of recovered Austrian economy and made Austria vocal in world affairs within limits of 1955 State Treaty; became mediating force between Eastern and Western Europe; also tried to help pacify Palestine-Israel relations, with no results, save appreciation of Palestinians and resentment of Israelis; chaired Social Democratic party from 1967 to 1983; was party's honorary chairman until 1987; died in Vienna. See *Current Biography* (September) 1960.

Obituary *N Y Times* B p8 Jl 30 '90

KUZNETZOV, VASSILI V(ASILYEVICH) Feb. 13, 1901–June 5, 1990 Soviet government official; first vice-president of USSR (1977–86); came to political influence as metallurgical engineer who made major contribution to armaments production in World War II; after war, led unsuccessful Soviet effort to dominate international trade unionism through use of United Nations auspices; moved into diplomatic service as ambassador to China in 1953; as first deputy foreign minister for two decades beginning in 1955, was top diplomatic troubleshooter, negotiating removal of Soviet bases from Cuba in 1962, participating in Geneva talks resulting in nuclear test-ban treaty of 1963, and serving as Soviet point man in Czechoslovakia after invasion of that country by Warsaw Pact forces in 1968; died in Moscow. See *Current Biography* (January) 1956.

Obituary *N Y Times* D p16 Je 8 '90

LAUSCHE, FRANK J(OHN) Nov. 14, 1895–Apr. 21, 1990 U.S. senator from Ohio (1957–69); had previously been municipal and county judge, mayor of Cleveland, and governor of Ohio; was nominal Democrat who campaigned independently of party organization and dedicated himself to serving "the people . . . in accordance with the promptings of [his] conscience" and without "partisan considerations"; as mayor and governor, earned reputation for clean government and frugal fiscal policy; as senator, gave national weal priority over special demands of his constituency; defying good-old-boy political tradition, refused to patronize party officials back home; against his grain, supported election of President John F. Kennedy in 1960, but did not follow up with significant support of Kennedy-Johnson social legislative agenda; was generally rated high by conservative interest groups and low by liberal groups and labor (his chief nemesis); in 1967 introduced, unsuccessfully, first bill calling for uniform national regulation of strip mining; backed candidacies of President Richard Nixon in 1968 and 1972; died in Cleveland. See *Current Biography* (November) 1958.

Obituary *N Y Times* D p13 Ap 23 '90

LEMAY, CURTIS E(MERSON) Nov. 15, 1906–Oct. 1, 1990 U. S. Air Force four-star general; pioneering architect of America's strategic military air power; an inveterate anticommunist; in World War II was daring hands-on leader of bomber commands in Europe and China-Burma-India theatre of operations; although he thought his incendiary attacks on Tokyo and other Japanese industrial cities in 1945 were sufficient for a speedy ending of the war, relayed without question the order to drop atomic bombs; after war, commanded Berlin airlift; in 1948 became commanding general of Strategic Air Command, responsible for U. S. contingency long-range bombing operations; was Air Force chief of staff from 1961 until his retirement in 1965; entered politics briefly, and unsucessfully, as running mate of independent presidential candidate George C. Wallace in 1968; advocated use of all means necessary, possibly even nuclear weapons, to end war in Vietnam; died in hospital at March Air Force Base in Riverside, California. See *Current Biography* (November) 1954.

Obituary *N Y Times* B p6 O 2 '90

LEWIS, CHESTER M(ILTON) Jan. 12, 1914–Apr. 30, 1990 Librarian; a pioneer in the microfilming of reference resources; after working as an indexer and assistant manager of clipping reference section (the "morgue") at *New York Times*, became newspaper's chief librarian in 1947; moved up to broader responsibilities as general-services manager in 1964; was director of archives at the *Times* from 1969 until his retirement in 1979; served as president of Special Libraries Association in 1955–56; was a director of Microfilming Corporation of America; died in Port Washington, New York. See *Current Biography* (May) 1956.

Obituary *N Y Times* B p6 My 1 '90

LLERAS CAMARGO, ALBERTO July 3, 1906–Jan. 4, 1990 Former president of Colombia (1946–47, 1958–62); journalist; Liberal party architect of sixteen-year Liberal-Conservative coalition (1957–73) that brought political peace to Colombia; during second presidency, was instrumental in setting up country's first agrarian-reform program; also established ten-year plan for social and economic development; headed Pan American Union (1947–48) and its successor, the Organization of American States (1948–54); between presidencies, founded news magazine *Semana*; after leaving politics, became chairman of editorial board of Latin American magazine *Visión*; died in Bogotá. See *Current Biography* (June) 1965.

Obituary *N Y Times* B p4 Ja 5 '90

LOCKWOOD, MARGARET Sept. 15, 1916–July 15, 1990 British film actress; began career on stage; had her first leading screen role in *The Amateur Gentleman*, at age nineteen; drew international, lasting notice as the baffled and frightened train-riding heroine of director Alfred Hitchcock's classic *The Lady Vanishes* (1938); reached height of her popularity in Britain in middle and late 1940s, in such roles as that of the eponymous outlaw in *The Wicked Lady* (1945), the drug-addicted gambler in *Hungry Hill* (1947), and the psychic gypsy in *Jassy* (1947); accumulated well over forty film credits, the last of which was a brief appearance in *The Slipper and the Rose* (1976); on British television, had featured roles in series *The Flying Swan* in 1960s and *Justice* in 1970s. See *Current Biography* (September) 1948.

Obituary *N Y Times* B p5 Jl 17 '90

LORD, JOHN WESLEY Aug. 23, 1902–Oct. 8, 1989 United Methodist bishop; an outspoken progressive; presided over United Methodist church's Boston (1948–60) and Washington, D.C. (1960–72) areas; had earlier been pastor of parishes in New Jersey; in his Washington jurisdiction, which included most of Maryland and small section of West Virginia, promoted racial integration of parishes; took part in civil rights protests; spoke out against American involvement in Vietnam, including bombing of Hanoi; helped Dr. Benjamin Spock set up Committee of Responsibility, dedicated to saving napalm-burned and maimed Vietnamese children; was director of Concerned Citizens for Peace in Vietnam; served as president of Council of Bishops of United Methodist church in 1970–71; died in Wolfboro, New Hampshire. See *Current Biography* (May) 1971.

Obituary *N Y Times* D p24 O 10 '89

MACK, WALTER S(TAUNTON), JR. Oct. 19, 1895–Mar. 18, 1990 Business executive; financier; as president of Phoenix Securities in 1930s, acquired Loft Inc. and, through Loft, Pepsi-Cola Co.; as president of Pepsi-Cola (1938–51), built the soft-drink company into Coca Cola's closest rival by enterprising promotion, much of it through public-service sponsorship, including college scholarships, national art competitions, job awards to college graduates, and recreational centers for teenagers and military personnel; after leaving Pepsi-Cola, headed Nedick's fast-food chain and C&C Super, another cola company; with several other retired soft-drink company executives, in 1978 founded short-lived King Cola World Corp; as political fund-raiser, contributed to Democratic president Lyndon B. Johnson's 1964 campaign but generally supported Republican candidates; wrote autobiography, *No Time Lost* (1982); died at his home in New York City. See *Current Biography* (February) 1946.

Obituary *N Y Times* B p10 Mr 19 '90

MARTIN, BILLY May 16, 1928–Dec. 25, 1989 Baseball manager; vividly remembered for turbulent on-and-off association with New York Yankees and love-hate relationship with Yankee owner George Steinbrenner; throughout career, was consistently successful but controversial and was shunted from team to team; beginning in his playing days, notorious for pugnacity, truculence, and brawling; was brought up to major leagues as second baseman with Yankees in 1950 by Casey Stengel, his mentor and managerial model; as player, contributed mightily to five successful Yankee championship campaigns, most notably in 1953, when he was named most valuable player in World Series; after Yankees traded him, in June 1957, finished his playing career with, successively, four clubs in American League and two in National; after scouting for and coaching with Minnesota Twins, managed Denver in minors (1968); as major-league manager, guided Twins to American League West title in 1969 and Detroit Tigers to American League East title in 1972 and won 1974 Manager of Year honor with Texas Rangers in 1974; became manager of New York Yankees for first time in 1975; directed Yankees to American League pennant in 1976 and world championship in 1977; following his fifth and final dismissal, in June 1988, remained with Yankees as special consultant to Steinbrenner; died in single-vehicle traffic accident outside suburban home in Fenton, New York. See *Current Biography* (October) 1976.

Obituary *N Y Times* A p1+ D 26 '89

MASURSKY, HAROLD Dec. 23, 1923–Aug. 24, 1990 Geologist; an important member of America's space-exploration team; joined U.S. Geological Survey as field assistant in 1951; initially worked in that agency's fuels and general geology branches, in western states; moved to new astrogeological branch in 1963; administered that branch from 1967 to 1971; at U.S. Astrogeological Center in Flagstaff, Arizona, was chief scientist from 1971 until 1975, when he was promoted to senior scientist; was a key collaborator in National Aeronautics and Space Administration programs, beginning with the lunar missions of the middle and late 1960s; helped to analyze photographs and other data obtained in the Ranger, Lunar Orbiter, and Surveyor projects, to map the moon, and to scout two suitable landing spots for the unmanned *Surveyor 5* spacecraft in 1967 and the manned Apollo landings between 1969 and 1972; headed group that interpreted television transmissions from Martian satellite *Mariner 9* (1971), producing maps used in selection of site for landing of unmanned Viking spacecraft on Mars in 1976; engaged in exchanges of expertise with foreign counterparts, notably in the Soviet Venus probes; retired in 1989; died in Flagstaff. See *Current Biography* (August) 1986.

Obituary *N Y Times* p29 Ag 25 '90

McCARTHY, MARY (THERESE) June 21, 1912–Oct. 25, 1989 Novelist; short-story writer; memoirist; essayist; twentieth-century American literature's Diana (as Robert Lowell dubbed her), daring if not "rash" in her candor and contrariness, standing above and challenging the "mundane gossip and more mundane virtue" of her literary peers with an "ice-clear" prose informed with satiric wit and an uncompromising idiosyncratic morality (which was compatible with an appetite for scandal); behind laughing eyes, had a tough mind and "a subversive soul sustained by exceptional energy," as Elizabeth Hardwick observed; after graduating from Vassar College in 1933, wrote literary criticism (often scathing) for *New Republic* and *Nation* and was exacting drama critic with *Partisan Review* (1937–48); turned to fiction at insistence of Edmund Wilson, second of her four husbands; became best known for her controversial best-selling novel *The Group* (1963; made into hit movie, 1966), an ostensibly gossipy, sexy "kind of mock chronicle" (as she described it) in which she traced destinies of six Vassar women (class of 1933) with intention of showing their disillusionment with idea of invincibility of political and social progress that they had shared; also put autobiographical "plums" into an "imaginary cake" (as she described her fiction) in six other novels, including *The Company She Keeps* (1942), *The Groves of Academe* (1952), and *Birds of America* (1971); as lively, natural stylist and keen observer, was at her best in painful autobiography *Memories of a Catholic Girlhood* (1957), which she supplemented in *How I Grew* (1987); showed her artistic erudition in *Venice Observed* (1956) and, especially, *The Stones of Florence* (1959); in addition to her literary and theatre criticism, wrote for magazines on a variety of subjects, often polemically; lived alternately in Paris, France and Castine, Maine; died in New York City. See *Current Biography* (February) 1969.

Obituary *N Y Times* p1+ O 26 '89

McLINTOCK, (GEORGE) GORDON Feb. 10, 1903–Apr. 23, 1990 Scots-born U.S. Merchant Marine vice-admiral, retired; was superintendent of U.S. Merchant Marine Academy from 1948 to 1970; had previously held top positions in Bureau of Marine Inspection at Department of Commerce, supervising licensing of merchant marine officers; during World War II was chief inspection officer for War Shipping Administration and U.S. Maritime Commission; died in Silver Spring, Maryland. See *Current Biography* (November) 1953.

Obituary *N Y Times* B p15 Ap 26 '90

MEDINA, HAROLD R(AYMOND) Feb. 16, 1888–Mar. 14, 1990 Federal judge; lawyer; legal scholar; taught at Columbia University Law School for thirty-two years beginning in 1915; gave up lucrative private practice to accept appointment to U.S. District Court for Southern District of New York in 1947; two years later showed Solomonic patience in presiding over rowdy nine-month trial of eleven Communist party leaders, which ended in convictions (upheld by Supreme Court) of the eleven for conspiracy to teach and advocate overthrow of U.S. government by force and violence and of their five defense lawyers for contempt of court; in 1951 succeeded Judge Learned Hand on U.S. Court of Appeals for Second District, where he was champion of First Amendment rights; after many years as a "tenant" judge, retired from bench in 1980; wrote numerous books on law; died in Westwood, New Jersey. See *Current Biography* (April) 1949.

Obituary *N Y Times* B p7 Mr 16 '90

MENNINGER, KARL (AUGUSTUS) July 22, 1893–July 18, 1990 Psychiatrist; innovative dean of practitioners and advocates of medical psychotherapy in U.S.; one of first American physicians to be trained in psychoanalysis; departing from Freudian orthodoxy, moved beyond one-on-one psychoanalytic sessions to pay attention to the social grounding of much mental illness and emotional disturbance, in parental neglect and abuse and "the extent of misery and hopelessness in our society," and to "think more of preventing unnecessary suffering at the source, before individuals take or are forced to take the wrong road"; in 1920s (when disturbed persons were still routinely warehoused in "insane asylums"), with his father, Charles, (who believed that "no patient is untreatable"), and brother Will founded now internationally famous Menninger Clinic in Topeka, Kansas, a humane treatment center staffed by varied specialists and offering a "total environment" of care; later cofounded Menninger Foundation, an umbrella organization encompassing educational and other subsidiaries in addition to the clinic; believing that "nothing of human concern is really outside psychiatry," was partisan of such causes as prison reform ("You don't rehabilitate a man by beating him"), Planned Parenthood, Native American grievances, and protection of wildlife as well as children, and an opponent of capital punishment; took his messages to a mass readership in twelve books, including *The Human Mind* (1930), *Man against Himself* (1956), *Love against Hate* (1959), *The Crime of Punishment* (1968); and *Whatever Became of Sin?* (1988); in addition, published his *Selected Correspondence* (1989); died in Topeka, Kansas. See *Current Biography* (October) 1948.

Obituary *N Y Times* D p19 Jl 19 '90

MEYNER, ROBERT B(AUMLE) July 3, 1908–May 27, 1990 Democratic governor of New Jersey (1954–62); was first Democrat elected statewide in New Jersey since 1940; reformed and revitalized state party organization, which had become ethically bankrupt and politically discredited during long era of boss rule; relentlessly and deftly uncovered scandal in government; was a pioneer in political use of television; reported to the citizenry on the state of government in weekly radio-television program; successfully sought popular approval, in a special local option election, of amendment to state constitution making possible a Legalized Games of Chance Control Commission to remove bingo and raffles from control of underworld; before becoming governor, was minority leader in state senate; died in Captiva, Florida. See *Current Biography* (April) 1955.

Obituary *N Y Times* D p18 My 29 '90

MIDDLETON, DREW Oct. 14, 1913–Jan. 10, 1990 Journalist; specialist in military affairs; covered World War II in Europe for Associated Press until October 1942, when he became combat correspondent for *New York Times*; after war, reported for *Times* from USSR, Germany, England, France, the U.S., and Belgium; was *Times*'s Manhattan-based, internationally traveling military correspondent from 1970 until 1984; subsequently wrote twice-weekly column and special features for *Times*; died in New York City. See *Current Biography* (September) 1943.

Obituary *N Y Times* A p24 Ja 12 '90

MORAVIA, ALBERTO Nov. 28, 1907–Sept. 26, 1990 Italian novelist; short-story writer; essayist; playwright; after Dante, Italy's most widely translated and read author; known for his finely crafted, stark, and unsentimental explorations of social trauma, failure, and alienation in situations of war, art, and, above all, sex; as he revealed in his recent memoir, *The Life of Alberto Moravia*, became steeled in solitude and "detachment from others" during sickly childhood; under regime of Benito Mussolini, was increasingly ostracized for anti-Fascist implications of his first three novels, *Gli indifferenti* (*The Time of Indifference*), *Le ambizioni sbagliate* (*Mistaken Ambitions*), and *La mascherata* (*The Fancy Dress Party*); became known in U.S. with *The Woman of Rome* (1949), translation of *La Romana*, about a Roman prostitute; was best known internationally for *La Ciociara* (1957; *Two Women*, 1958), the story of a mother and daughter's ordeal (including military gang rape of the daughter) during liberation of Rome in closing days of World War II—one of several of his novels that were adapted into motion pictures; published more than two dozen books, including novel *Il conformista* (*The Conformist*) and short-story collections translated as *Roman Tales*, *Erotic Tales*, and, most recently, *The Friday Villa*; although he found politics "very boring," accepted election as Italian representative to European Parliament in 1984; died in Rome. See *Current Biography* (April) 1970.

Obituary *N Y Times* B p10 S 27 '90

MUMFORD, LEWIS Oct. 19, 1895–Jan. 26, 1990 Social philosopher; cultural historian; a visionary autodidact and polymath passionately concerned with the dehumanizing tendencies in contemporary technological civilization; deploring "the spiritual rootlessness . . . of the overgrown city" and the detachment of humanity "from organic habitat," directed his energies at first into criticism of architecture and urban planning; established his international reputation with *The Culture of Cities* (1938), second of the four volumes in his *Renewal of Life* series; won National Book Award for *The City in History* (1961); later, in his two-volume *The Myth of the Machine* (1967, 1971) tried to supply "historic insight into the causes of the technological crisis of modern civilization and into the human aberrations that have led to the miscarriages that took place during the last half-century and are now taking place with demonic compulsiveness"; in all, wrote more than thirty books, including some concerned with the misplaced priorities of the military-industrial complex and the threat of nuclear holocaust; died at his home in Amenia, New York. See *Current Biography* (March) 1963.

Obituary *N Y Times* p30 Ja 28 '90

NEWSOM, CARROLL VINCENT Feb. 23, 1904–Feb. 3, 1990 Educator; mathematician; publishing executive; was president of New York University from 1955 to 1961; had previously taught at University of New Mexico, among other schools, and served as New York State associate commissioner for higher education; after leaving New York University, was president of Prentice-Hall and a vice-president of RCA; wrote several textbooks on mathematics and edited *A Television Policy for Education* (1952); died in Dublin, Ohio. See *Current Biography* (April) 1957.

Obituary *N Y Times* B p11 F 5 '90

OBERTH, H(ERMANN JULIUS) June 25, 1894–Dec. 29, 1989 Transylvanian-born German physicist; rocket expert; the dean of space-flight research, which he anticipated in the earliest of his books, in the 1920s; with assistance of Wernher von Braun (who ultimately would become chief scientist in U.S. space-flight development) and others, developed a jet motor for German government in 1930; in 1937 began the work that produced the V-2 rocket missile, the "buzz bomb" used by Germany against England during World War II; in 1955 followed Wernher von Braun to U.S., where he participated in rocket experiments for three years before returning to West Germany; died in Nuremberg. See *Current Biography* (April) 1957.

Obituary *N Y Times* I p32 D 31 '89

O'BRIEN, LAWRENCE F(RANCIS, JR.) July 7, 1917–Sept. 28, 1990 Democratic political strategist; U.S. Postmaster General (1965–68); commissioner of National Basketball Association (1975–84); directed John F. Kennedy's successful senatorial and presidential campaigns; was President Kennedy's special assistant for congressional relations; after Kennedy's assassination in 1963, remained in White House as President Lyndon B. Johnson's chief congressional liaison; in 1968 coordinated Senator Robert F. Kennedy's campaign for the presidential nomination, which was aborted by the second Kennedy assassination; later in 1968, served briefly as chairman of Democratic National Committee; moving to private sector, established O'Brien Associates, a public-relations and management-consultant firm, in 1969; was again chairman of Democratic National Committee from 1970 to 1972, when burglary of his offices in Washington's Watergate complex by Republican agents set in motion the scandal that would force the resignation of President Richard Nixon in 1974; after resigning as NBA commissioner in 1984, served as president of Basketball Hall of Fame in Springfield, Massachusetts; died in New York City. See *Current Biography* (April) 1977.

Obituary *N Y Times* p29 S 29 '90

O'NEILL, TERENCE (MARNE) Sept. 10, 1914–June 13, 1990 Prime minister of Northern Ireland from 1963 to 1969, the eve of the current "troubles" there; failed in his effort to ward off outbreak of protracted sectarian violence by addressing Catholic grievances regarding social and economic inequities and warning right-wing Protestant political extremists that "we are on the brink of chaos"; as liberal leader of Unionist party, had always been a moderating and conciliating force in Irish politics, standing above and working against polarization; before becoming prime minister, was minister of home affairs and minister of finance; became life peer in 1970; died at his home in southern England. See *Current Biography* (September) 1968.

Obituary *N Y Times* B p13 Je 14 '90

PERCY, WALKER May 28, 1916–May 10, 1990 Alabama-born and Louisiana-bred author; "the satiric Dostoyevsky of the bayou," as Alfred Kazin dubbed him; influenced by his readings in European existentialism and his conversion to Roman Catholicism, was a witty philosophical novelist, spare and urbane in style, concerned with "the dislocation of man in the modern age," and an essayist on semantics and semiotics concerned with "how queer man is, how queer language is, and what one has to do with the other"; abandoning early career in medicine, became, in words of Peter S. Prescott, "the chief diagnostician of our American anomie"; won National Book Award for his first novel, *The Moviegoer* (1961), about a young man who, in Percy's words, "feels himself quite alienated from both worlds, the old South and the new America"; elaborated on that theme in *The Last Gentleman* (1966); was probably at his best in *Love in the Ruins* (1971), a sardonic criticism of the myriad forms of contemporary materialism and vulgarity, expressed through a protagonist described by Percy as "a bad Catholic" wayfaring though an unraveling America at a time "at the end of the Auto Age" and "near the end of the world"; received better notices for *The Second Coming* (1980) than for *Lancelot* (1977); published his sixth and last novel, *The Thanatos Syndrome*, in 1987; saw his essays collected in *The Message in the Bottle* (1975) and *Lost in the Cosmos* (1983); died in Covington, Louisiana. See *Current Biography* (September) 1976.

Obituary *N Y Times* D p17 My 11 '90

POWELL, MICHAEL Sept. 30, 1905–Feb. 19, 1990 British filmmaker; with his consistently innovative screen creations over a period of half a century, enjoyed both critical acclaim and audience appeal; established his reputation with his direction of *The Edge of the World* (1937), a powerful, almost mystical rendering of the hard life in a Scottish island fishing village that would be echoed in his last film, *Return to the Edge of the World* (1979); set new standard for screen fantasy with *The Thief of Bagdad* (1940); became coproducer and coscenarist as well as director in his fifteen-year collaboration with Emeric Pressburger, an artistic union that produced such classics as the 1943 film *The Life and Death of Colonel Blimp* (which infuriated Winston Churchill with its ridicule of his type), the erotic-religious *Black Narcissus* (1947), and *The Red Shoes* (1948), the lyrical ballet story for which he is best known; later showed his versatility in such films as the psycho-study *Peeping Tom* (1959) and the children's movie *The Boy Who Turned Yellow* (1972); wrote autobiography, *A Life in the Movies* (1986); died in Avening, Gloucestershire. See *Current Biography* (August) 1987.

Obituary *N Y Times* A p23 F 21 '90

PUIG, MANUEL Dec. 28, 1932–July 22, 1990 Argentine novelist; scenarist; playwright; among seven novels published between 1968 and 1988 (all initially in Spanish, with one exception), was best known for *Kiss of the Spider Woman*, inspiration for critically acclaimed 1985 film; in his avant-garde combination of real and surreal, was formatively and indelibly influenced by his chief amusement when growing up comfortable but otherwise bored in a rural village on the pampas: watching Hollywood movies of the 1930s and 1940s; after many years of unsatisfying apprenticeship in film directing and attempts at scenario writing, found his artistic outlet, the "new form of popular literature" he had been seeking, in cinematic-style fiction driven not by author's narration but by thoughts and dialogue of characters living lives very different from their fantasies (often derived from pop culture); was most autobiographical in his first novel, *Betrayed by Rita Hayworth*; for his screen adaptation of his novel *Boquitas pintadas* (*Heartbreak Tango*), won best-script award at the San Sebastian Festival in 1974; died in Cuernavaca, Mexico. See *Current Biography* (January) 1988.

Obituary *N Y Times* B p6 Jl 24 '90

QUAYLE, ANTHONY Sept. 7, 1913–Oct. 20, 1989 British actor; director; helped to build Royal Shakespeare Theatre (originally, Shakespeare Memorial Theatre Company) in Stratford-upon-Avon into major British drama center; made London stage debut in 1931; began his apprenticeship in classical repertory as member of Old Vic Company in 1932; during 1930s performed in West End revivals; made Broadway debut as Mr. Harcourt in *The Country Wife* (1936); again with Old Vic in late 1930s, was cast in Shakespearean roles; in World War II served in Royal Artillery and as guerrilla organizer in Albania; as chief administrator of Royal Shakespeare Theatre from 1948 to 1956, attracted to Stratford such theatrical giants as Laurence Olivier, John Gielgud, Ralph Richardson, and Margaret Leighton; often performed in his own productions; in following years appeared on stage in many productions in London and several in New York; realized his only box-office smash, first in West End and then on Broadway, in suspenseful melodrama *Sleuth* (1970); supplemented his stage income with film and television work; had supporting roles in more than thirty motion pictures; was nominated for Academy Award for portrayal of Cardinal Wolsey in *Anne of the Thousand Days* (1969); directed his own touring company, Compass, for five years, until July 1989; was knighted in 1985; died in London, England. See *Current Biography* (December) 1971.

Obituary *N Y Times* p10 O 21 '89

RABORN, WILLIAM FRANCIS, JR. June 8, 1905–Mar. 7, 1990 U.S. Navy vice-admiral, retired; early in career held commands in naval aviation, among other combat and peacetime posts; in 1952 became assistant director of guided-missile division in office of chief of naval operations; as special-project officer in navy's Bureau of Ordnance in late 1950s, supervised development and production of Polaris, world's first submarine-launched solid-fuel nuclear missile; retired from navy in 1963; directed Central Intelligence Agency from April 1965 to June 1966; in private sector, was vice-president of Aerojet-General for several years before heading his own military-related firm, W. F. Raborn Co. (1970–86); died at his home in McLean, Virginia. See *Current Biography* (July) 1958.

Obituary *N Y Times* D p24 Mr 14 '90

REISCHAUER, EDWIN O(LDFATHER) Oct. 15, 1910–Sept. 1, 1990 Scholar; sometime diplomat; expert on East Asian affairs; professor emeritus of Japanese history at Harvard University; born in Japan to American educational missionary parents, was fluent in the country's language and at home in its culture; joined Harvard faculty in 1938; handpicked by President John F. Kennedy in 1961 to heal breach that then existed in communication between U.S. and Japan, took leave from Harvard to become ambassador to Tokyo; left that post in 1966 feeling that the "broken dialogue" had been mended and that "the problem is now of a different nature"—an assessment in which his many admirers concurred; wrote several books on Japanese history and culture, the most definitive of which is *The Japanese* (1977); also did translations from the Chinese as well as the Japanese, compiled a number of texts for students of the Japanese language, and cowrote general histories of East Asia; in several books and a stream of articles and speeches, admonished American political leaders to correct the ignorance of Asia that contributed to such policies as the "disastrous mistake" in Vietnam; retired from Harvard in 1982 but maintained an office there while writing his memoirs; died in La Jolla, California. See *Current Biography* (May) 1962.

Obituary *N Y Times* I p40 S 2 '90

ROBERTS, DOROTHY JAMES Sept. 5, 1903–Feb. 27, 1990 Writer; between 1942 and 1964 wrote fourteen books, the most popular of which were historical romances based on Arthurian, Irish, and Icelandic myths; had her greatest commercial and critical success with *The Enchanted Cup* (1953), based on Sir Thomas Malory's version of the love story of Tristan and Isolde; died in Palo Alto, California. See *Current Biography* (Yearbook) 1956.

Obituary *N Y Times* B p10 Mr 6 '90

ROBERTS, WALTER ORR Aug. 20, 1915–Mar. 12, 1990 Astronomer; physicist; a pioneer in development of contemporary science of climatology; was, in words of Harlan Cleveland, "an international science statesman" concerned with impact of technology on climate and of climate on progress of life on earth; in 1940 set up prototype of what is now world's largest coronagraph, or solar telescope, at University of Colorado's High Altitude Observatory; under federal auspices, founded National Center for Atmospheric Research at the university in 1960; directed program on food, climate, and world's future for Aspen Institute for Humanistic Studies (1974–81); with Paul R. Ehrlich, Carl Sagan, and Donald Kennedy, wrote *The Cold and the Dark* (1984), a title signifying nuclear winter; with former astronaut Russell Schweickart, in 1988 initiated Greenhouse/Glasnost, a computer dialogue on global warming between American and Soviet scientists; died in Boulder, Colorado. See *Current Biography* (December) 1960.

Obituary *N Y Times* D p25 Mr 14 '90

ROBLES, MARCO A(URELIO) Nov. 8, 1905–Apr. 14, 1990 President of Panama (1964–68); minister of government and justice (1960–64); as president, pleased cattle industry by relaxing restrictions on beef exports and displeased corporate and wealthy individual tax evaders by improving tax-collection system; negotiated new Panama Canal treaties with U.S. but could not obtain backing for ratification in national assembly; withstood effort by assembly to oust him; unable by law to succeed himself in office, unsuccessfully promoted friendly candidate to succeed him; quietly left country on eve of inauguration of Arnulfo Arias in 1968; with his family, settled in Miami, Florida; died in Miami. See *Current Biography* (June) 1968.

Obituary *N Y Times* B p12 Ap 17 '90

RUMOR, MARIANO June 16, 1915–Jan. 22, 1990 Former prime minister of Italy; led five coalition governments between 1968 and 1975, a turbulent period in Italian politics, marked by labor and student ferment and violent activism by both neofascists and radical leftists; began governmental career in chamber of deputies; ended it in senate; died in Vicenza, Italy. See *Current Biography* (July) 1969.

Obituary *N Y Times* D p23 Ja 24 '90

RUSK, HOWARD A(RCHIBALD) Apr. 9, 1901–Nov. 4, 1989 Physician; father of comprehensive rehabilitation medicine; founder and director of New York University Medical Center's Howard A. Rusk Institute of Rehabilitation Medicine; moved by concern for injured airmen during World War II, when he headed U.S. Army Air Forces' convalescent training division, devoted his life to developing physical, psychological, educational, and occupational programs for taking severely disabled people "back into the best lives they can lead with what they have left"; was instrumental in effecting "whole person" approach to handicapped people and diminishing public prejudices impeding their absorption into mainstream life; after war, joined faculty of New York University's medical school as professor; set up school's department of rehabilitation, world's first such comprehensive medical training program, in 1946; two years later, founded his institute, which is devoted to research as well as therapeutic work with inpatients and outpatients variously crippled by range of afflictions; founded World Rehabilitation Fund (1955) and made medical relief tours of South Korea and Vietnam; was adviser to White House through successive administrations; collaborated in writing of a number of books; wrote weekly medical column for *New York Times* from 1946 to 1969; died in New York City. See *Current Biography* (May) 1967.

Obituary *N Y Times* I p52 N 5 '89

SAKHAROV, ANDREI D(MITRIYEVICH) May 21, 1921–Dec. 14, 1989 Soviet scientist; a nuclear physicist turned peace activist; social philosopher; political dissident; passionate and tireless human rights champion; gave up life of privilege to become singularly daring critic of Kremlin policies and advocate of a more open society during three decades when repression made silence the norm; after helping to design Soviet hydrogen bomb, gradually turned his energies against the nuclear peril; in 1960s helped to free Soviet science from reactionary Lysenkoism and raised his voice against recurrence of Stalinist-style suppression of free speech; wrote underground "manifesto," translated into English as *Progress, Coexistence, and Intellectual Freedom* (1968), in which he addressed worldwide problems of "war, hunger, environmental pollution, stultifying mass culture, and demagogic myths" and envisioned a future in which East and West would cooperate in a process culminating in convergence of their opposing systems; also wrote *Sakharov Speaks*, published in New York in 1974; with others, in 1970 issued devastating critique of "economic breakdown and stagnation" in USSR and formed Committee for Human Rights; received Nobel Peace Prize in 1975; at same time, in Soviet Union, was ostracized, threatened, and, finally, after he denounced the Soviet military intervention in Afghanistan, banished to internal exile in the city of Gorky, a remote and closed military center, in 1980; went on hunger strike in 1984 to pressure government into allowing his wife, Yelena G. Bonner, to travel abroad for eye and heart treatment; was released from confinement in Gorky in 1986 through intervention of Mikhail Gorbachev, the reformist Communist party secretary; took seat in Congress of People's Deputies, organized to implement Gorbachev's reforms; died in Moscow. See *Current Biography* (July) 1971.

Obituary *N Y Times* p1+ D 16 '89

SCHRÖDER, GERHARD Sept. 11, 1910–Dec. 31, 1989 Former West German government official; a leader of Christian Democratic Union; was charter member of post-World War II Parliament, created in 1949 under chancellorship of Konrad Adenauer; held several cabinet posts, including foreign minister (1961–66); retired from politics in 1980; died at his home on North Sea island of Sylt. See *Current Biography* (December) 1962.

Obituary *N Y Times* B p5 Ja 5 '90

SENN, MILTON J(OHN) E(DWARD) Mar. 23, 1902–June 8, 1990 Physician; pediatrician; psychiatrist; psychoanalyst; recognizing neglect of emotional considerations in child health care, was a pioneer in applying techniques and insights of psychiatry and psychoanalysis to pediatrics; as director of Child Study Center at Yale University (1948–66), developed center into interdisciplinary department within university's medical school; in the medical school was chairman of department of pediatrics (1951–64) and Sterling professor of pediatrics and psychiatry (1948–70); previously taught pediatrics at Cornell University Medical Center and directed Institute for Child Development at New York Hospital; retired in 1970; died in Branford, Connecticut. See *Current Biography* (June) 1950.

Obituary *N Y Times* D p29 Je 9 '90

SHAPIRO, HARRY L(IONEL) Mar. 19, 1902–Jan. 7, 1990 Physical and forensic anthropologist whose seminal work had wide influence in both those branches of the science; joined staff of American Museum of Natural History in New York City in 1926; was curator of physical anthropology and chairman of department of anthropology at the museum from 1942 to 1970; on field trips, especially to Central and South Pacific (including Pitcairn Island), concluded that environment, and not such genetic factors as race, or apparently even inbreeding, was decisive in evolution of "quality in human populations"; was often consulted by New York City's chief medical examiner in identification of remains of homicide victims; in addition to books on anthropology, wrote *Aspects of Culture* (1956) and *The Jewish People: A Biological History* (1960), among other books; died in New York City. See *Current Biography* (December) 1952.

Obituary *N Y Times* D p22 Ja 9 '90

SHEPHERD, LEMUEL C(ORNICK), JR. Feb. 10, 1896–Aug. 6, 1990 U.S. Marine Corps general, retired; former commandant of the corps (1952–55); was highly decorated for his record in both world wars, the occupation of Haiti in the early 1930s, and the Korean conflict, among other other tours of duty; retired in 1959; died in San Diego, California. See *Current Biography* (February) 1952.

Obituary *N Y Times* D p21 Ag 8 '90

SINGHER, MARTIAL Aug. 14, 1904–Mar. 10, 1990 French-born singer; a versatile operatic and concert baritone, capable of moving up to tenor and down to bass; known for elegant but lean and clear delivery; while weak in top register, was superb in low, down to F; after eleven seasons with Paris Opéra and numerous guest appearances elsewhere in Europe and in South America, made Metropolitan Opera debut in 1943; was probably at his best in French repertoire, including Lescaut in *Manon*, Golaud in *Pelléas et Mélisande*, and the four baritone roles in *Les contes d'Hoffman*; left Met because of heart problem in 1959; subsequently taught at Mannes College of Music in Manhattan and Curtis Institute in Philadelphia; from 1962 to 1981 directed voice and opera department at Music Academy of the West in Santa Barbara, California; died in Santa Barbara. See *Current Biography* (February) 1947.

Obituary *N Y Times* D p11 Mr 12 '90

SITTERLY, CHARLOTTE MOORE Sept. 24, 1898–Mar. 3, 1990 Astrophysicist; a foremost analyst of solar and stellar spectra; discovered that the unstable element technetium exists in nature as well as in human-controlled nuclear reactions; after affiliations with Princeton University Observatory and Mount Wilson Observatory, joined National Bureau of Standards in U.S. Department of Commerce in 1945; at bureau, played major role in compiling now standard tables of atomic-energy levels as shown by optical spectra; wrote numerous monographs, including *Some Results from the Study of the Atomic Lines in the Sun-Spot Spectrum* (1932) and *An Ultraviolet Multiplet Table* (1950); died in Washington, D.C. See *Current Biography* (January) 1982.

Obituary *N Y Times* D p25 Mr 8 '90

SKINNER, B(URRHUS) F(REDERIC) Mar. 20, 1904–Aug. 18, 1990 Psychologist; professor emeritus at Harvard University; the major American exponent of behaviorism, which attempts to explain behavior in terms of measurable responses to stimuli; following ideas introduced by John B. Watson in 1913 as well as his own own radical bent, was the developer of a thoroughly scientific behaviorism, which totally dismissed the unobservable in its empirical analysis of patterns of behavior; rejected as "an unwarranted and dangerous metaphor" the "mysterious world of the mind," including free will; experimenting with animals in a behavior-modification apparatus (the "Skinner box," in which rats were trained to press levers and pigeons to peck keys to operate a food dispenser), arrived at his principles of "operant conditioning," "schedules of reinforcement," and "successive adaptation"; extrapolated those principles into a natural science of human behavior emphasizing the all-powerful role of positive reinforcements or rewards "in the establishment of behavioral patterns"; applied his ideas of programmed instruction to teaching machines (which reinforced correct responses with praise) and other educational uses; also suggested possible use of conditioning as a utopian social instrument, arguing that since "all human beings are controlled," we should "reinforce the kind of behavior that benefits everyone"; expounded his views in ten books, including *Walden Two* (1948), *Science and Human Behavior* (1953), *Verbal Behavior* (1957), and *Beyond Freedom and Dignity* (1971); died in Cambridge, Massachusetts. See *Current Biography* (November) 1979.

Obituary *N Y Times* A p1+ Ag 20 '90

SKIRA, ALBERT Aug. 10, 1904–Sept. 14, 1973 Swiss publisher of art books that were in themselves works of art, containing probably the most consistently faithful color reproductions in existence; a bibliophile himself, became a dealer in fine editions when in his early twenties; wanting "to edit and publish books illustrated by painters whom [he] liked," founded Editions Skira in 1928; published his first book, Ovid's *Metamorphoses*, with thirty original etchings by Pablo Picasso, in 1931; over four decades, published a total of some 200 books, including *Les chants de Malador*, illustrated by Salvador Dali, volumes of Stéphane Mallarmé's and Pierre de Ronsard's poetry illustrated by Henri Matisse, André Malraux's trilogy *La psychologie de l'art*, portfolios of French painting reproductions, and such series (annotated by noted art historians and critics) as "Great Centuries of Painting," "Treasures of Asia," "The Taste of Our Time," and "Treasures of the World and Art, Ideas, History"; died at his home in Dully, near Geneva. See *Current Biography* (April) 1967.

Obituary *N Y Times* p34 S 15 '73

SMITH, C(YRUS) R(OWLETT) Sept. 9, 1899–Apr. 4, 1990 Pioneer airline executive; expert in business administration; former U.S. secretary of commerce (1968–70); in late 1920s and early 1930s, as treasurer and vice-president, helped build small Texas air-mail line into American Airlines, of which he was president from 1934 until 1942; during World War II was instrumental in organizing Air Transport Command, of which he was chief of staff and deputy commander; returned to American Airlines as chairman of board (1945–68); after retiring, was partner in investment-banking firm of Lazard Frères & Company; in 1973 went back to chairmanship of American Airlines for five months during management crisis at the airline; died in Annapolis, Maryland. See *Current Biography* (September) 1945.

Obituary *N Y Times* A p20 Ap 6 '90

SOUSTELLE, JACQUES Feb. 3, 1912–Aug. 7, 1990 French anthropologist; political activist; former French government official; a paradoxical figure in French politics; during 1930s, specialized academically in study of Aztec and Inca civilizations in Central America and held chair of American antiquities at Collège de France; in 1938 became a leader of the Committee of Vigilance of Antifascist Intellectuals; during World War II, joined General Charles de Gaulle's Free French government-in-exile in London and Algiers; in de Gaulle's first postwar government in France, was minister of information and minister of colonies; in late 1940s and early 1950s was an organizer of new Gaullist party, Rally of the People; became that party's leader in National Assembly; under non-Gaullist governments in 1955 and 1956, served as governor general of colony of Algeria, where movement for national independence was peaking; identifying with cause of French settlers, became champion of continued French sovereignty over Algeria; when de Gaulle returned to power in 1958, again was named his minister of information; resigned in 1959 in disagreement with de Gaulle's concessions to Algerian nationalists; according to reports, helped to direct "secret army" in two unsuccessful anti-Gaullist coups; charged with "attempts against the state" in 1962, fled France and lived in exile for several years; returned after French parliament voted a general amnesty; resumed academic activity in later years; during career, wrote books and articles on pre-Columbian civilizations and on Algerian politics; died in Paris suburb of Neuilly-sur-Seine. See *Current Biography* (December) 1958.

Obituary *N Y Times* B p12 Ag 9 '90

STALNAKER, JOHN M(ARSHALL) Aug. 17, 1903–Aug. 19, 1990 Psychologist; educator; an expert in educational testing; from 1955 until his retirement in 1969, was the founding president and a director of National Merit Scholarship Corporation, an independent nonprofit organization, established by the Ford Foundation and the Carnegie Corporation, for channeling scholarship aid from hundreds of corporations and universities to thousands of students (30,000 currently); had previously combined the teaching of psychology with testing and administrative work at several universities, including Chicago, Minnesota, Purdue, Princeton, and Stanford (where he was dean of students); at Stanford, was in charge of Pepsi-Cola Scholarship Board, forerunner of National Merit Scholarship Corporation; also often served as a consultant in the public as well as the private sector; during World War II, did testing for the military services and served on committee on foreign-service exams in the U.S. Department of State; in the 1960s, was for several years on the board supervising educational-exchange programs under the Fulbright-Hays Act;

died in Sarasota, Florida. See *Current Biography* (July) 1958.

Obituary *N Y Times* D p21 Ag 22 '90

STANWYCK, BARBARA July 16, 1907–Jan. 20, 1990 Actress; in more than eighty motion pictures, moved with deft professionalism through wide variety of portrayals, from tough to seductive and poignant; began movie career in 1929 after starring briefly on Broadway; had first solid film assignment in melodrama *Ladies of Leisure* (1930); drew Academy Award nominations for four of her characterizations: the mother in tearjerker *Stella Dallas* (1937), the scheming femme fatale in classic comedy *The Lady Eve* (1941), the double-crossing murderess in film noir *Double Indemnity* (1944), and the neurotic invalid threatened with murder in suspense thriller *Sorry, Wrong Number* (1948); on television, starred in anthology series *The Barbara Stanwyck Show* (1960–61) and won Emmys as the frontier matriarch in western series *The Big Valley* (1965–69) and the lusty Australian matron in miniseries *The Thornbirds* (1982); won honorary Academy Award in 1982; died in Santa Monica, California. See *Current Biography* (June) 1947.

Obituary *N Y Times* D p11 Ja 22 '90

STEWART, (ROBERT) MICHAEL (MAITLAND) Nov. 6, 1906–Mar. 10, 1990 British statesman; a quiet but eloquent leader of Labour party; was a junior minister in Labour governments of 1945 and 1950 and, later, Labour's lucid spokesman on education and housing during thirteen years of opposition; as foreign secretary under Prime Minister Harold Wilson (1965–66, 1968–70), pursued controversial policy regarding Vietnam, supporting U.S. military involvement there while seeking to assist in ending the war; also held education (1964–65) and economics (1966–67) portfolios; after thirty-four years in House of Commons, became life peer and moved to House of Lords, as Baron Stewart of Fulham, in 1979; died in London. See *Current Biography* (September) 1965.

Obituary *N Y Times* B p15 Mr 13 '90

STROUT, RICHARD L(EE) Mar. 14, 1898–Aug. 19, 1990 Journalist; a Washington-based political observer for six decades, from 1925, when he joined *Christian Science Monitor*'s capital bureau, into the 1980s; from 1943 until 1983, also carried on the *New Republic*'s weekly anonymous commentary column (begun by Kenneth Crawford) "TRB from Washington"; for *Christian Science Monitor*, was a model of journalistic discipline, objectivity, factual detail, and precision of language in his reportage and balanced and tempered in his well-researched political analyses; in "TRB from Washington," had platform for his personal views, which he delivered with passion, wit, incisiveness, and acerbity as well as his usual style and common sense, making the column one of the most respected expressions of liberal opinion in the American press; won George Polk Award for national reporting in 1958; received a special Pulitzer Prize for his commentary in 1978; died in Washington, D.C. See *Current Biography* (April) 1980.

Obituary *N Y Times* B p11 Ag 21 '90

TAYLOR, A(LAN) J(OHN) P(ERCIVALE) Mar. 25, 1906–Sept. 7, 1990 British historian; journalist; television political commentator; honorary fellow at Oxford University; a maverick expert on modern European history, more popularly accessible and defiant of conventional wisdom than most of his academic colleagues, many of whom viewed him as a "pop don," a "sardonic gadfly," and an "eloquent, mischievous radical"; combined wide erudition with high readability in print and with extemporaneous acumen on the lecture platform and the TV screen; wrote more than two dozen books, ranging from assiduously researched (especially in diplomatic documents) scholarly works on the power struggle between European nations in the nineteenth and twentieth centuries to collections of his newspaper and magazine columns and articles and histories of the world wars for the general reader; created a *succès de scandale* with his most provocative book, *The Origins of the Second World War* (1961), in which he demythologized Adolph Hitler, depicting him as a relatively traditional, fallible German leader, "no more wicked and unscrupulous than many other contemporary statesmen," who blundered into war partly because of the mixed, vacillating signals he was receiving from the Allied powers; also alienated the academic hierarchy with his leftist polemicism and his freewheeling critcism of British foreign policy, especially regarding Northern Ireland, where, he believed, the civil war would not be resolved "as long as the British stay"; was forced to resign his tutorial fellowship at Oxford University in 1963 but remained a research fellow there until 1976; died in Finchley, North London. See *Current Biography* (November) 1983.

Obituary *N Y Times* p12 S 8 '90

TERRY-THOMAS July 14, 1911–Jan. 8, 1990 British comedian; character actor; known for his gap-toothed smile (beneath a Royal Guards mustache) and his zesty and spiffy caricatures of range of British types, from upper-class snobs to raffish scoundrels and various naifs and madcaps; brought to motion pictures satirizing contemporary British society the essence of personae he had honed in skits in vaudeville, cabaret, stage revues, radio, and early television; first came to international attention as Major Hitchcock in film *Private's Progress* (1956), a farce about Britain's peacetime army; played, among a score of subsequent comic screen roles, crafty munitions-factory labor-relations manager in *I'm All Right, Jack* (1960) and evil nobleman in *Those Magnificent Men in Their Flying Machines* (1965); died in Godalming, Surrey, England. See *Current Biography* (March) 1961.

Obituary *N Y Times* D p23 Ja 9 '90

UHLMANN, RICHARD F(REDERICK) May 21, 1898–Oct. 9, 1989 Grain dealer; principal trader in and spokesman for the industry; with his father, founded Uhlmann Grain Co. in Chicago in 1923; during first fifteen years, was secretary and director of company, which engaged in export as well as domestic buying and selling; succeeded to presidency on death of his father in 1938; by late 1940s, was presiding over operation that included grain elevators in several southwestern states with total capacity of some ten million bushels; sold company to H. Hentz Co. in 1964; was president of Chicago Board of Trade from January 1948 to January 1949; died in Highland Park, Illinois. See *Current Biography* (January) 1949.

Obituary *N Y Times* p32 O 14 '89

VAN HEUSEN, JAMES Jan. 26, 1913–Feb. 7, 1990 Composer; one of most prolific and successful popular song writers of mid-twentieth century; began composing for Tin Pan Alley and New York musical stage in 1930s; had first hits with "It's the Dreamer in Me" (1938) and "Darn That Dream" (1939); with lyricist Johnny Burke, moved to Hollywood in 1940; for twenty-three Bing Crosby movies, wrote scores that included songs "Moonlight Becomes You," "Sunday, Monday or Always," "Swingin' on a Star" (an Oscar winner), "Personality," and "But Beautiful"; collaborating with lyricist Sammy Cahn beginning in 1954, created long string of film, television, and album hits for Frank Sinatra, including "The Tender Trap," "My Kind of Town," "September of My Years," and Academy Award winners "All the Way," "High Hopes," and "Call Me Irresponsible"; with Cahn, also wrote nightclub, theatre, television, and recording material for other stellar singers as well as successful Broadway musical *Skyscraper* (1965–66); won two television Emmy awards; died in Rancho Mirage, California. See *Current Biography* (June) 1970.

Obituary *N Y Times* B p15 F 8 '90

VAUGHAN, SARAH Mar. 27, 1924–Apr. 3, 1990 Singer; recording and concert artist; a pop virtuoso who combined earthy jazz sensibility with operatic flair; possessed, in words of Mel Tormé, "the best single vocal instrument of any singer working in the popular field"—a contralto voice that ranged, even leaped, through three octaves with lush timbre, flexible vibrato, and distinctive phrasing; began career in early 1940s as bebop and scat vocalist with bands of Earl (Fatha) Hines and Billy Eckstine; later worked with such arrangers as Quincy Jones; maintained her vocal powers undiminished through half a century; was widely described by peers and critics as "sassy" (her nickname) and "divine" in her renditions of such pop and jazz standards and theatre songs as "Lover Man," "Tenderly," "A Foggy Day," "All of Me," "If You Could See Me Now," "It's Magic," "These Things I Offer You," "Make Yourself Comfortable," "Whatever Lola Wants," "Mr. Wonderful," and "Broken-Hearted Melody"; made "Misty" and "Send in the Clowns" her signatures; died in Hidden Hills, California. See *Current Biography* (April) 1980.

Obituary *N Y Times* A p1+ Ap 5 '90

VISHNIAC, ROMAN Aug. 19, 1897–Jan. 22, 1990 Russian-born microbiologist; photographer; applied to biological research original photographic techniques, notably use of polarized light and micromanipulators in filming living protozoa in their free-swimming state; before immigrating to U.S. in 1940, photographed fellow Jews in Eastern Europe and Germany, compiling a collection of pictures later described by Edward Steichen as one of "photography's finest documents of a time and place," giving "a last-minute look at the human beings he photographed just before the fury of Nazi brutality exterminated them"; at Yeshiva University in New York City beginning in 1960, created Living Biology educational-film series, covering entire range of plant and animal life, including microbes and insects in their natural habitats; wrote *Building Blocks of Life* (1971) and *A Vanished World* (1983), among other books; died in New York City. See *Current Biography* (February) 1967.

Obituary *N Y Times* D p23 Ja 23 '90

WALLACE, IRVING Mar. 19, 1916–June 29, 1990 Author; one of twentieth century's most popular writers of both fiction and nonfiction; best known for his engrossing novels, titillating and suspenseful, often timely, and always meticulously researched and crafted; was recognized as highly readable and entertaining even by many of the literary elitists who dismissed his books as potboilers; began career as journalist and prolific contributor of articles and short stories to national magazines; from late 1940s through 1950s, was top Hollywood screenwriter, earning fifteen major screen credits; achieved fame with *The Chapman Report* (1960), a novel about impact of Kinsey-like sexual survey on group of suburban women—the first of his many novels that would be made into films; wrote total of sixteen novels, including *The Prize* (1962), *The Nympho and the Maniacs* (1971), and *The Guest of Honor* (1989), and seventeen books of nonfiction, including *The Fabulous Showman* (1959), a biography of P. T. Barnum; also collaborated with members of his family on several books, including the unusual reference works *The People's Almanac* (1975), *The People's Almanac #2* (1978), and *The Book of Lists* (1977); commanded world readership in excess of 600 million and enjoyed book sales estimated as high as 194 million copies; died in Los Angeles. See *Current Biography* (March) 1979.

Obituary *N Y Times* p29 Je 30 '90

WANG, AN Feb. 7, 1920–Mar. 24, 1990 Chinese-born computer engineer; expert in digital electronics; business executive; a "technological visionary"; as research fellow at Harvard Computation Laboratory (1948–51), invented magnetic memory core that became standard data-storage element in computers for two decades, until introduction of microchip; in early 1950s founded Wang Laboratories, one of most successful high-tech companies in U.S., a leading producer of electronic calculators (in 1960s), word processors (in 1970s), and office automation systems (currently); died in Boston, Massachusetts. See *Current Biography* (January) 1987.

Obituary *N Y Times* I p38 Mr 25 '90

WEDEMEYER, ALBERT C(OADY) July 9, 1897–Dec. 17, 1989 Army general; retired, far-sighted military strategist, best known for his knowledge of Chinese affairs; studied Mandarin Chinese as young officer with fifteenth infantry in Tientsin; during World War II was chief of strategy in War Department's operations division, aide to army chief of staff General George C. Marshall, and, finally, commander of U.S. Army forces in China; headed mission investigating postwar situation in China and Korea; accused President Harry S. Truman of suppressing mission's report, which called for mobilization of American-led South Korean force "to cope with the threat from the North"; retired in 1951; became a business executive; wrote book

Wedemeyer Reports (1958); died in Belvoir Woods Health Care Center at Fort Belvoir, Virginia. See *Current Biography* (January) 1945.

Obituary *N Y Times* D p23 D 20 '89

WELSH, EDWARD C(RISTY) Mar. 20, 1909–Mar. 25, 1990 Former government official; economist; taught at several universities, including Ohio State, before entering government service; during World War II directed price operations in Office of Price Administration; after war, headed antitrust division in General Douglas MacArthur's occupation headquarters in Japan; later was chairman of National Security Resources Board and Reconstruction Finance Corporation and legislative aide to Senator Stuart Symington; served as executive secretary of National Aeronautics and Space Council, a White House advisory panel, from 1961 until his retirement in 1969; in retirement, was consultant to NASA; died in Silver Spring, Maryland. See *Current Biography* (January) 1967.

Obituary *N Y Times* D p29 Mr 28 '90

WHARTON, CLIFTON R(EGINALD) May 11, 1899–Apr. 23, 1990 U.S. career diplomat; first African-American in U.S. Foreign Service to achieve ranks of minister and ambassador; began diplomatic career in 1925 as consular officer in Liberia; subsequently served as consul in Canary Islands, Madagascar, and Azores; became consul general in Lisbon, Portugal in 1953 and in Marseilles, France in 1953; was named minister to Rumania in 1958 and promoted to rank of career diplomat in 1959; became ambassador to Norway in 1961; retired in 1964; died in Phoenix, Arizona. See *Current Biography* (July) 1958.

Obituary *N Y Times* D p29 Ap 25 '90

WHITE, ISAAC D(AVIS) Mar. 6, 1901–June 11, 1990 U.S. Army general, retired; equestrian; was commissioned in cavalry in 1923; in World War II commanded second armored division, first Allied force to cross Elbe River and link up with Soviet troops; after war, was commandant of cavalry school at Fort Riley, Kansas; managed army's equestrian team at 1948 Olympics in London; in Korean conflict, commanded tenth corps and, as adviser, played significant role in development of armored weapons for that conflict; was commander in chief of U.S. Army, Pacific from 1957 until his retirement in 1961; died in Hanover, New Hampshire. See *Current Biography* (December) 1958.

Obituary *N Y Times* B p14 Je 14 '90

WHITE, PATRICK (VICTOR MARTINDALE) May 28, 1912–Sept. 30, 1990 Australian novelist; with combination of realism and symbolism and a powerful, almost hypnotic narrative and descriptive style, attempted "to discover the extraordinary behind the ordinary"; was described by Nadine Gordimer as unparalleled among contemporary writers in English in using the language "with such conventional mastery and demotic flair"; growing up on his father's sheep and cattle ranches in New South Wales, was formatively and indelibly influenced by "this strange dead landscape," the "great Australian emptiness"; in novels usually set in small outback communities, created groups of well-rounded characters, the noblest of whom refuse to conform to local petty bourgeois values, evil or simply banal, and who, through loneliness and suffering, achieve flashes of mystical illumination; wrote a dozen novels, beginning with the ironically titled *Happy Valley* (1939) and including *The Tree of Man* (1955), *Riders in the Chariot* (1961), *The Solid Mandala* (1966), *The Cockatoos* (1974), *A Fringe of Leaves* (1976), *The Twyborn Affair* (1979), and *Memoirs of Many in One* (1986); won Nobel Prize in literature in 1973, on occasion of publication of *The Eye of the Storm*; also wrote short stories, poetry, and several plays; politically, was fervent left-winger, especially critical of Australia's treatment of aborigines; offended many of his more conservative fellow citizens with his view—often reflected with satiric wit in his fiction—of Australia as a "childish country" obsessed with "the march of material progress"; died in Sydney. See *Current Biography* (June) 1974.

Obituary *N Y Times* B p11 O 1 '90

WICKENDEN, (LEONARD) DAN(IEL) Mar. 24, 1913–Oct. 27, 1989 Novelist; short-story writer; editor; registered a bestseller with his first novel, *The Running of the Deer* (1937), about two middle-class families on Long Island; retained theme of family life—or breakup of same—in his novels *Walk Like a Mortal* (1940), *The Wayfarers* (1945), and *Tobias Brandywine* (1948); also wrote novels *The Dry Season* (1950), set in a colony of North American dropout-expatriates in Guatemala, *The Red Carpet* (1952), about a young midwesterner seeking his future in Manhattan, and *The Amazing Vacation* (1956), a juvenile fantasy; in 1953 joined Harcourt Brace Jovanovich publishers, where he rose from associate to senior editor; after retiring from Harcourt in 1978, did freelance editing and consulting; died in Weston, Connecticut. See *Current Biography* (Yearbook) 1951.

Obituary *N Y Times* I p38 O 29 '89

YEN, Y(ANG-) C(H'U) JAMES 1894(?)–Jan. 17, 1990 Chinese-born, American-educated cultural activist among world's poorest; began his work attacking illiteracy in Chiang Kai-shek's China, devising a "Thousand Character" written system and teaching peasants not only to read and write but to pass on the skill to others; with his coworkers, guided the new literates into campaign of "rural reconstruction," aimed at reducing poverty, disease, and misgovernment; in 1960 founded International Institute of Rural Reconstruction, which promotes self-help programs in literacy, agriculture, health, and family planning in some forty developing countries around the world; died in New York City. See *Current Biography* (July) 1946.

Obituary *N Y Times* B p9 Ja 19 '90

BIOGRAPHICAL REFERENCES

Almanac of American Politics, 1990
American Architects Directory, 1970
American Art Directory, 1989-90
American Catholic Who's Who, 1978
American Medical Directory, 1988
American Men and Women of Science, 1989-90

Biographical Directory of the American Congress, 1774-1971 (1971)
Biographical Encyclopedia & Who's Who of the American Theatre (1966)
Biographical Encycolopedia of Pakistan, 1971-72
Biographical Encyclopedia of Scientists (1981)
Blues Who's Who (1981)
Burke's Peerage, Baronetage, and Knightage, 1970

Canadian Almanac & Directory, 1990
Canadian Who's Who, 1990
Celebrity Register (1990)
China Yearbook, 1982
Chujoy, A., and Manchester, P. W., eds. Dance Encyclopedia (1967)
Columbia Dictionary of Modern European Literature (1980)
Concise Biographical Dictionary of Singers (1969)
Concise Oxford Dictionary of Ballet (1982)
Congressional Directory, 1960-1990
Congressional Quarterly Almanac, 1960-1989
Contemporary Artists (1989)
Contemporary Authors (1962-90)
Contemporary Dramatists (1988)
Contemporary Foreign Language Writers (1989)
Contemporary Literary Criticism, 1973-90
Contemporary Literary Critics (1982)
Contemporary Novelists (1986)
Contemporary Poets (1986)
Contemporary Poets of the English Language (1970)
Contemporary Theatre, Film, and Television (1986)

Debrett's Peerage and Baronetage (1985)
Dictionary of Contemporary American Artists (1988)
Dictionary of International Biography (1975-87)
Dictionary of Latin American and Caribbean Biography (1971)
Dictionary of Literary Biography (1978-90)
Dictionary of National Biography, 1971-1980 (1986)
Dictionnaire de biographie française (1972)
Dictionnaire des écrivains français (1971)
Directory of American Scholars (1982)
Directory of British Scientists, 1966-67
Directory of Medical Specialists, 1989-1990

Encyclopedia of Pop, Rock and Soul (1977)
Ewen, D., ed, Composers of Today (1936); Living Musicians (1940; First Supplement 1957); Men and Women Who Make Music (1949); European Composers Today (1954); The New Book of Modern Composers (1961); Composers Since 1900 (1969); Musicians Since 1900 (1978); American Composers (1982); American Songwriters (1987)

Far East and Australasia, 1989
Feather, L. Encyclopedia of Jazz in the Sixties (1967); Encyclopedia of Jazz (1984); Encyclopedia of Jazz in the Seventies (1987)
Filmgoer's Companion (1988)
Football Register, 1989
Foremost Women in Communications (1970)

Gilder, E. The Dictionary of Composers and Their Music (1985)
Grove's Dictionary of Music and Musicians (1955)

Hvem er Hvem? 1973

International Authors and Writers Who's Who, 1989
International Motion Picture Almanac, 1990
International Television Almanac, 1990
International Who's Who, 1990-91
International Who's Who in Art and Antiques, 1976
International Who's Who in Education (1986)
International Who's Who in Medicine (1987)
International Who's Who in Music and Musicians Directory (1990)
International Who's Who in Poetry, 1977
International Who's Who of the Arab World (1984)
International Year Book and Statesmen's Who's Who, 1990

Katz, E. Film Encyclopedia (1982)
Kürschners Deutscher Gelehrten-Kalender, 1970

Leaders in Education (1974)
Leaders in Electronics (1979)
Leaders in Profile (1975)

Martindale-Hubbell Law Directory, 1986
McGraw-Hill Encyclopedia of World Biography (1975)
McGraw-Hill Encyclopedia of World Drama (1984)
McGraw-Hill Modern Scientists and Engineers (1980)
Medical Sciences International Who's Who (1987)
Middle East and North Africa, 1989

National Cyclopaedia of American Biography (1926-84)
New Grove Dictionary of American Music (1986)
New Grove Dictionary of Jazz (1988)
New Grove Dictionary of Music and Musicians (1980)
New Grove Gospel, Blues, and Jazz (1986)
Nobel Prize Winners (1987)
Nordness, L., ed. Art USA Now (1963)
Notable Australians (1978)
Notable Names in American Theatre (1976)
Nouveau Dictionnaire National des Contemporains (1968)

Official Baseball Register, 1984
Official Catholic Directory, 1989
Oxford Companion to American Theatre (1984)

Oxford Companion to Film (1976)

Oxford Companion to the Theatre (1983)
Oxford Companion to Twentieth-Century Art (1988)

Political Profiles (1976–82)
Politics in America (1990)
Poor's Register of Corporations, Directors and Executives, 1985
Prominent Personalities in the USSR (1968)

Quién es Quién en la Argentina, 1968–69

Robinson, D. 100 Most Important People in the World Today (1972)

Slonimsky, N. Baker's Biographical Dictionary of Musicians (1978)
Something About the Author (1971–90)

Thomas, S. Men of Space (1960–68)
Thompson, K. A. Dictionary of Twentieth-Century Composers (1973)
Thompson, O., ed. International Cyclopedia of Music and Musicians, 1985
Thomson, D. Biographical Dictionary of Film (1981)
Twentieth Century Authors (1942; First Supplement, 1955)
Twentieth-Century Children's Writers (1983)
Twentieth-Century Romance and Gothic Writers (1982)
Twentieth-Century Western Writers (1982)
Two Hundred Contemporary Authors (1969)

Webster's Biographical Dictionary (1971)
Wer ist Wer?, 1989–90
Who's Who, 1990
Who's Who among Black Americans, 1988
Who's Who in Advertising, 1990–91
Who's Who in Africa, 1973
Who's Who in America, 1989–90
Who's Who in American Art, 1989–90
Who's Who in American Education, 1988–89
Who's Who in American Film Now (1987)
Who's Who in American Music: Classical (1985)
Who's Who in American Politics, 1989–90
Who's Who in Art (1988)
Who's Who in Australia, 1988
Who's Who in Austria, 1983
Who's Who in California, 1990
Who's Who in Canada, 1988
Who's Who in Economics (1986)
Who's Who in Engineering, 1988
Who's Who in Finance and Industry, 1989–90
Who's Who in France, 1983–84
Who's Who in Germany (1980)
Who's Who in Hollywood, 1900–1976
Who's Who in Israel, 1985–86
Who's Who in Italy, 1986
Who's Who in Japan, 1987–88
Who's Who in Labor, 1976
Who's Who in Latin America (1971)
Who's Who in Library and Information Services (1982)
Who's Who in Malaysia and Singapore, 1983
Who's Who in Mexico Today (1988)
Who's Who in Music, 1969
Who's Who in New York State, 1982
Who's Who in Opera, 1976
Who's Who in Philosophy (1969)
Who's Who in Professional Baseball (1973)
Who's Who in Publishing (1971)
Who's Who in Rock Music (1982)
Who's Who in Saudi Arabia, 1984
Who's Who in Science in Europe (1989)
Who's Who in Space, 1987
Who's Who in Spain, 1965
Who's Who in Switzerland, 1988–89
Who's Who in the Arab World, 1986–87
Who's Who in the East, 1991–92
Who's Who in the Midwest, 1990–91
Who's Who in the Motion Picture Industry, 1988–89
Who's Who in the People's Republic of China (1990)
Who's Who in the South and Southwest, 1988–89
Who's Who in the Soviet Union (1989)
Who's Who in the Theatre (1981)
Who's Who in TV and Cable (1983)
Who's Who in the United Nations (1975)
Who's Who in the West, 1987–88
Who's Who in Western Europe (1981)
Who's Who in the World, 1988
Who's Who in World Jewry (1987)
Who's Who in Writers, Editors, & Poets (1990)
Who's Who of American Women, 1989–90
Who's Who of British Engineers, 1980
Who's Who of British Scientists, 1980–81
Who's Who of Jazz (1985)
Who's Who of Southern Africa, 1988–89
Who's Who on Television (1987)
World Artists 1950–1980 (1984)
World Authors 1950–1970 (1975)
World Authors 1970–75 (1980)
World Authors 1975–80 (1985)
World Film Directors 1890–1945 (1987)
World Film Directors 1945–1985 (1988)
World Who's Who in Science (1968)
World's Who's Who of Women, 1990–91

Writers Directory (1990–92)

PERIODICALS AND NEWSPAPERS CONSULTED

After Dark (disc.)
Am Artist—American Artist
Am Film—American Film
Am Scholar—American Scholar
America
Américas
Art & Artists
Artforum
Art in America
ARTnews
Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly

Barron's
Book World
Broadcasting
Bsns W—Business Week

Cable Guide
Cath World—Catholic World
Chicago Sun-Times
Chicago Tribune
Christian Sci Mon—Christian Science Monitor
Columbia J R—Columbia Journalism Review
Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Cosmo—Cosmopolitan
Cue (now incorporated into New York)
Cur Hist—Current History

Dance & Dancers
Dance Mag—Dancemagazine
Discover
Down Beat

Ebony
Economist
Elle
Encounter
Esquire

Films & Filming
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes
Fortune

Gentlemen's Q—Gentlemen's Quarterly
German Tribune
Good H—Good Housekeeping
Gramophone
Guardian

Harper's
Hi Fi—High Fidelity
Hi Fi/Stereo R—Hi/Fi Stereo Review
Horizon

Inside Sports
International Herald Tribune
Interview

Keynote

Ladies Home J—Ladies' Home Journal
Lear's
Le figaro
Le monde
Lib J—Library Journal
Life
London Observer
London R of Bks—London Review of Books
Los Angeles Times

Manchester Guardian W—Manchester Guardian Weekly
McCall's
Maclean's
Mlle—Mademoiselle
Modern Maturity
Mother Jones
Ms—Ms.
Mus Am—Musical America

N Y Daily News
N Y Herald Tribune
N Y Herald Tribune Bk R—New York Herald Tribune Book Review (disc.)
N Y Newsday
N Y Observer
N Y Post
N Y R of Bks—New York Review of Books
N Y Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y Woman
N Y World Journal Tribune (disc.)
Nat Geog Mag—National Geographic Magazine
Nat Observer—National Observer
Nat R—National Review
Nation
Nations Bsns—Nation's Business
Nature
New Leader
New Repub—New Republic
New Statesman
New York
New Yorker
Newsweek

Opera N—Opera News
Ovation

Parade
Penthouse
People
Philadelphia Inquirer
Playbill
Playboy
Plays & Players
Premiere
Pub W—Publishers Weekly

Read Digest—Reader's Digest
Rolling Stone

Sat Eve Post—Saturday Evening Post
Sat R—Saturday Review
Savvy—Savvy Woman
Scala (English edition)
Sci Am—Scientific American
Sci Mo—Scientific Monthly
Sci N L—Science News Letter
Science
Sight & Sound
Smithsonian
Spec—Spectator
Spiegel—Der Spiegel
Sport
Sporting N—Sporting News
Sports Illus—Sports Illustrated
Stereo R—Stereo Review

Time
Times—London Times
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail
TV Guide

USA Today
U S News—U.S. News & World Report

Vanity Fair
Variety
Village Voice
Vogue

Wall St J—Wall Street Journal
Washington J R—Washington Journalism Review
Washington M—Washington Monthly
Washington Post
Wilson Lib Bul—Wilson Library Bulletin
Women's Wear Daily
World Monitor
World Press R—World Press Review

CLASSIFICATION BY PROFESSION—1990

ARCHITECTURE

- Monaghan, Tom
- Pei, I. M.

ART

- Artschwager, Richard
- Chia, Sandro
- Frohnmayer, John E.
- Holzer, Jenny
- Kirstein, Lincoln
- Koons, Jeff
- Longo, Robert
- Marden, Brice
- Nauman, Bruce
- Sherman, Cindy

BUSINESS

- Bergé, Pierre
- Brennan, Edward A.
- De Benedetti, Carlo
- Monaghan, Tom
- Zuckerman, Mortimer

DANCE

- Kirstein, Lincoln
- Walken, Christopher

ECONOMICS

- Thurow, Lester C.

EDUCATION

- Allen, Betty
- Bolcom, William
- Crocker, Chester A.
- Ellis, John Tracy
- Epstein, Joseph
- Smiley, Jane
- Smith, Page
- Stone, Edward C.

FASHION

- Bergé, Pierre
- Karan, Donna
- Rykiel, Sonia
- Wintour, Anna

FILM

- Adjani, Isabelle
- Almodóvar, Pedro
- Arcand, Denys
- Basinger, Kim
- Bernhard, Sandra
- Brandauer, Klaus Maria
- Bridges, Lloyd
- Burnett, Carol
- Candy, John
- Chéreau, Patrice
- Coleman, Cy
- Costner, Kevin
- Dafoe, Willem
- Danson, Ted
- Day-Lewis, Daniel
- Englund, Robert
- Frears, Stephen
- Gage, Nicholas
- Getty, Estelle
- Gossett, Louis, Jr.
- Griffith, Melanie
- Hannah, Daryl
- Hoskins, Bob
- Huston, Anjelica
- Itami, Juzo
- Jarmusch, Jim
- Levinson, Barry
- Newton, Wayne
- O'Day, Anita
- Pfeiffer, Michelle
- Presley, Priscilla Beaulieu
- Seidelman, Susan
- Tanner, Alain
- Walken, Christopher
- Waters, John
- Zappa, Frank

FINANCE

- Zuckerman, Mortimer

GOVERNMENT AND POLITICS, FOREIGN

- Antall, József
- Aoun, Michel
- Aylwin, Patricio
- Babangida, Ibrahim
- Barco Vargas, Virgilio
- Chamorro, Violeta
- Chissano, Joachim
- Chrétien, Jean
- Collor, Fernando
- Cristiani, Alfredo
- Crosbie, John
- de Klerk, F. W.
- de Maizière, Lothar
- Dumas, Roland
- Fujimori, Alberto
- Hun Sen
- Hurd, Douglas
- Iliescu, Ion
- Kaifu, Toshiki
- Krenz, Egon
- Lafontaine, Oskar
- Landsbergis, Vytautas
- Ligachev, Yegor
- Major, John
- Mazowiecki, Tadeusz
- McLaughlin, Audrey
- Michnik, Adam
- Milosevic, Slobodan
- Mitsotakis, Constantine
- Museveni, Yoweri
- Nujoma, Sam
- Pozsgay, Imre
- Singh, V. P.
- Wilson, Michael

GOVERNMENT AND POLITICS, U.S.

- Crocker, Chester A.
- Dinkins, David
- Florio, James J.
- Leahy, Patrick J.
- Noonan, Peggy
- Peters, Charles
- Roemer, Buddy
- Simpson, Alan K.
- Wilder, L. Douglas

INDUSTRY
- De Benedetti, Carlo
- Monaghan, Tom

INTERNATIONAL RELATIONS
- Crosbie, John

JOURNALISM
- Brown, Tina
- Chamorro, Violeta
- Ephron, Nora
- Epstein, Jason
- Gage, Nicholas
- Gartner, Michael
- Groening, Matt
- Leach, Robin
- Mazowiecki, Tadeusz
- Michnik, Adam
- Noonan, Peggy
- Norville, Deborah
- Peters, Charles
- Pivot, Bernard
- Schanberg, Sydney H.
- Trillin, Calvin
- Waugh, Auberon
- Wintour, Anna

LAW
- Chrétien, Jean
- Crosbie, John
- de Maizière, Lothar
- Dinkins, David
- Dumas, Roland
- Florio, James J.
- Frohnmayer, John E.
- Leahy, Patrick J.
- Mazowiecki, Tadeusz
- Peters, Charles
- Simpson, Alan K.
- Wilder, L. Douglas

LITERATURE
- Aksyonov, Vassily
- Amis, Martin
- Bedford, Sybille
- Bowles, Paul
- Cela, Camilo José
- Dugan, Alan
- Ephron, Nora
- Epstein, Joseph
- Follett, Ken
- Gallant, Mavis
- Ginzburg, Natalia
- Highsmith, Patricia
- Ishiguro, Kazuo
- Kingston, Maxine Hong
- Kirstein, Lincoln
- Munro, Alice
- O'Faolain, Sean
- Smiley, Jane
- Smith, Martin Cruz
- Tournier, Michel
- Trillin, Calvin
- Waugh, Auberon
- Weldon, Fay

MEDICINE
- Antall, József

MILITARY
- Aoun, Michel

MUSIC
- Allen, Betty
- Bergé, Pierre
- Bolcom, William
- Bon Jovi, Jon
- Bowles, Paul
- Chéreau, Patrice
- Cherkassky, Shura
- Chung, Myung-Whun
- Coleman, Cy
- Connick, Harry, Jr.
- Davis, Anthony
- de Maizière, Lothar
- DePreist, James
- de Waart, Edo
- Ewing, Maria
- Fitzgerald, Ella
- Gabriel, Peter
- Garcia, Jerry
- Gossett, Louis, Jr.
- Jones, Rickie Lee
- Keene, Christopher
- Landsbergis, Vytautas
- Mansouri, Lotfi
- Masur, Kurt
- McGovern, Maureen
- Midori
- Mutter, Anne-Sophie
- Newton, Wayne
- Norrington, Roger
- O'Day, Anita
- Raitt, Bonnie
- Serkin, Rudolf
- Upshaw, Dawn
- Zappa, Frank

NONFICTION
- Aksyonov, Vassily
- Bedford, Sybille
- Bowles, Paul
- Cela, Camilo José
- Ellis, John Tracy
- Ephron, Nora
- Epstein, Jason
- Epstein, Joseph
- Follett, Ken
- Gage, Nicholas
- Gallant, Mavis
- Ginzburg, Natalia
- Itami, Juzo
- Kingston, Maxine Hong
- Kirstein, Lincoln
- Kovic, Ron
- O'Faolain, Sean
- Smith, Page
- Thurow, Lester C.
- Tournier, Michel
- Trillin, Calvin
- Waugh, Auberon
- Weldon, Fay

ORGANIZATIONS
- Kovic, Ron
- Wattleton, Faye

PUBLISHING
- Brown, Tina
- Chamorro, Violeta
- Epstein, Jason
- Epstein, Joseph
- Gartner, Michael
- Peters, Charles
- Wintour, Anna
- Zuckerman, Mortimer

RADIO
- Noonan, Peggy
- Raphaël, Sally Jessy

RELIGION
- Ellis, John Tracy

SCIENCE
- Stone, Edward C.
- Watson, James

SOCIAL ACTIVISM
- Gabriel, Peter
- Kovic, Ron
- Michnik, Adam
- O'Faolain, Sean
- Raitt, Bonnie
- Wattleton, Faye

SOCIAL SCIENCES
- Thurow, Lester C.

SPORTS
- Aouita, Said
- Boggs, Wade
- Elway, John
- Henderson, Rickey
- Hershiser, Orel
- Maradona, Diego
- Monaghan, Tom
- Rice, Jerry
- Taylor, Lawrence

TECHNOLOGY
- Stone, Edward C.

TELEVISION
- Basinger, Kim
- Bernhard, Sandra
- Bridges, Lloyd
- Burnett, Carol
- Candy, John
- Coleman, Cy
- Danson, Ted
- Englund, Robert
- Gartner, Michael
- Getty, Estelle
- Gossett, Louis, Jr.
- Griffith, Melanie
- Groening, Matt
- Hannah, Daryl
- Hoskins, Bob
- Itami, Juzo
- Leach, Robin
- Newton, Wayne
- Norville, Deborah
- Pfeiffer, Michelle
- Pivot, Bernard
- Presley, Priscilla Beaulieu
- Raphaël, Sally Jessy
- Walken, Christopher

THEATRE
- Bergé, Pierre
- Bernhard, Sandra
- Bolcom, William
- Bowles, Paul
- Brandauer, Klaus Maria
- Bridges, Lloyd
- Burnett, Carol
- Chéreau, Patrice
- Coleman, Cy
- Dafoe, Willem
- Danson, Ted
- Day-Lewis, Daniel
- Englund, Robert
- Getty, Estelle
- Gossett, Louis, Jr.
- Hoskins, Bob
- Howe, Tina
- Kirstein, Lincoln
- McGovern, Maureen
- Pfeiffer, Michelle
- Walken, Christopher

CUMULATED INDEX—1981–1990

For the index to 1940–1985 biographies, see
Current Biography Cumulated Index 1940–1985.

Abbas, Ferhat obit Feb 86
Abdullah, Mohammad obit Jan 83
Abé, Kobo Jul 89
Abel, I(orwith) W(ilbur) obit Sep 87
Abernathy, Ralph (David) obit Jun 90
Abrams, Elliott Aug 88
Ace, Goodman obit May 82
Adair, Frank E(arl) obit Feb 82
Adams, Alice Aug 89
Adams, Ansel (Easton) obit Jun 84
Adams, John (Coolidge) May 88
Adams, John Cranford obit Jan 87
Adams, Sherman obit Jan 87
Addams, Charles (Samuel) obit Nov 88
Adelman, Kenneth L(ee) Jul 85
Adjani, Isabelle Jan 90
Adkins, Bertha S(heppard) obit Mar 83
Adler, Kurt Herbert obit Apr 88
Adler, Renata Jun 84
Adler, Stella Aug 85
Agam, Yaacov Apr 81
Agar, Herbert (Sebastian) obit Jan 81
Agassi, Andre Oct 89
Aherne, Brian obit Apr 86
Aiken, George D(avid) obit Feb 85
Ailes, Roger E(ugene) Jan 89
Ailey, Alvin (, Jr.) obit Jan 90
Akers, John F(ellows) May 88
Aksyonov, Vassily Jan 90
Alajalov, Constantin obit Jan 88
Albertson, Jack obit Jan 82
Albion, Robert Greenhalgh obit Oct 83
Albright, Ivan (Le Lorraine) obit Jan 84
Aldrich, Richard (Stoddard) obit Jun 86
Alechinsky, Pierre Sep 88
Aleixandre (Y Merlo), Vicente obit Mar 85
Alemán, Miguel obit Jul 83
Alessandri, (Rodríguez), Jorge obit Oct 86
Alexander, Willis W(alter, Jr.) obit Jan 86
Alfonsín, Raúl Jul 84
Alfrink, Bernard (Jan) Cardinal obit Feb 88
Allegro, John (Marco) obit Apr 88
Allen, Betty Nov 90
Allen, Debbie Feb 87
Allen, Marcus Oct 86
Allen, Peter Mar 83
Allen, Raymond B(ernard) obit May 86
Allen, Steve Mar 82
Allen, William M(cPherson) obit Jan 86
Allende, Isabel Feb 88
Alley, Rewi obit Feb 88
Allott, Gordon (Llewellyn) obit Apr 89
Almendros, Nestor Nov 89
Almirante, Giorgio obit Jul 88
Almodóvar, Pedro Sep 90
Almond, J(ames) Lindsay, Jr. obit Jun 86
Alpert, George obit Oct 88
Alsop, Joseph W(right), Jr. obit Oct 89
Alsop, Mary See O'Hara, Mary obit
Alston, Walter (Emmons) obit Nov 84
Alvarez, Luis W(alter) obit Oct 88
Amado, Jorge Mar 86
Amalrik, Andrei (Alekseyevich) obit Jan 81
Amdahl, Gene M(yron) Aug 82
Ameling, Elly Oct 82
Amerasinghe, Hamilton Shirley obit Feb 81
Amis, Kingsley Apr 87
Amis, Martin Jun 90
Ammons, A(rchie) R(andolph) Feb 82
Andersen, Ib Aug 84
Anderson, Laurie Jul 83
Anderson, R(obert) B(ernard) obit Oct 89
Anderson, Robert O(rville) Sep 82
Anderson, Roy A(rnold) Aug 83
Andre, Carl May 86
Andrew, Duke of York Mar 87
Andrews, Cicily Isabel (Fairfield) See West, Dame Rebecca obit
Andropov, Yuri (Vladimirovich) May 83 obit Apr 84
Anouilh, Jean obit Nov 87
Antall, József, Jr. Sep 90
Antes, Horst Feb 86
Aouita, Said May 90
Aoun, Michel Mar 90
Appel, James Z(iegler) obit Oct 81
Aquino, Corazon (Cojuangco) Aug 86
Arcand, Denys Oct 90
Archer, Jeffrey (Howard) Sep 88
Arden, John Sep 88
Arends, Leslie C(ornelius) obit Sep 85
Arens, Moshe Jul 89
Arias, Arnulfo obit Sep 88
Arias Navarro, Carlos obit Jan 90
Arias Sánchez, Oscar Aug 87
Ariyoshi, George R. Jan 85
Arlen, Harold obit Jun 86
Armani, Giorgio Jan 83
Armour, Norman obit Nov 82
Armour, Richard (Willard) obit Apr 89
Arnaz, Desi obit Feb 87
Arnow, Harriette Simpson obit May 86
Aroldingen, Karin von Jan 83
Aron, Raymond (Claude Ferdinand) obit Jan 84
Arrau, Claudio Nov 86
Artschwager, Richard Jul 90
Ashbrook, John M(ilan) obit Jun 82
Ashcroft, Peggy Jan 87
Ashley, Merrill Nov 81
Ashton, Frederick obit Sep 88
Aspin, Les(lie, Jr.) Feb 86
Aspinall, Wayne (Norviel) obit Nov 83
Astaire, Fred obit Aug 87
Astin, Allen V(arley) obit Apr 84
Astor, Brooke Jan 87
Astor, Mary obit Nov 87
Astor, Mrs. Vincent See Astor, Brooke
Atkinson, (Justin) Brooks obit Mar 84
Atkinson, Oriana (Torrey) obit Oct 89
Attenborough, David (Frederick) Apr 83
Attenborough, Richard May 84
Attwood, William (Hollingsworth) obit Jul 89

Atwater, Lee Jun 89
Atwood, Margaret (Eleanor) May 84
Auchinleck, Sir Claude (John Eyre) obit May 81
Augér, Arleen Feb 89
Austin, Tracy May 81
Averoff-Tositsas, Evangelos obit Mar 90
Awolowo, Obafemi obit Jul 87
Ax, Emanuel Mar 84
Ayer, A. J. obit Aug 89
Ayer, Sir Alfred Jules See Ayer, A. J.
Aylwin (Azócar), Patricio Aug 90
Azcona Hoyo, José (Simón) Feb 88

Babangida, Ibrahim (Badamasi) Sep 90
Babbitt, Bruce E(dward) Apr 87
Backman, Jules obit Jun 82
Bacon, Francis Aug 85
Bacon, Peggy obit Mar 87
Bagnold, Enid (Algerine) obit May 81
Bagramian, Ivan C(hristoforovich) obit Jan 83
Bailey, Sir Donald Coleman obit Jul 85
Bailey, Pearl obit Oct 90
Bainton, Roland H(erbert) obit Jun 84
Baird, Bil obit May 87
Baker, Anita Apr 89
Baker, Howard (Henry, Jr.) Aug 87
Baker, James A(ddison), 3d Feb 82
Balanchine, George obit Jun 83
Balderston, William obit Oct 83
Baldrige, Letitia (Katherine) Feb 88
Baldrige, (Howard) Malcolm Aug 82 obit Sep 87
Baldwin, James (Arthur) obit Jan 88
Baldwin, Raymond E(arl) obit Nov 86
Baldwin, Roger Nash obit Oct 81
Ball, Lucille obit Jun 89
Ballard, J(ames) G(raham) May 88
Ballard, Robert D(uane) Jun 86
Balmain, Pierre (Alexandre) obit Aug 82
Baltimore, David Jul 83
Bani-Sadr, Abolhassan Feb 81
Banning, Margaret Culkin obit Feb 82
Barber, Samuel obit Mar 81
Barco Vargas, Virgilio Feb 90
Barnes, Julian (Patrick) Mar 88
Barnes, Wendell B(urton) obit Aug 85
Barnet, Will Jun 85
Barnett, Ross R(obert) obit Jan 88
Barnsley, Alan (Gabriel) See Fielding, G. obit
Barr, Alfred H(amilton), Jr. obit Oct 81
Barr, Roseanne May 89
Barr, (Frank) Stringfellow obit Apr 82
Barrett, Edward W(are) obit Feb 90
Barrett, William (C.) Aug 82
Barrow, Errol W(alton) obit Jul 87
Barry, Marion S. May 87
Barthé, Richmond obit May 89
Barthelme, Donald obit Sep 89
Bartlett, Jennifer Nov 85
Barzini, Luigi (Giorgio, Jr.) obit May 84
Basie, Count obit Jun 84
Basie, William See Basie, Count obit
Basinger, Kim Feb 90
Bass, Robert M(use) Jul 89
Battle, Kathleen Nov 84
Baum, Kurt obit Feb 90
Baur, John I(reland) H(owe) obit Jul 87
Bausch, Pina Sep 86
Baxter, Anne obit Feb 86
Bayar, (Mahmut) Celal obit Oct 86
Bazin, Germain obit Jul 90
Beadle, G(eorge) W(ells) obit Aug 89
Beard, Charles E(dmund) obit Oct 82
Beard, James (Andrews) obit Mar 85
Bearden, Romare (Howard) obit May 88
Beatrix, Queen of the Netherlands May 81
Beattie, Ann Oct 85
Beatty, Warren May 88
Beau, Lucas Victor obit Jan 87
Beaulac, Willard L(eon) obit Oct 90
Beauvoir, Simone (Bertrand) de obit Jun 86
Bechtel, Stephen D(avison) obit May 89
Becker, Boris Feb 87
Beckett, Samuel (Barclay) obit Feb 90
Bedford, Sybille Feb 90
Behrens, Hildegard Jan 85
Bell, Elliott V(allance) obit Mar 83
Bellow, Saul Nov 88
Belt, Guillermo obit Sep 89
Belushi, John obit Apr 82
Benchley, Nathaniel (Goddard) obit Feb 82
Bendetsen, Karl R(obin) obit Sep 89
Benelli, Giovanni Cardinal obit Jan 83
Benn, Anthony (Neil) Wedgwood See Benn, Tony
Benn, Tony Nov 82
Bennett, Michael Mar 81 obit Aug 87
Bennett, Robert Russell obit Oct 81
Bennett, William J(ohn) Sep 85
Bergé, Pierre (Vital Georges) Jan 90
Bergen, John J(oseph) obit Feb 81
Berger, Peter L(udwig) Mar 83
Berger, Thomas (Louis) Jun 88
Bergman, (Ernst) Ingmar Oct 81
Bergman, Ingrid obit Oct 82
Berlin, Ellin (Mackay) obit Sep 88
Berlin, Irving obit Nov 89
Berlinguer, Enrico obit Aug 84
Berman, Emile Zola obit Aug 81
Bernardin, Joseph L(ouis) Oct 82
Bernbach, William obit Nov 82
Bernhard, Sandra Sep 90
Bernier, Rosamond Feb 88
Bernstein, Leonard obit Nov 90
Bernstein, Philip S(idney) obit Feb 86
Bernstein, Robert L(ouis) Jul 87
Berri, Claude Mar 89
Berri, Nabih Nov 85
Berry, Wendell (Erdman) May 86
Bessmertnova, Natalya Jan 88
Betancourt, Rómulo obit Nov 81
Betancur (Cuartas), Belisario Apr 85
Betjeman, Sir John obit Jul 84
Bettelheim, Bruno obit May 90
Bettis, Valerie obit Nov 82
Beuys, Joseph obit Mar 86
Bhave, Vinoba obit Jan 83
Bhutto, Benazir Jul 86
Biaggi, Mario Jan 86
Bialk, Elisa obit May 90
Bible, Alan obit Oct 88
Bidault, Georges obit Mar 83
Biddle, Katherine Garrison Chapin obit Jan 84
Biden, Joseph (Robinette), Jr. Jan 87
Bieber, Owen F(rederick) Apr 86
Biller, Moe Jun 87
Billington, James H(adley) May 89
Bingham, (George) Barry obit Sep 88

Bingham, Jonathan B(rewster) obit Aug 86
Binns, Joseph Patterson obit Mar 81
Bird, Larry June 82
Bird, Rose E(lizabeth) May 84
Birren, Faber obit Feb 89
Bishop, Isabel obit Apr 88
Bishop, Jim obit Sep 87
Black, William obit May 83
Blackwell, Betsy Talbot obit Apr 85
Blades, Rubén May 86
Blaik, Earl H(enry) obit Jul 89
Blaisdell, Thomas C(harles), Jr. obit Feb 89
Blake, Eubie obit Apr 83
Blake, Eugene Carson obit Oct 85
Blakey, Art Sep 88
Blanc, Mel(vin Jerome) obit Sep 89
Blanding, Sarah Gibson obit Apr 85
Blier, Bertrand Oct 88
Bliss, Ray C(harles) obit Oct 81
Bloch, Felix obit Nov 83
Block, John R(usling) Apr 82
Bloom, Allan (David) Mar 88
Bloom, Harold Apr 87
Blough, Roger M(iles) obit Jan 86
Bloustein, Edward J. obit Feb 90
Blue, Robert D(onald) obit Feb 90
Bluford, Guion S(tewart), Jr. Sep 84
Bly, Robert (Elwood) Mar 84
Bocuse, Paul Jan 88
Boesak, Allan (Aubrey) Nov 86
Boff, Leonardo Jan 88
Boggs, Wade Aug 90
Bogosian, Eric Sep 87
Böhm, Karl obit Oct 81
Boitano, Brian Nov 89
Boland, Edward P(atrick) Oct 87
Boland, Frederick H(enry) obit Feb 86
Bolcom, William (Elden) Apr 90
Boles, Paul Darcy obit Jun 84
Bolger, Ray(mond Wallace) obit Mar 87
Bolger, William F(rederick Leonard) obit Oct 89
Bolkiah, Sir Muda Hassanal Oct 89
Böll, Heinrich (Theodor) obit Sep 85
Bolotowsky, Ilya obit Jan 82
Bolte, Charles L(awrence) obit May 89
Bolz, Lothar obit Apr 87
Bon Jovi, Jon Jan 90
Bonner, Elena See Bonner, Yelena
Bonner, Yelena Apr 87
Bonynge, Richard Feb 81
Boone, Richard obit Mar 81
Boorman, John Jun 88
Boorstin, Daniel J(oseph) Jan 84
Boren, David L(yle) Nov 89
Borges, Jorge Luis obit Aug 86
Borofsky, Jonathan Jul 85
Boskin, Michael J(ay) Sep 89
Bossy, Mike Jun 81
Botha, Roelof F(rederik) May 84
Boult, Sir Adrian (Cedric) obit Apr 83
Bourgeois, Louise Oct 83
Bowen, Otis R(ay) Nov 86
Bowles, Chester (Bliss) obit Jul 86
Bowles, Paul (Frederick) Oct 90
Boyer, Ernest L. Jan 88
Boyer, Ken(ton Lloyd) obit Oct 82
Boyer, M(arion) W(illard) obit Jan 83
Boy George Oct 85
Boyle, W(illiam) A(nthony) obit Jul 85
Boylston, Helen Dore obit Nov 84
Bradbury, Ray Jul 82
Bradford, Robert F(iske) obit May 83
Bradley, Bill Sep 82
Bradley, Ed May 88
Bradley, Omar N(elson) obit May 81
Bradley, William W(arren) See Bradley, Bill
Bradshaw, Thornton F(rederick) Jun 82 obit Feb 89
Brady, Nicholas F(rederick) Nov 88
Brady, William T(homas) obit Jul 84
Brameld, Theodore obit Jan 88
Brandauer, Klaus Maria Jul 90
Brandt, Bill Aug 81 obit Feb 84
Brattain, Walter H(ouser) obit Nov 87
Braudel, Fernand (Paul) Apr 85 obit Jan 86
Brenan, (Edward Fitz-)Gerald Jul 86 obit Mar 87
Brennan, Edward A. Nov 90
Brenner, David Mar 87
Brett, George Jul 81
Brett, George P(latt), Jr. obit May 84
Breuer, Marcel (Lajos) obit Aug 81
Brewster, Kingman, Jr. obit Jan 89
Breytenbach, Breyten Jun 86
Brezhnev, Leonid I(lyich) obit Jan 83
Bricker, John W(illiam) obit May 86
Brico, Antonia obit Oct 89
Bridges, Harry (Renton) obit May 90
Bridges, Lloyd Jul 90
Brinkley, David (McClure) Sep 87
Brinton, Howard H(aines) obit Yrbk 84 (died Apr 73)
Bristow, Gwen obit Yrbk 84 (died Aug 80)
Broadbent, John Edward May 88
Broderick, Matthew May 87
Brodie, Bernard B(eryl) obit May 89
Brodkey, Harold (Roy) Apr 89
Brodsky, Joseph (Alexandrovich) Jul 82
Brody, Jane E(llen) Feb 86
Broglie, Louis (Victor Pierre Raymond) de obit May 87
Brokaw, Tom May 81
Bromley, Dorothy Dunbar obit Feb 86
Brookner, Anita Feb 89
Brooks, Louise Apr 84 obit Oct 85
Brower, Charles (Hendrickson) obit Nov 84
Brown, Cecil (B.) obit Jan 88
Brown, Charles L(ee, Jr.) Sep 81
Brown, George obit Jul 85
Brown, Harrison (Scott) obit Feb 87
Brown, Irving (Joseph) obit May 89
Brown, Rita Mae Sep 86
Brown, Ron(ald Harmon) Jul 89
Brown, Sterling (Allen) Aug 82 obit Apr 89
Brown, Tina Feb 90
Browne, Jackson Oct 89
Bruce, Louis R(ooks, Jr.) obit Jul 89
Bruhn, Erik (Belton Evers) obit May 86
Brundtland, Gro Harlem Nov 81
Bruner, Jerome (Seymour) Oct 84
Bryant, Paul W(illiam) obit Mar 83
Brynner, Yul obit Nov 85
Buchanan, Patrick J(oseph) Aug 85
Buchanan, Wiley T(homas), Jr. obit Mar 86
Buck, Paul H(erman) obit Apr 89
Buckley, William F(rank), Jr. Oct 82
Buckmaster, Henrietta obit Jun 83
Buffett, Warren E(dward) Nov 87

Bugas, John S(tephen) obit Feb 83
Bunker, Ellsworth obit Nov 84
Bunshaft, Gordon Mar 89 obit Oct 90
Buñuel, Luis obit Sep 83
Burke, Michael obit Mar 87
Burnet, Sir (Frank) Macfarlane obit Oct 85
Burnett, Carol Nov 90
Burnham, (Linden) Forbes (Sampson) obit Oct 85
Burnham, James obit Jan 88
Burns, Arthur F(rank) obit Aug 87
Burns, Eveline M(abel) obit Jan 86
Burr, Donald C(alvin) Sep 86
Burrows, Abe obit Jul 85
Burton, Richard obit Sep 84
Buscaglia, (Felice) Leo(nardo) Oct 83
Busch, August A(nheuser) obit Nov 89
Bush, Barbara (Pierce) Oct 89
Bush, George (Herbert Walker) Sep 83
Buthelezi, Mangosuthu G(atsha) Oct 86
Butler, Richard Austen See Butler of Saffron Walden, R.A.B., Baron obit
Butler of Saffron Walden, Richard Austen Butler, Baron obit May 82
Byrne, David Jun 85
Byrne, John Keyes See Leonard, Hugh
Byrnes, John W(illiam) obit Mar 85

Cabot, John M(oors) obit Apr 81
Caetano, Marcello (José) obit Jan 81
Cagney, James obit May 86
Caine, Michael Jan 88
Calder, Nigel (David Ritchie) Jun 86
Calder, (Peter) Ritchie obit May 86
Calderone, Frank A(nthony) obit Apr 87
Caldicott, Helen Oct 83
Caldwell, Erskine obit May 87
Caldwell, Millard F(illmore) obit Feb 85
Caldwell, Taylor obit Oct 85
Calero (Portocarrero), Adolfo Oct 87
Callahan, Harry M(orey) Nov 84
Calvino, Italo Feb 84 obit Nov 85
Calvo Sotelo (y Bustelo), Leopoldo Aug 81
Campbell, Earl Apr 83
Campbell, Joseph Jun 84 obit Jan 88
Campeau, Robert (Joseph) Mar 89
Cámpora, Héctor José obit Feb 81
Canady, John (Edwin) obit Sep 85
Candy, John Feb 90
Canetti, Elias Jan 83
Canfield, Cass obit May 86
Canham, Erwin D(ain) obit Feb 82
Caniff, Milton A(rthur) obit May 88
Capote, Truman obit Oct 84
Caradon, Lord See Foot, Hugh, Lord Caradon obit
Caras, Roger A(ndrew) Apr 88
Carlino, Lewis John May 83
Carlisle, Kitty See Hart, Kitty Carlisle
Carlson, Frank obit Jul 87
Carlsson, Ingvar (Gosta) Feb 88
Carlucci, Frank (Charles 3d) Oct 81
Carmichael, Hoagy obit Feb 82
Carney, Robert B(ostwick) obit Aug 90
Caro, Anthony Nov 81
Caro, Robert A. Jan 84
Caroline, Princess of Monaco Nov 89
Carroll, John A(lbert) obit Oct 83
Carroll, Madeleine obit Nov 87
Carroll, Vinnette Sep 83
Carson, Johnny Apr 82
Carter, Benny Jul 87
Carter, Betty Mar 82
Carter, (William) Hodding, 3d Aug 81
Carter, (Bessie) Lillian obit Jan 84
Carver, Raymond Feb 84 obit Sep 88
Cary, William L(ucius) obit Apr 83
Case, Clifford P(hilip) obit Apr 82
Casey, William J(oseph) obit Jun 87
Caspary, Vera obit Aug 87
Cassavetes, John obit Mar 89
Castelli, Leo Aug 84
Caswell, Hollis L(eland) obit Jan 89
Catledge, Turner obit Jul 83
Caudill, Rebecca obit Jan 86
Cavazos, Lauro F(red, Jr.) Apr 89
Ceausescu, Nicolae obit Feb 90
Cela, Camilo José Jun 90
Celler, Emanuel obit Mar 81
Cerezo (Arévalo), (Marco) Vinicio Mar 87
Chagall, Marc obit May 85
Chagla, Mahomed Ali Currim obit Jan 84
Chaikin, Joseph Jul 81
Chamberlain, Richard Nov 87
Chamorro, Violeta (Barrios de) Jun 90
Chamoun, Camille N(imer) obit Sep 87
Chancellor, John Nov 88
Chandrasekhar, Subrahmanyan Mar 86
Chapin, Katherine Garrison See Biddle, K. G. C. obit
Chapman, Albert K(inkade) obit Yrbk 84
Chapman, Charles F(rederic) obit Yrbk 84 (died Mar 76)
Chapman, Tracy Aug 89
Charles, (Mary) Eugenia Oct 86
Charles, Prince of Belgium obit Jul 83
Charlot, Jean obit Yrbk 84 (died Mar 79)
Charlotte, Grand Duchess of Luxembourg obit Aug 85
Chase, Lucia obit Mar 86
Chase, Mary (Coyle) obit Jan 82
Chase, Stuart obit Jan 86
Chasins, Abram obit Aug 87
Chatwin, Bruce (Charles) Jan 88 obit Mar 89
Chayefsky, Paddy obit Sep 81
Cheever, John obit Aug 82
Cheney, Brainard (Bartwell) obit Mar 90
Cheney, Richard B(ruce) Aug 89
Chéreau, Patrice Jan 90
Cherkassky, Shura Oct 90
Chernenko, Konstantin U(stinovich) Aug 84 obit May 85
Chia, Sandro Jun 90
Chiang Ching-Kuo obit Mar 88
Chicago, Judy Feb 81
Childs, Lucinda Apr 84
Childs, Marquis W(illiam) obit Sep 90
Chillida, Eduardo Sep 85
Chissano, Joachim (Alberto) Nov 90
Chodorov, Edward obit Nov 88
Chrétien, Jean Apr 90
Christopher, Warren M(inor) Jun 81
Chuikov, Vasili (Ivanovitch) obit May 82
Chun Doo Hwan Mar 81
Chung, Connie Jul 89
Chung, Myung-Whun Aug 90
Church, Frank (Forrester) obit May 84

Church, Mrs. Marguerite Stitt obit Jul 90
Church, Sam(uel Morgan), Jr. Oct 81
Churchill, Caryl Jun 85
Churchill, Sarah obit Jan 83
Chute, (Beatrice) Joy obit Oct 87
Ciardi, John (Anthony) obit May 86
Cimino, Michael Jan 81
Cisneros, Henry G(abriel) Aug 87
Citrine of Wembley, Walter McLennan Citrine, Ist Baron obit Apr 83
Clague, Ewan obit Jun 87
Claiborne, Liz Jun 89
Clair, René obit May 81
Claire, Ina obit Apr 85
Clancy, Tom Apr 88
Clapton, Eric Jun 87
Clark, Dick Jan 87
Clark, Joseph S(ill), Jr. obit Mar 90
Clark, Lord Kenneth (Mackenzie) obit Jul 83
Clark, Mark W(ayne) obit Jun 84
Clark, William P(atrick) Jul 82
Clarke, Martha Jan 89
Clausen, A(lden) W(inship) Nov 81
Clavell, James Oct 81
Cleese, John Jan 84
Clemens, Roger Nov 88
Clements, Earle C. obit May 85
Cleveland, James Aug 85
Clinchy, Everett R(oss) obit Mar 86
Clinton, Bill Apr 88
Close, Charles See Close, Chuck
Close, Chuck Jul 83
Close, Glenn Nov 84
Coco, James obit Apr 87
Cody, John Patrick Cardinal obit Jun 82
Coetzee, J(ohn) M. Jan 87
Coggeshall, L(owell) T(helwell) obit Jan 88
Cohen, Arthur A(llen) obit Jan 87
Cohen, Benjamin V(ictor) obit Oct 83
Cohen, Wilbur J(oseph) obit Jul 87
Cohen, William S(ebastian) Apr 82
Cole, Sterling W(illiam) obit May 87
Coleman, Cy Aug 90
Coleman, Lonnie (William) obit Oct 82
Collingwood, Charles (Cummings) obit Nov 85
Collins, J(oseph) Lawton obit Oct 87
Collins, Joan Jan 84
Collins, Martha Layne Jan 86
Collins, Marva Nov 86
Collins, Phil Nov 86
Collor (de Mello), Fernando (Affonso) Mar 90
Colville, Alex Mar 85
Conable, Barber B., Jr. Jul 84
Condon, Richard Feb 89
Conigliaro, Tony obit Apr 90
Conley, Eugene obit Feb 82
Connelly, Marc obit Feb 81
Conner, Dennis Nov 87
Connick, Harry, Jr. Nov 90
Conti, Tom Jun 85
Conway, Tim Apr 81
Cook, Donald C(larence) obit Feb 82
Cooke, Terence J(ames) Cardinal obit Nov 83
Coon, Carleton S(tevens) obit Jul 81
Cooper, Irving S(pencer) obit Jan 86
Corcoran, Thomas Gardiner obit Feb 82
Corea, Chick Oct 88
Cori, Carl F(erdinand) obit Feb 85
Corigliano, John (Paul) Jun 89
Corman, Roger Feb 83
Corson, Fred Pierce obit Apr 85
Cortázar, Julio obit Apr 84
Cory, John Mackenzie obit May 88
Cosby, Bill Oct 86
Cossiga, Francesco Jan 81
Costello, Elvis Sep 83
Costner, Kevin Jun 90
Cotrubas, Ileana Oct 81
Cotton, Norris obit May 89
Cournand, André F(rederic) obit Apr 88
Cousins, Frank obit Jul 86
Cowles, Gardner, Jr. obit Aug 85
Cowles, John obit Apr 83
Cowles, Virginia (Spencer) obit Nov 83
Cowley, Malcolm obit May 89
Cox, Allyn obit Jan 83
Cox, William Trevor See Trevor, William
Craft, Robert Mar 84
Craig, Walter E(arly) obit Sep 86
Crawford, Broderick obit Jun 86
Crawford, Cheryl obit Nov 86
Craxi, Bettino Feb 84
Creeley, Robert (White) Oct 88
Crenshaw, Ben Sep 85
Crick, Francis Mar 83
Crisler, Herbert Orin obit Oct 82
Cristiani, Alfredo Jan 90
Crocker, Chester A(rthur) Jul 90
Cromwell, James H. R. obit May 90
Cronin, A(rchibald) J(oseph) obit Mar 81
Cronin, Joe obit Nov 84
Cronyn, Hume Jun 88
Crosbie, John (Carnell) Jan 90
Crosby, John (O'Hea) Nov 81
Cross, Ben Aug 84
Crossley, Archibald M(addock) obit Jul 85
Crowe, William J(ames), Jr. Jul 88
Crown, Henry obit Oct 90
Crowther, (F.) Bosley obit Apr 81
Cruise, Tom Apr 87
Cruyff, Johan Nov 81
Cruz, Celia Jul 83
Crystal, Billy Feb 87
Cukor, George obit Mar 83
Cullberg, Birgit Nov 82
Cullen, Bill obit Sep 90
Cunningham, Sir Alan (Gordon) obit Apr 83
Cunningham, Mary (Elizabeth) Nov 84
Cuomo, Mario (Matthew) Aug 83
Curran, Charles E(dward) Jan 87
Curran, Joseph E(dwin) obit Oct 81
Curzon, Clifford obit Oct 82
Cushman, Robert E(verton), Jr. obit Apr 85

Daché, Lilly obit Mar 90
Dacre of Glanton, Baron, See Trevor-Roper, H. R.
Dafoe, Willem Apr 90
Dahlberg, Edwin T(heodore) obit Oct 86
Dalai Lama Jun 82
Dale, Jim Jul 81
Dali, Salvador obit Mar 89
Dalton, Timothy May 88
D'Amato, Alfonse Sep 83
Dangerfield, George (Bubb) obit Mar 87
Daniel, (Marion) Price obit Oct 88
Daniels, Jonathan (Worth) obit Jan 82
Danilova, Alexandra Jul 87
Dannay, Frederic obit Oct 82
Danner, Blythe Jan 81
Danson, Ted Oct 90
Darman, Richard G(ordon) May 89
Darrell, R(obert) D(onaldson) obit Jun 88
Dart, Justin W(hitlock) obit Mar 84
Dart, Raymond A(rthur) obit Jan 89
Dassault, Marcel (Bloch) obit Jun 86

D'Aubuisson, Roberto Jul 83
Daugherty, Carroll R(oop) obit Jun 88
Dausset, Jean May 81
Davidovich, Bella May 89
Davidson, John F(rederick) obit Apr 89
Davis, Al(len) Jul 85
Davis, Andrew May 83
Davis, Anthony May 90
Davis, Bette obit Nov 89
Davis, James C(urran) obit Feb 82
Davis, Martin S. Nov 89
Davis, Patti Nov 86
Davis, Peter (Frank) Feb 83
Davis, Sammy, Jr. obit Jul 90
Day-Lewis, Daniel Jul 90
Day, Dorothy obit Jan 81
Dayan, Moshe obit Jan 82
Dean, Arthur H(obson) obit Jan 88
Dean, Laura Oct 88
Dean, William F(rishe) obit Oct 81
Dearden, John Cardinal obit Sep 88
Dearie, Blossom Feb 89
De Benedetti, Carlo May 90
Debray, (Jules) Régis Jun 82
Debus, Kurt H(einrich) obit Nov 83
Decker, Mary Oct 83
Decter, Midge Apr 82
Defferre, Gaston obit Jun 86
DeGaetani, Jan obit Nov 89
Deighton, Len Sep 84
de Kiewiet, Cornelis W(illem) obit Apr 86
de Kiewit, Cornelis W(illem) See de Kiewiet, C. W. obit
de Klerk, F(rederik) W(illem) Feb 90
De Kooning, Elaine (Marie Catharine) Jul 82 obit Mar 89
De Kooning, Willem Sep 84
De La Madrid (Hurtado), Miguel Apr 83
DeLillo, Don Jan 89
Delors, Jacques (Lucien Jean) Jun 89
Del Tredici, David Mar 83
de Maizière, Lothar Aug 90
De Mille, Agnes Jan 85
Demme, Jonathan Apr 85
De Montebello, (Guy-)Philippe (Lannes) Apr 81
Dempsey, Jack obit Jul 83
Dempsey, John (Noel) obit Sep 89
Dempsey, William Harrison See Dempsey, Jack obit
Denebrink, Francis C(ompton) obit Jun 87
Densen-Gerber, Judianne Nov 83
Denton, Jeremiah A(ndrew), Jr. May 82
De Palma, Brian Sep 82
Depardieu, Gérard Oct 87
DePreist, James Oct 90
De Rochemont, Richard (Guertis) obit Sept 82
Dershowitz, Alan M(orton) Sep 86
De Tirtoff, Romain See Erté
Deukmejian, (Courken) George, Jr. Jun 83
DeVito, Danny Feb 88
DeVries, William C(astle) Jan 85
de Waart, Edo Mar 90
Dewey, Charles S(chuveldt) obit Feb 81
Dexter, John obit May 90
Dial, Morse G(rant) obit Jan 83
Diamond, Neil May 81
Diana, Princess of Wales Jan 83
Dickinson, Angie Feb 81
Diddley, Bo Jun 89
Dietz, David obit Apr 85
Dietz, Howard obit Sep 83
Dillard, Annie Jan 83
Diller, Barry (Charles) Apr 86
Dillon, Matt May 85
Dingell, John D(avid), Jr. Aug 83
Dinkins, David (Norman) Mar 90
DiSalle, Michael V(incent) obit Nov 81
Ditka, Mike Oct 87
Dixon, Willie May 89
Dodd, Christopher J(ohn) Oct 89
Dodds, Harold W(illis) obit Jan 81
Dodge, Cleveland E(arl) obit Feb 83
Doe, Samuel K(anyon) May 81 obit Nov 90
Doenitz, Karl obit Feb 81
Dohnányi, Christoph von Oct 85
Doisy, E(dward) A(delbert) obit Jan 87
Dole, Elizabeth Hanford Jun 83
Dole, Robert J(oseph) Oct 87
Dolin, Anton obit Jan 84
Domenici, Pete V(ichi) Jun 82
Donaldson, Sam Sep 87
Donner, Frederic G(arrett) obit Apr 87
Donovan, Hedley (Williams) obit Oct 90
Donovan, Raymond J(ames) Jan 82
Dorati, Antal obit Jan 89
Dorticós (Torrado), Osvaldo obit Aug 83
Doubleday, Nelson May 87
Douglas, Donald W(ills) obit Mar 81
Douglas, James H(enderson), Jr. obit Apr 88
Douglas, Melvyn obit Sep 81
Douglas, Michael Apr 87
Douglas, Thomas C(lement) obit Apr 86
Downey, Fairfax (Davis) obit Aug 90
Downey, Morton obit Jan 86
Drabble, Margaret May 81
Drake, (John Gibbs) St. Clair obit Aug 90
Draper, Charles Stark obit Sep 87
Drees, Willem obit Jul 88
Drew, George A(lexander) obit May 84
Druckman, Jacob May 81
Drummond, (James) Roscoe obit Nov 83
Duarte (Fuentes), José Napoleón Sep 81 obit Apr 90
Dubinsky, David obit Jan 83
Dubos, René J(ules) obit Apr 82
Dubuffet, Jean obit Jul 85
Dugan, Alan Nov 90
Dumas, Roland Oct 90
Du Maurier, Daphne obit Jun 89
Dunne, Irene obit Nov 90
Dunne, John Gregory Jun 83
Dunton, A(rnold) Davidson obit Apr 87
Du Pré, Jacqueline obit Nov 87
Durang, Christopher Jun 87
Durant, Will(iam James) obit Jan 82
Duras, Marguerite Nov 85
Durenberger, David F(erdinand) Oct 88
Durrell, Gerald May 85
D'Usseau, Arnaud obit Apr 90
Dutoit, Charles Feb 87

Eaker, Ira C(larence) obit Sep 87
Eastland, James O(liver) obit Apr 86
Eastwood, Clint Mar 89
Eckstein, Gustav obit Nov 81
Eckstein, Otto obit May 84
Eco, Umberto Apr 85
Edgerton, Harold E(ugene) obit Mar 90
Edwards, Blake Jan 83
Edwards, (W.) Don(lon) Mar 83
Edwards, Douglas Aug 88
Edwards, India obit Mar 90
Edwards, James B(urrows) Nov 82
Edwards, Joan obit Oct 81
Egan, William Allen obit Jul 84
Ehricke, Krafft A. obit Feb 85
Eisenhower, Milton S(tover) obit Jul 85

Eisner, Michael D(ammann) Nov 87
Eldridge, Florence obit Sep 88
Eldridge, Roy Mar 87 obit Apr 89
Eliade, Mircea Nov 85 obit Jun 86
Elizabeth, Queen Mother of Great Britain Aug 81
Elkin, Stanley (Lawrence) Jul 87
Ellerbee, Linda Oct 86
Ellis, John Tracy Mar 90
Ellis, Perry Jan 86 obit Jul 86
El Mallakh, Kamal obit Jan 88
Elway, John Nov 90
Emerson, Faye obit May 83
Enders, John F(ranklin) obit Jan 86
Englund, Robert Mar 90
Engstrom, E(lmer) W(illiam) obit Feb 85
Enters, Angna obit Apr 89
Ephron, Nora Jan 90
Epstein, Eliahu obit Aug 90
Epstein, Jason Aug 90
Epstein, Joseph Mar 90
Erdrich, Louise Apr 89
Erlander, Tage (Fritiof) obit Aug 85
Ernst, Jimmy obit Apr 84
Ershad, Hussain Muhammad Nov 84
Erté obit Jun 90
Ervin, Sam(uel) J(ames), Jr. obit Jun 85
Eschenbach, Christoph Aug 89
Estes, Eleanor obit Sep 88
Estes, E(lliott) M(arantette) obit May 88
Estes, Simon Aug 86
Ethridge, Mark (Foster) obit Jun 81
Eurich, Alvin C(hristian) obit Aug 87
Evans, Harold (Matthew) Apr 85
Evans, Linda Mar 86
Evans, Luther H(arris) obit Feb 82
Evans, Maurice obit May 89
Evren, Kenan Apr 84
Ewing, Maria Apr 90
Exley, Frederick Oct 89
Eyskens, Gaston obit Feb 88

Fabius, Laurent Feb 85
Fagerholm, Karl-August obit Jul 84
Fagg, Fred D(ow), Jr. obit Jan 82
Falwell, Jerry Jan 81
Fang Lizhi Nov 89
Farley, Walter (Lorimer) obit Feb 90
Farrar, Margaret (Petherbridge) obit Aug 84
Farrington, (Mary) Elizabeth Pruett obit Sep 84
Fassbinder, Rainer Werner obit Aug 82
Fauci, Anthony S(tephen) Aug 88
Faure, Edgar obit May 88
Feinsinger, Nathan P(aul) obit Jan 84
Feinstein, Michael Apr 88
Feld, Irvin obit Nov 84
Feldstein, Martin (Stuart) May 83
Felix, Robert H(anna) obit May 90
Feltsman, Vladimir Apr 88
Ferguson, Homer obit Mar 83
Ferrari, Enzo obit Sep 88
Ferraro, Geraldine A(nne) Sep 84
Feynman, Richard P(hillips) Nov 86 obit Apr 88
Fichandler, Zelda Jun 87
Field, Henry obit Mar 86
Fielding, Gabriel obit Apr 87
Fielding, Temple (Hornaday) obit Jul 83
Fierstein, Harvey Feb 84
Figueres Ferrer, José obit Aug 90
Fingesten, Peter obit Oct 87
Finnbogadóttir, Vigdis May 87
Fischl, Eric Jun 86
Fish, Marie Poland obit Apr 89
Fishback, Margaret obit Nov 85
Fisher, M(ary) F(rances) K(ennedy) Sep 83
Fisher, Welthy (Blakesley Honsinger) obit Feb 81
Fisk, James Brown obit Oct 81
Fitzgerald, Albert J. obit Jul 82
Fitzgerald, Ed obit Jun 82
Fitzgerald, Ella Jul 90
FitzGerald, Frances Jun 87
FitzGerald, Garret Aug 84
Fitzgerald, Pegeen obit Apr 89
Fitzgerald, Robert (Stuart) obit Mar 85
Fitzsimmons, Frank E(dward) obit Jul 81
Fitzwater, (Max) Marlin May 88
Fleming, Lady Amalia obit Apr 86
Fleming, Berry (Jiles) obit Nov 89
Fleming, Donald M(ethuen) obit Mar 87
Flesch, Rudolf (Franz) obit Nov 86
Florinsky, Michael T(imofeevich) obit Jan 82
Florio, James J(oseph) May 90
Flory, Paul J(ohn) obit Nov 85
Flutie, Doug Oct 85
Fo, Dario Nov 86
Foley, Thomas S(tephen) Sep 89
Follett, Ken Jan 90
Folon, Jean-Michel Feb 81
Folsom, James E(lisha) obit Jan 88
Fonda, Henry obit Sep 82
Fonda, Jane Jun 86
Fontanne, Lynn obit Sep 83
Foot, Hugh (Mackintosh), Lord Caradon obit Nov 90
Foot, Sir Hugh See Foot, Hugh, Lord Caradon obit
Foot, Michael (Mackintosh) May 81
Foote, Horton Aug 86
Forbes, Malcolm S(tevenson) obit Apr 90
Ford, Frederick W(ayne) obit Sep 86
Ford, Harrison Sep 84
Ford, Henry, II obit Nov 87
Foreman, Richard Jul 88
Forsyth, Bill Jan 89
Forsyth, Frederick May 86
Fortas, Abe obit May 82
Fosse, Bob obit Nov 87
Fossey, Dian May 85 obit Feb 86
Foster, Jodie Jun 81
Fowler, Mark S(tapleton) Mar 86
Fox, Carol obit Sep 81
Fox, Michael J. Nov 87
Fox, Robert J(ohn) obit Jun 84
Fox, Virgil (Keel) obit Jan 81
Francis, Clarence obit Mar 86
Francis, Dick Aug 81
Francis, Frank (Chalton) obit Apr 89
Frankel, Max Apr 87
Franken, Rose obit Aug 88
Fraser of North Cape, Bruce Austin Fraser, 1st Baron obit Apr 81
Frayn, Michael Jan 85
Frears, Stephen Apr 90
Frederick, Pauline obit Jul 90
Frederika (Louise), Consort of Paul I, King of the Hellenes obit Apr 81
Freehafer, Edward G(eier) obit Feb 86
Frei (Montalva), Eduardo obit Mar 82
Freilicher, Jane Nov 89
Freud, Anna obit Mar 83
Freud, Lucian Jul 88
Friedan, Betty Mar 89
Friedkin, William Jun 87
Friendly, Fred W. Aug 87
Frings, Ketti (Hartley) obit Apr 81
Frisch, Karl von obit Yrbk 83 (died Jun 82)
Frissell, Toni obit Jun 88
Frohnmayer, John E(dward) Apr 90

Frye, (Herman) Northrop Aug 83
Fujimori, Alberto Nov 90
Fujiyama, Aiichiro obit May 85
Fuller, Charles Jun 89
Fuller, R(ichard) Buckminster, (Jr.) obit Aug 83
Futter, Ellen V(ictoria) Oct 85

Gabor, Zsa Zsa Mar 88
Gabriel, Peter Jan 90
Gaddis, William Nov 87
Gage, Nicholas Mar 90
Gajdusek, D(aniel) Carleton Jun 81
Gale, Robert (Peter) Jan 87
Gallant, Mavis May 90
Gallo, Robert C(harles) Oct 86
Gallup, George (Horace) obit Sep 84
Galtieri, Leopoldo (Fortunato) Aug 82
Gandhi, Indira (Priyadarshini Nehru) obit Yrbk 84 Jan 85
Gandhi, Rajiv (Ratna) Apr 85
Garbo, Greta obit Jun 90
Garcia, Jerry May 90
García Pérez, Alan Nov 85
Gardner, Ava obit Mar 90
Gardner, John (Champlin, Jr.) obit Nov 82
Garn, Edwin (Jacob) See Garn, J.
Garn, Jake Aug 85
Garroway, Dave obit Sep 82
Garth, David Jan 81
Gartner, Michael (Gay) May 90
Garwin, Richard L. Mar 89
Gass, William H(oward) Apr 86
Gates, Thomas S(overeign), Jr. obit May 83
Gavin, James M(aurice) obit Apr 90
Gay, Peter (Jack) Feb 86
Gayle, Crystal Mar 86
Gehry, Frank O(wen) Jun 87
Geldof, Bob Mar 86
Gemayel, Amin Mar 83
Genet, Jean obit Jun 86
George, Boy See Boy George
George-Brown, Baron See Brown, G. obit
Gephardt, Richard (Andrew) Oct 87
Gerbner, George Aug 83
Gerhardsen, Einar obit Nov 87
Gernreich, Rudi obit Jun 85
Gershwin, Ira obit Oct 83
Gerstenmaier, (Karl Albrecht) Eugen obit May 86
Gervasi, Frank (Henry) obit Mar 90
Getty, Estelle Mar 90
Getty, Gordon P(eter) Feb 85
Geyer, Georgie Anne Aug 86
Giamatti, A(ngelo) Bartlett obit Oct 89
Giauque, William F(rancis) obit May 82
Gibb, Barry Sep 81
Gibson, Mel Apr 84
Gibson, William Jul 83
Gideonse, Harry David obit May 85
Gielgud, John Feb 84
Gilder, George Oct 81
Gilder, Rosamond obit Oct 86
Gilels, Emil G(rigoryevich) obit Jan 86
Giles, Barney McKinney obit Aug 84
Gimbel, Peter (Robin) Jan 82 obit Aug 87
Gingold, Hermione (Ferdinanda) obit Jul 87
Gingrich, Newt(on Leroy) Jul 89
Ginsberg, Allen Apr 87
Ginzburg, Natalia Jul 90
Giroux, Robert Nov 82
Giuliani, Rudolph (William) Apr 88
Glass, Philip Mar 81
Glasser, Ira Jan 86
Gleason, Jackie obit Aug 87
Glemp, Jozef Sep 82
Glubb, Sir John Bagot obit May 86
Gmeiner, Hermann obit Jun 86
Gobbi, Tito obit May 84
Goddard, Paulette obit Jun 90
Godfrey, Arthur obit May 83
Godunov, Alexander Feb 83
Goldberg, Arthur J(oseph) obit Mar 90
Goldberg, Whoopi Mar 85
Golden, Harry (Lewis) obit Nov 81
Goldman, Eric F(rederick) obit Apr 89
Goldmann, Nahum obit Oct 82
Goldsmith, Sir James (Michael) Feb 88
Goldsmith, Jimmy See Goldsmith, Sir James (Michael)
Goldstein, Israel obit Jun 86
Goldstein, Joseph L(eonard) Jul 87
Golub, Leon (Albert) Aug 84
Gomulka, Wladyslaw obit Oct 82
Goode, Richard Nov 88
Goode, W(illie) Wilson Oct 85
Goodell, Charles E(llsworth, Jr.) obit Mar 87
Gooden, Dwight (Eugene) Apr 86
Goodman, Benny obit Aug 86
Goodrich, Frances obit Apr 84
Goodrich, Lloyd obit May 87
Gorbachev, Mikhail (Sergeyevich) Aug 85
Gorbachev, Raisa May 88
Gordon, Mary (Catherine) Nov 81
Gordon, Ruth obit Oct 85
Gore, Albert, Jr. Jun 87
Gorin, Igor obit Jun 82
Gorman, Mike obit Jul 89
Gorman, Thomas F(rancis) X(avier) See Gorman, Mike obit
Gorsuch, Anne (McGill) Sep 82
Gosden, Freeman F(isher) obit Feb 83
Gossage, Rich Aug 84
Gossett, Louis, Jr. Nov 90
Gottlieb, Robert A(dams) Sep 87
Goudge, Elizabeth obit Aug 84
Gould, Beatrice Blackmar obit Apr 89
Gould, (Charles) Bruce obit Oct 89
Gould, Chester obit Jul 85
Gould, Glenn obit Nov 82
Gould, Stephen Jay Sep 82
Goulding, Ray obit May 90
Grace, Princess of Monaco obit Nov 82
Graf, Steffi Feb 89
Graham, Bob Jul 86
Graham, (Daniel) Robert See Graham, Bob
Graham, Sheilah obit Jan 89
Gramm, Donald obit Jul 83
Gramm, (William) Phil(ip) May 86
Grandi, Dino, Conte obit Jul 88
Grant, Cary obit Jan 87
Grappelli, Stéphane Aug 88
Grass, Günter (Wilhelm) Jul 83
Grasso, Ella T(ambussi) obit Mar 81
Graves, Michael Jan 89
Graves, Nancy (Stevenson) May 81
Graves, Robert (Ranke) obit Feb 86
Gray, C(layland) Boyden Aug 89
Gray, Gordon obit Feb 83
Gray, Simon (James Holliday) Jun 83
Gray, Spalding Sep 86
Gray, William H., 3d Feb 88
Grede, William J(ohn) obit Aug 89
Greeley, Dana McLean obit Aug 86
Green, Edith S(tarrett) obit Jun 87
Green, Mark J(oseph) Feb 88
Greenaway, Emerson obit Jun 90
Greenberg, Hank obit Oct 86
Greene, Harold H(erman) Aug 85
Greene, Hugh Carleton obit Apr 87

Greene, Lorne obit Oct 87
Greenspan, Alan Jan 89
Greenwood, Joan obit Apr 87
Greer, Germaine Oct 88
Gregorian, Vartan Oct 85
Gretzky, Wayne, Feb 82
Grey, J(ames) D(avid) obit Sep 85
Gribble, Harry Wagstaff (Graham-) obit Apr 81
Griffin, (Samuel) Marvin obit Aug 82
Griffith Joyner, Florence Apr 89
Griffith, Melanie Oct 90
Grillo, Frank Raúl See Machito
Groening, Matt Sep 90
Gromyko, Andrei A(ndreevich) obit Aug 89
Gross, H(arold) R(oyce) obit Oct 87
Gross, Paul Magnus obit Jun 86
Grosvenor, Melville Bell obit Jun 82
Grosz, Karoly Sep 88
Groth, John (August) obit Aug 88
Gruenther, Alfred M(aximilian) obit Jul 83
Grumman, Leroy R(andle) obit Jan 83
Grzimek, Bernhard obit May 87
Guare, John Aug 82
Guinness, Alec Mar 81
Guisewite, Cathy (Lee) Feb 89
Gumbel, Bryant Jul 86
Gunn, Thom Nov 88
Gurney, A(lbert) R(amsdell), Jr. Jul 86
Guth, Alan H(arvey) Sep 87
Guthrie, Arlo Feb 82
Gwathmey, Charles Jan 88
Gwathmey, Robert obit Nov 88

Haacke, Hans (Christoph) Jul 87
Habash, George Mar 88
Habib, Philip C(harles) Sep 81
Habré, Hissène Aug 87
Haddon, William, Jr. obit Apr 85
Hagegard, Hakan May 85
Hagen, John P(eter) obit Nov 90
Hagerty, James C. obit Jun 81
Haig, Alexander Meigs, Jr. Sep 87
Hale, Clara Jul 85
Haley, Sir William John obit Oct 87
Hall, Arsenio Sep 89
Hall, Donald (Andrew) May 84
Hall, Joyce C(lyde) obit Jan 83
Halleck, Charles A(braham) obit Apr 86
Hallstein, Walter obit May 82
Halston obit May 90
Hamilton, Lee H(erbert) Mar 88
Hamilton, Margaret obit Jul 85
Hamilton, Scott Apr 85
Hammon, William McDowell obit Nov 89
Hammond, E(dward) Cuyler obit Jan 87
Hammond, John (Henry, Jr.) obit Aug 87
Hancock, Herbie Apr 88
Hancock, Joy B(right) obit Oct 86
Handler, Philip obit Feb 82
Handy, Thomas T(roy) obit Jun 82
Hanfmann, George M(axim) A(nossov) obit May 86
Hanks, Nancy obit Mar 83
Hanks, Tom Apr 89
Hanna, William Jul 83
Hannah, Daryl May 90
Hansell, Haywood S(hepherd, Jr.) obit Jan 89
Hanson, Duane (Elwood) Oct 83
Hanson, Howard obit Apr 81
Harburg, E(dgar) Y(ipsel) obit Apr 81
Harden, Cecil M(urray) obit Feb 85
Hardwick, Elizabeth Feb 81
Hare, David Aug 83
Haring, Keith Aug 86 obit Apr 90
Harkness, Rebekah (West) obit Sep 82
Harlech, Fifth Baron See Ormsby-Gore, (W.) D. obit
Harper, Marion, Jr. obit Feb 90
Harrar, J(acob) George obit Jun 82
Harrell, Lynn Feb 83
Harriman, W(illiam) Averill obit Sep 86
Harrington, (Edward) Michael Oct 88 obit Sep 89
Harris, Sir Arthur Travers obit May 84
Harris, Barbara (Clementine) Jun 89
Harris, Patricia Roberts obit May 85
Harrison, George Jan 89
Harrison, Rex Feb 86 obit Jul 90
Harrison, Wallace K(irkman) obit Jan 82
Harrison, William K(elly), Jr. obit Aug 87
Harry, Debbie Nov 81
Hart, Kitty Carlisle Oct 82
Hartman, David Jun 81
Hartung, Hans (Heinrich Ernst) obit Feb 90
Harvey, Paul Mar 86
Hass, H(enry) B(ohn) obit Apr 87
Hatch, Orrin G(rant) Aug 82
Hatfield, Mark O(dom) Mar 84
Hauge, Gabriel (Sylfest) obit Sep 81
Haughey, Charles J(ames) Feb 81
Haughton, Daniel J(eremiah) obit Aug 87
Hauser, (Benjamin) Gayelord Feb 85
Havel, Václav Mar 85
Hawke, Bob Aug 83
Hawke, Robert James Lee See Hawke, Bob
Hawking, Stephen W(illiam) May 84
Hawkins, Augustus F(reeman) Feb 83
Hawkins, Paula (Fickes) Sep 85
Hayden, Sterling obit Jul 86
Hayes, Alfred obit Feb 90
Hayes, Robert M(ichael) Apr 89
Hayes, Woody obit May 87
Hays, (Lawrence) Brooks obit Jan 82
Hays, Wayne L(evere) obit Apr 89
Hayter, Stanley William obit Jun 88
Hayworth, Rita obit Jul 87
Head, Edith obit Jan 82
Heaney, Seamus (Justin) Jan 82
Hearns, Thomas Mar 83
Hearst, Patricia (Campbell) Aug 82
Hecht, Anthony May 86
Heckler, Margaret M(ary O'Shaughnessy) Aug 83
Hedden, Worth Tuttle obit Jan 86
Hefner, Christie (Ann) Oct 86
Heifetz, Jascha obit Feb 88
Heimlich, Henry J(ay) Oct 86
Heinlein, Robert A(nson) obit Jun 88
Heinz, H(enry) J(ohn) obit Apr 87
Heinz, (Henry) John, (3d) Apr 81
Held, Al Jan 86
Hélion, Jean obit Jan 88
Heller, John R(oderick), Jr. obit Jul 89
Heller, Walter W(olfgang) obit Aug 87
Hellman, Lillian obit Aug 84
Helmsley, Harry B(rakmann) Jun 85
Helpmann, Robert obit Nov 86
Helstein, Ralph obit May 85

Hemingway, Mary (Welsh) obit Jan 87
Henderson, Leon obit Jan 87
Henderson, Loy W(esley) obit May 86
Henderson, Rickey Sep 90
Hendricks, Barbara Mar 89
Henley, Beth Feb 83
Henson, Jim obit Jul 90
Hentoff, Nat Aug 86
Herbster, Ben M(ohr) obit Mar 85
Herman, Pee-wee Jan 88
Herman, Woody obit Jan 88
Hernandez, Keith Feb 88
Hersh, Seymour (Myron) Mar 84
Hershey, Barbara Aug 89
Hershiser, Orel Feb 90
Herzog, Chaim Apr 88
Herzog, Paul M(ax) obit Jan 87
Hesburgh, Theodore M(artin) Jul 82
Heseltine, Michael (Ray Dibdin) Jun 85
Hess, Rudolf obit Oct 87
Heston, Charlton Jul 86
Hewitt, Don Jun 88
Hickerson, John D(ewey) obit Apr 89
Hicks, Granville obit Aug 82
Highsmith, Patricia Jan 90
Hightower, John M(armann) obit Apr 87
Higley, Harvey V(an Zandt) obit Jan 87
Hildebrand, Joel H(enry) obit Jul 83
Hildreth, Horace A(ugustus) obit Jul 88
Hill, Abram obit Nov 86
Hill, Benny Feb 83
Hill, Lister obit Feb 85
Hillenkoetter, Roscoe H(enry) obit Aug 82
Himmelfarb, Gertrude May 85
Hines, Earl (Kenneth) obit Jun 83
Hines, Fatha See Hines, Earl (Kenneth) obit
Hines, Gregory Jul 85
Hirohito, Emperor of Japan obit Feb 89
Hirsch, John (Stephen) Apr 84 obit Oct 89
Hirsch, Judd Mar 84
Hirschfelder, Joseph O(akland) obit May 90
Hirshhorn, Joseph H(erman) obit Oct 81
Hite, Shere Feb 88
Hoagland, Edward (Morley) Sept 82
Hobson, Laura Z(ametkin) obit Apr 86
Hodel, Donald P(aul) Jun 87
Hoffa, James R(iddle) obit Mar 83
Hoffer, Eric obit Jul 83
Hoffman, Abbie Apr 81 obit Jun 89
Hoffman, Anna M(arie) Rosenberg obit Jul 83
Hogan, Paul Aug 87
Hogben, Lancelot (Thomas) obit Jan 84
Hogwood, Christopher Jul 85
Hoiby, Lee Mar 87
Holden, William obit Jan 82
Holladay, Wilhelmina (Cole) Oct 87
Holliday, Jennifer Jun 83
Holliger, Heinz Jan 87
Hollings, Ernest F(rederick) Jul 82
Hollomon, J(ohn) Herbert obit Aug 85
Holloway, Stanley obit Mar 82
Holmes, Larry Aug 81
Holroyd, Michael (de Courcy Fraser) Mar 89
Holt, A(ndrew) D(avid) obit Sep 87
Holt, John (Caldwell) Jun 81 obit Nov 85
Holtz, Lou Jun 89
Holyoake, Keith J(acka) obit Feb 84
Holzer, Jenny Jun 90
Hook, Sidney Apr 88 obit Sep 89
Hoopes, Darlington obit Nov 89
Hope, Stanley C. obit Oct 82
Hopper, Dennis Aug 87
Horne, John E(lmer) obit Apr 85
Horne, Lena Nov 85
Horner, H(orace) Mansfield obit Jul 83
Horowitz, Vladimir obit Jan 90
Horrocks, Sir B(rian) G(wynne) obit Mar 85
Hoskins, Bob Sep 90
Hosmer, (Chester) Craig obit Mar 83
Houghton, Amory obit Apr 81
Houseman, John Apr 84 obit Jan 89
Houston, James A(rchibald) Jul 87
Houston, Whitney Nov 86
Hoving, Walter obit Feb 90
Howar, Barbara Aug 89
Howard, Elston (Gene) obit Feb 81
Howard, Trevor (Wallace) obit Feb 88
Howe, Tina Jan 90
Hoxha, Enver obit Jun 85
Ho Ying-Chin obit Jan 88
Hudson, Rock obit Nov 85
Hughes, Barnard Sep 81
Hughes, Emmet John obit Nov 82
Hughes, Robert (Studley Forrest) May 87
Hughes, Sarah T(ilghman) obit Jul 85
Hunsaker, Jerome C(larke) obit Nov 84
Hun Sen Apr 90
Hunt, Linda Jan 88
Hunter, Alberta obit Jan 85
Hunter-Gault, Charlayne Apr 87
Hunthausen, Raymond G(erhardt) Aug 87
Huppert, Isabelle Nov 81
Hurd, Douglas (Richard) Feb 90
Hurd, Peter obit Sep 84
Hurt, John Jan 82
Hurt, William May 86
Hussein, Ahmed obit Feb 85
Hussein, King of Jordan Apr 86
Hussein, Saddam (al-Tikriti) Sep 81
Hussein Ibn Talal See Hussein, King of Jordan
Husted, Marjorie Child obit Feb 87
Huston, Anjelica Jul 90
Huston, John Mar 81 obit Oct 87
Hu Yaobang Nov 83 obit Jun 89
Hwang, David Henry May 89
Hyde, Henry J(ohn) Oct 89
Hynek, J(osef) Allen obit Jun 86

Iacocca, Lee (Anthony) Oct 88
Ibárruri, Dolores (Gómez) obit Jan 90
Icahn, Carl C. Apr 86
Idris Senussi I, King of Libya obit Jul 83
Idriss Senussi I, King of Libya See Idris Senussi I, King of Libya obit
Iglesias, Julio Jun 84
Ilg, Frances L(illian) obit Sep 81
Iliescu, Ion Jun 90
Illia, Arturo (Umberto) obit Mar 83
Impellitteri, Vincent R(ichard) obit Mar 87
Ingersoll, Ralph (McAllister) obit May 85
Innaurato, Albert Mar 88
Inouye, Daniel K(en) Sep 87
Irons, Jeremy Aug 84
Irwin, Bill Oct 87
Isherwood, Christopher (William) obit Feb 86
Ishiguro, Kazuo Sep 90
Isozaki, Arata Apr 88
Itami, Juzo May 90
Ivory, James Jul 81
Izac, Ed(ouard) V(ictor Michel) obit Mar 90

Jackson, Henry M(artin) obit Oct 83
Jackson, Jesse (Louis) Jan 86
Jackson, Michael Nov 83
Jacob, John E(dward) Feb 86
Jacobi, Derek May 81
Jagger, Bianca Apr 87
Jahn, Helmut Feb 89
Jakes, John (William) Sep 88
Jakobovits, Immanuel Jun 88
Jakobovits, Lord See Jakobovits, Immanuel
James, Clive (Vivian Leopold) Nov 84
James, Harry obit Aug 83
Janis, Sidney obit Jan 90
Janowitz, Tama Aug 89
Jarmusch, Jim Apr 90
Jarrett, Keith May 85
Jaruzelski, Wojciech (Witold) Mar 82
Jarvik, Robert K(offler) Jul 85
Jarvis, Howard (Arnold) obit Sep 86
Javits, Jacob K(oppel) obit Apr 86
Jaworski, Leon obit Feb 83
Jayewardene, J(unius) R(ichard) Jan 84
Jenkins, Ray H(oward) obit Feb 81
Jenkins, Roy (Harris) Oct 82
Jenner, William E(zra) obit May 85
Jennings, Paul (Joseph) obit Oct 87
Jennings, Peter (Charles) Nov 83
Jennings, Waylon Apr 82
Jensen, Jackie obit Oct 82
Jessel, George (Albert) obit Jul 81
Jessup, Philip C(aryl) obit Mar 86
Jobs, Steven (Paul) Mar 83
Joffrey, Robert obit May 88
Johanson, Donald C(arl) Feb 84
John, Tommy Oct 81
Johns, Jasper May 87
Johnson, Ben Jun 88
Johnson, Crockett obit Jan 84
Johnson, Don Apr 86
Johnson, Earvin Jan 82
Johnson, F(rederick) Ross May 89
Johnson, Harold K(eith) obit Nov 83
Johnson, Magic See Johnson, Earvin
Johnson, Pamela Hansford obit Aug 81
Johnson, Sonia Feb 85
Johnson, Virginia May 85
Johnson, (Thomas) Walter obit Sep 85
Jones, Candy obit Mar 90
Jones, Carolyn obit Sep 83
Jones, David C(harles) Jul 82
Jones, Grace Sep 87
Jones, James R(obert) Oct 81
Jones, K. C. Feb 87
Jones, Marvin obit Jan 84
Jones, Rickie Lee May 90
Jordan, James Edward obit May 88
Jordan, Michael Sep 87
Joseph, Stephen (Carl) Jan 89
Joyner, Florence Griffith See Griffith Joyner, F.
Joyner-Kersee, Jackie Jul 87
Julia, Raul Sep 82
Just, Ward May 89

Kádár, János obit Aug 89
Kahane, Melanie obit Feb 89
Kahn, Herman obit Aug 83
Kaifu, Toshiki Jun 90
Kainen, Jacob Feb 87
Kaiser, Edgar F(osburgh) obit Feb 82
Kalb, Marvin Jul 87
Kalikow, Peter S(tephen) Sep 88
Kampelman, Max M. Jul 86
Kane, Harnett T(homas) obit Yrbk 84
Kane, Joseph Nathan Nov 85
Kania, Stanislaw Jun 81
Kapitsa, Pyotr L(eonidovich) obit May 84
Kapitza, Peter L(eonidovich) See Kapitsa, P. L. obit
Karajan, Herbert von Sep 86 obit Sep 89
Karami, Rashid obit Jul 87
Karan, Donna Aug 90
Karmal, Babrak Mar 81
Kasparov, Gary Apr 86
Kassebaum, Nancy Landon Feb 82
Kasten, Robert W(alter), Jr. Jun 89
Kastler, Alfred obit Mar 84
Kaufman, Henry Aug 81
Kavanagh, Dan See Barnes, Julian
Kay, Hershy obit Feb 82
Kaye, Danny obit Apr 87
Kaye, Nora obit Apr 87
Kean, Thomas H(oward) Jul 85
Keegan, John Oct 89
Keene, Christopher Mar 90
Keene, Donald (Lawrence) Jan 88
Keeny, Spurgeon M(ilton) obit Jan 89
Keighley, William obit Aug 84
Keillor, Garrison Aug 85
Kekkonen, Urho K(aleva) obit Oct 86
Kelly, E(verett) Lowell obit Apr 86
Kelly, Grace See Grace, Princess of Monaco obit
Kelly, John B(renden), Jr. obit Apr 85
Kelly, Patrick Sep 89 obit Mar 90
Kelly, Petra (Karin) Mar 84
Kelman, Charles D(avid) Jun 84
Kemper, James S(cott) obit Nov 81
Keneally, Thomas (Michael) Jun 87
Kennedy, Anthony M(cLeod) Jul 88
Kennedy, Donald Jul 84
Kennedy, Joseph P(atrick), 2d Jun 88
Kennedy, William May 85
Kennon, Robert F(loyd) obit Apr 88
Kent, Corita obit Nov 86
Keppel, Francis obit Apr 90
Kerry, John (Forbes) Jun 88
Kertész, André obit Nov 85
Keyhoe, Donald E(dward) obit Feb 89
Keyserling, Leon H. obit Sep 87
Keyworth, George A(lbert), 2d Mar 86
Khalid, King of Saudi Arabia obit Aug 82
Khamenei, Hojatolislam (Sayed) Ali Nov 87
Khashoggi, Adnan (Mohamed) Mar 86
Khomeini, Ayatollah Ruholla (Mussavi) obit Jul 89
Kiefer, Anselm Jun 88
Kienholz, Edward Aug 89
Kieran, John (Francis) obit Feb 82
Kiesinger, Kurt Georg obit Apr 88
Kiewiet, Cornelis W(illem) de See de Kiewiet, C. W. obit
Killian, James R(hyne), Jr. obit Mar 88
Kimball, Spencer W(oolley) obit Jan 86
Kimbrough, Emily obit Apr 89
Kim Dae Jung Sep 85
King, Charles Glen obit Mar 88
King, Don Jun 84
King, Larry May 85
King, Stephen Oct 81
Kingman, Dave Mar 82
Kingsley, Ben Nov 83
Kingston, Maxine Hong Mar 90
Kinnell, Galway Aug 86
Kinnock, Neil (Gordon) Apr 84
Kinski, Nastassja Jun 84
Kintner, Robert E(dmonds) obit Feb 81
Kirk, Paul G(rattan), Jr. Aug 87
Kirkpatrick, Jeane (Duane) J(ordan) Jul 81
Kirkpatrick, Ralph obit Aug 84
Kirstein, Lincoln (Edward) Aug 90

Kishi, Nobusuke obit Sep 87
Kistiakowsky, George B(ogdan) obit Feb 83
Kitaj, R(onald) B(rooks) Apr 82
Kitchell, Iva obit Jan 84
Klassen, Elmer T(heodore) obit Jun 90
Klein, Edward E(lkan) obit Sep 85
Klein, Julius obit May 84
Kline, Kevin Jul 86
Kline, Nathan S(chellenberg) obit May 83
Knight, Bob May 87
Knight, Gladys Feb 87
Knight, John S(hively) obit Aug 81
Knopf, Alfred A. obit Oct 84
Koestler, Arthur obit Apr 83
Kohout, Pavel Feb 88
Koivisto, Mauno (Henrik) Sep 82
Kolar, Jiri Apr 86
Kolff, Willem Johan May 83
Kolodin, Irving obit Jun 88
Kolvenbach, Peter-Hans May 84
Komar, Vitaly, and Melamid, Aleksandr Oct 84
Koo, V(i) K(yuin) Wellington obit Jan 86
Koons, Jeff May 90
Koontz, Elizabeth D(uncan) obit Apr 89
Koop, C(harles) Everett Sep 83
Koppel, Ted Jul 84
Korda, Michael (Vincent) Aug 85
Kosygin, Aleksei N(ikolayevich) obit Feb 81
Kotschnig, Walter M(aria) obit Sep 85
Kovic, Ron Aug 90
Kozol, Jonathan Jan 86
Krantz, Judith May 82
Krasna, Norman obit Feb 85
Krasner, Lee obit Aug 84
Kraus, Alfredo Jun 87
Kraus, Hans P(eter) obit Jan 89
Kraus, Lili obit Jan 87
Kraushaar, Otto F(rederick) obit Nov 89
Kravis, Henry R. Mar 89
Krebs, Sir Hans obit Feb 82
Kreisky, Bruno obit Sep 90
Kremer, Gidon Mar 85
Krens, Thomas Apr 89
Krenz, Egon Mar 90
Krim, Mathilde Aug 87
Krishnamurti, Jiddu obit Apr 86
Kroc, Ray(mond) A. obit Mar 84
Krone, Julie Oct 89
Kucuk, Fazil See Kutchuk, (M.) F. obit
Kuekes, Edward D(aniel) obit Mar 87
Kundera, Milan Mar 83
Kunin, Madeleine (May) Jul 87
Kuralt, Charles Jul 81
Kurtz, Swoosie Oct 87
Kutchuk, (Mustafa) Fazil obit Mar 84
Kuznets, Simon obit Sep 85
Kuznetzov, Vassili V(asilyevich) obit Aug 90
Kylian, Jiri Sep 82
Kyser, Kay obit Sep 85

LaBelle, Patti Jul 86
Labouisse, Henry R(ichardson) obit May 87
Lacroix, Christian Apr 88
Ladurie, Emmanuel Le Roy See Le Roy Ladurie, E.
Laeri, J(ohn) Howard obit Aug 86
Laffer, Arthur (Betz) Feb 82
Lafontaine, Oskar Sep 90
Lagerfeld, Karl Jan 82
Laine, Cleo Feb 86
Laing, Hugh obit Jun 88
Laing, R(onald) D(avid) obit Oct 89
LaMarsh, Judy obit Jan 81
Lamm, Richard D(ouglas) May 85
L'Amour, Louis (Dearborn) obit Jul 88
Lancaster, Burt Apr 86
Lancaster, Osbert obit Sep 86
Lanchester, Elsa obit Feb 87
Land, Edwin H(erbert) Mar 81
Landon, Alf(red Mossman) obit Nov 87
Landsbergis, Vytautas Jul 90
Lang, Jack Aug 83
Lange, David Sep 85
Lange, Jessica May 83
Langer, Susanne K(atherina Knauth) obit Sep 85
Lansing, Sherry (Lee) May 81
Lapham, Lewis H(enry) Mar 89
Lardner, Ring, Jr. Jul 87
Laredo, Ruth Oct 87
Larkin, Philip (Arthur) Jan 85 obit Feb 86
Lasch, Christopher Mar 85
Lash, Joseph P. obit Oct 87
Laski, Marghanita obit Apr 88
Lasorda, Tommy Feb 89
Lattimore, Owen obit Jul 89
Lauder, Estée Jul 86
Laughlin, James May 82
Lauper, Cyndi Aug 85
Laurents, Arthur Nov 84
Lausche, Frank J(ohn) obit Jun 90
Lavin, Linda Nov 87
Lawe, John (Edward) Jan 84 obit Apr 89
Lawrence, Jacob Sep 88
Lawson, Nigel Mar 87
Lay, James S(elden), Jr. obit Aug 87
Leach, Robin Sep 90
Leahy, Patrick J. Sep 90
Leakey, Mary (Douglas) Apr 85
Lean, David Jun 89
Lebowitz, Fran(ces Ann) Mar 82
Leboyer, Frédérick Jul 82
Lederman, Leon M(ax) Sep 89
Lee, Doris (Emrick) obit Jan 86
Lee, Jennie obit Jan 89
Lee, Ming Cho Jun 89
Lee, Spike Mar 89
Léger, Jules obit Jan 81
Le Guin, Ursula K(roeber) Jan 83
Lehman, John F(rancis), Jr. Nov 85
Lehrer, James (Charles) Jan 87
Lehrer, Tom Jul 82
Lelouch, Claude Nov 82
Lem, Stanislaw Oct 86
Lemay, Curtis E(merson) obit Nov 90
Lemieux, Mario Aug 88
Lemmon, Jack Aug 88
Lemnitzer, Lyman L. obit Jan 89
LeMond, Greg Oct 89
Lendl, Ivan Sep 84
Lengyel, Emil obit Apr 85
Lennon, John obit Feb 81
Lennox, Annie May 88
Lennox-Boyd, Lord Alan T(indal) obit May 83
Leno, Jay Jun 88
Lenya, Lotte obit Jan 82
Leonard, Elmore Sep 85
Leonard, Hugh Apr 83
Leonard, Ray See Leonard, Sugar Ray
Leonard, Sugar Ray Feb 81
Leonidoff, Leon obit Oct 89
Leopold III, King of the Belgians obit Nov 83
Le Pen, Jean-Marie Jan 88
Lerner, Alan Jay obit Aug 86
Le Roy Ladurie, Emmanuel (Bernard) Jul 84
Lesage, Jean obit Feb 81
Leser, Tina obit Mar 86
LeSourd, Catherine Marshall See Marshall, S.C.W. obit
Lévesque, René obit Jan 88
Levi, Julian (Edwin) obit Apr 82
Levi, Primo Mar 87 obit May 87
Levi-Montalcini, Rita Nov 89
Levin, Meyer obit Sep 81
Levine, Joseph E(dward) obit Sep 87
Levine, Philip obit Nov 87
Levinson, Barry Jul 90
Lewis, Carl Nov 84
Lewis, Chester M(ilton) obit Jun 90

Lewis, Drew Feb 82
Lewis, Flora Jan 89
Lewis, Roger obit Jan 88
LeWitt, Sol Jul 86
Li, C(hoh) H(ao) obit Jan 88
Liberace Mar 86 obit Mar 87
Liberman, Alexander May 87
Liberman, Evseĭ (Grigorevich) obit May 83
Lichtenstein, Harvey May 87
Liebman, Max obit Sep 81
Ligachev, Yegor (Kuzmich) Aug 90
Lilienthal, David E(li) obit Mar 81
Lillie, Beatrice obit Mar 89
Liman, Arthur L(awrence) Jan 88
Limann, Hilla Jun 81
Linden, Hal Jan 87
Link, Edwin (Albert) obit Yrbk 83 (died Sep 81)
Li Peng Nov 88
Lipmann, Fritz (Albert) obit Sep 86
Lipton, Seymour obit Feb 87
Littlejohn, Robert McG(owan) obit Jul 82
Little Richard Sep 86
Livingston, M(ilton) Stanley obit Nov 86
Lleras Camargo, Alberto obit Mar 90
Llewellyn, Richard obit Jan 84
Lloyd Webber, Andrew Jun 82
Lockridge, Richard obit Oct 82
Lockwood, Margaret obit Sep 90
Lodge, Henry Cabot, (Jr.) obit Apr 85
Lodge, John Davis obit Jan 86
Loeb, William obit Nov 81
Loewe, Frederick obit Apr 88
Loewy, Raymond (Fernand) obit Sep 86
Logan, Joshua (Lockwood, 3d) obit Aug 88
London, George obit Jun 85
Lonergan, Bernard J(oseph) F(rancis) obit Feb 85
Longo, Luigi obit Jan 81
Longo, Robert Oct 90
Lon Nol obit Jan 86
Loos, Anita obit Oct 81
López Bravo, Gregorio obit Apr 85
Loquasto, Santo Jun 81
Lord, John Wesley obit Jan 90
Lorenz, Konrad (Zacharias) obit Apr 89
Lorenzo, Frank Feb 87
Loring, Eugene obit Oct 82
Lortel, Lucille Feb 85
Losey, Joseph obit Aug 84
Loudon, Dorothy Jun 84
Louganis, Greg Oct 84
Louis, Joe obit Jun 81
Love, Iris (Cornelia) Aug 82
Loveless, Herschel C(ellel) obit Jul 89
Lovett, Robert A(bercrombie) obit Jun 86
Lowery, Joseph E. Nov 82
Lubbers, Ruud (Rudolph Frans Marie) May 88
Lubell, Samuel obit Oct 87
Lucas, Martha B. See Pate, M. B. L. obit
Lucci, Susan Oct 89
Luce, Clare Boothe obit Nov 87
Lucioni, Luigi obit Sep 88
Ludlam, Charles Aug 86 obit Jul 87
Ludlum, Robert Nov 82
Lujan, Manuel, Jr. Sep 89
Lukas, J(ay) Anthony Jan 87
Lunden, Joan May 89
Luns, Joseph M(arie) A(ntoine) H(ubert) Apr 82
LuPone, Patti Apr 89
Lurie, Alison Feb 86
Lustiger, Jean-Marie Feb 84
Lynch, David May 87
Lynch, J(ohn) Joseph obit Aug 87
Lynd, Staughton (Craig) May 83
Lynde, Paul (Edward) obit Feb 82
Lyng, Richard E(dmund) Sep 86
Lyons, Eugene obit Mar 85
Lyubimov, Yuri (Petrovich) Nov 88

Ma, Yo-Yo Jul 82
MacBride, Seán obit Mar 88
MacDermot, Galt Jul 84
Macdonald, Dwight obit Mar 83
MacDonald, John D(ann) Oct 86 obit Feb 87
MacDonald, Malcolm (John) obit Mar 81
Macdonald, Ross obit Sep 83
MacEachen, Allan J(oseph) Apr 83
Machel, Samora Moises Mar 84 obit Jan 87
Machito Feb 83 obit Jun 84
MacInnes, Helen (Clark) obit Nov 85
MacIver, Loren Nov 87
Mack, Walter S(taunton), Jr. obit May 90
Mackay, John A(lexander) obit Aug 83
Mackerras, Sir Charles Feb 85
Mackie, Bob Oct 88
MacLeish, Archibald obit Jun 82
Macmillan, (Maurice) Harold obit Feb 87
Macy, John W(illiams), Jr. obit Apr 87
Madden, John Aug 85
Madden, Ray J(ohn) obit Nov 87
Madonna May 86
Magnuson, Warren G(rant) obit Jul 89
Mahathir bin Mohamed Aug 88
Mahfouz, Naguib May 89
Mahon, George (Herman) obit Jan 86
Major, John Oct 90
Malamud, Bernard obit May 86
Malenkov, Georgi M(aximilianovich) obit Mar 88
Malik, Adam obit Nov 84
Malik, Charles (Habib) obit Feb 88
Malkovich, John May 88
Malone, Moses Jun 86
Maltz, Albert obit Jul 85
Mamoulian, Rouben obit Jan 88
Mandela, Nelson (Rolihlahla) Jan 84
Mandela, (Nomzamo) Winnie Jan 86
Mandelbrot, Benoit Jun 87
Mandlikova, Hana Jan 86
Mandrell, Barbara Aug 82
Mankiller, Wilma P. Nov 88
Mansouri, Lotfi Apr 90
Mapplethorpe, Robert May 89 obit Yrbk 89
Maradona, Diego Nov 90
Marcos, Ferdinand (Edralin) obit Nov 89
Marden, Brice Aug 90
Marino, Dan Jan 89
Maris, Roger (Eugene) obit Feb 86
Marjolin, Robert (Ernest) obit Jun 86
Markham, Beryl obit Oct 86
Marriott, J. Willard obit Oct 85
Marsalis, Wynton Oct 84
Marshall, (Sarah) Catherine (Wood) obit May 83
Marshall, E. G. Jun 86
Marshall, Thurgood Sep 89
Martens, Wilfried Feb 87
Martin, Agnes Sep 89
Martin, Billy obit Feb 90
Martin, John Bartlow obit Mar 87
Martin, Judith Jun 86
Martin, Lynn Oct 89
Marton, Eva Apr 85
Marvin, Lee obit Oct 87
Mason, Bobbie Ann Sep 89
Mason, Jackie Jul 87
Mason, James obit Sep 84
Mason, Marsha Apr 81
Massey, Raymond obit Sep 83
Masson, André (Aimé René) obit Jan 88
Masur, Kurt Sep 90

Masursky, Harold Aug 86 obit Oct 90
Matthews, Burnita Shelton obit Jun 88
Matthews, H(arrison) Freeman obit Jan 87
Mattingly, Don Oct 88
Mauroy, Pierre Jun 82
Maxwell, (Ian) Robert Sep 88
Maynard, Robert C(lyve) Jun 86
Mayr, Ernst Nov 84
Mays, Benjamin E(lijah) obit May 84
Mazey, Emil obit Nov 83
Mazowiecki, Tadeusz Feb 90
M'Bow, Amadou-Mahtar May 87
McBride, Lloyd obit Jan 84
McCabe, Thomas B(ayard) obit Jul 82
McCain, John S(idney 3d) Feb 89
McCain, John S(idney), Jr. obit Jun 81
McCall, Tom (Lawson) obit Mar 83
McCarthy, Frank obit Feb 87
McCarthy, Mary (Therese) obit Jan 90
McCartney, Paul Jan 86
McClanahan, Rue May 89
McClintock, Barbara Mar 84
McCloy, John J(ay) obit May 89
McColough, C(harles) Peter Jan 81
McCormack, John W(illiam) obit Jan 81
McCracken, James (Eugene) obit Jun 88
McCullough, Colleen Apr 82
McEwen, Terence A(lexander) Jul 85
McFadden, Mary Apr 83
McFarland, Ernest W(illiam) obit Aug 84
McFarlane, Robert C(arl) May 84
McFerrin, Bobby Aug 89
McGannon, Donald H(enry) obit Jul 84
McGee, Fibber See Jordan, J. E. obit
McGinniss, Joe Jan 84
McGovern, Maureen Feb 90
McGuane, Thomas Nov 87
McInerney, Jay Nov 87
McKellen, Ian Jan 84
McKenna, Siobhan obit Jan 87
McKinley, Chuck obit Sep 86
McLaughlin, Ann (Dore) Nov 88
McLaughlin, Audrey Jul 90
McLaughlin, John (Joseph) Jul 87
McLean, Robert obit Feb 81
McLintock, (George) Gordon obit Jun 90
McLuhan, (Herbert) Marshall obit Feb 81
McMahon, William obit May 88
McMurtry, Larry (Jeff) Jun 84
McNally, Terrence Mar 88
McNamara, Robert S(trange) Mar 87
McNellis, Maggi obit Aug 89
McPhee, John (Angus) Oct 82
McQueen, Steve obit Jan 81
McRae, Carmen Apr 83
Mearns, David C(hambers) obit Jul 81
Medawar, Peter Brian obit Nov 87
Medeiros, Humberto S(ousa) obit Nov 83
Médici, Emílio Garrastazú obit Jan 86
Medina, Harold R(aymond) obit May 90
Medvedev, Roy (Aleksandr) Sep 84
Meese, Edwin, 3d Sep 81
Meier, Richard Jan 85
Melamid, Aleksandr See Komar, V.
Mellencamp, John Cougar Mar 88
Mellon, William Larimer, Jr. obit Oct 89
Mendès-France, Pierre obit Jan 83
Menem, Carlos Saúl Nov 89
Meng, John J(oseph) obit Apr 88
Mengistu Haile Mariam Jul 81
Mennin, Peter obit Aug 83
Menninger, Karl (Augustus) obit Sept 90
Menon, K(umara) P(admanbha) S(ivasankara) obit Yrbk 83 (died Nov 82)
Mercer, Mabel obit Jun 84
Mercouri, Melina Mar 88
Merman, Ethel obit Apr 84
Merrifield, R(obert) Bruce Mar 85
Merrill, James (Ingram) Aug 81
Merwin, W(illiam) S(tanley) May 88
Meyner, Robert B(aumle) obit Jul 90
Michael, George Nov 88
Michals, Duane (Steven) Apr 81
Michel, Robert H(enry) Sep 81
Michnik, Adam Jul 90
Middleton, Drew obit Mar 90
Midori Jun 90
Mifune, Toshiro Jun 81
Miki, Takeo obit Jan 89
Mikulski, Barbara A(nn) Nov 85
Milanov, Zinka obit Jul 89
Milgram, Stanley obit Mar 85
Milland, Ray obit Apr 86
Millar, Kenneth See Macdonald, R. obit
Miller, Arnold (Ray) obit Sep 85
Miller, Irving obit Feb 81
Miller, James C(lifford), 3d May 86
Miller, Jonathan (Wolfe) Nov 86
Miller, Merle obit Jul 86
Miller, Roger Sep 86
Miller, William E(dward) obit Aug 83
Millo, Aprile Apr 88
Milosevic, Slobodan Apr 90
Milosz, Czeslaw Oct 81
Miner, Worthington (C.) obit Mar 83
Minnelli, Liza Jul 88
Minnelli, Vincente obit Sep 86
Minsky, Marvin (Lee) Sep 88
Mintoff, Dom Mar 84
Miró, Joan obit Feb 84
Mirvish, Edwin Apr 89
Mitchell, George J(ohn) Apr 89
Mitchell, Howard (Bundy) obit Aug 88
Mitchell, Joan Mar 86
Mitchell, John N(ewton) obit Jan 89
Mitsotakis, Constantine Nov 90
Mitterrand, François (Maurice) Oct 82
Moats, Alice-Leone obit Jul 89
Moch, Jules (Salvador) obit Nov 85
Molotov, Viacheslav M(ikhailovich) obit Jan 87
Monaco, Mario del obit Jan 83
Monaghan, Tom Jun 90
Monk, Meredith Feb 85
Monk, Thelonious obit Apr 82
Monroe, Lucy obit Nov 87
Montagnier, Luc Aug 88
Montagu, Ewen (Edward Samuel) obit Sep 85
Montale, Eugenio obit Nov 81
Montana, Joe Sep 83
Montand, Yves Sep 88
Montebello, (Guy-)Philippe (Lannes) de See De Montebello, Philippe
Montgomery, Robert obit Nov 81
Moody, Joseph E(ugene) obit Jul 84
Moon, Sun Myung Mar 83
Moore, Brian Jan 86
Moore, Dudley Jun 82
Moore, Gerald obit May 87
Moore, Henry (Spencer) obit Oct 86
Morano, Albert Paul obit Feb 88
Moravia, Alberto obit Nov 90
Moreno, Rita Sep 85
Morgan, Joe Sep 84

Morganfield, McKinley See Waters, Muddy
Morgenthau, Robert M(orris) Jan 86
Morley, Malcolm A. Jun 84
Morris, Edmund Jul 89
Morris, James Jul 86
Morris, Jan Jun 86
Morris, Mark Aug 88
Morris, Wright (Marion) May 82
Morrison, Philip Jul 81
Morse, Philip M(cCord) obit Nov 85
Mortimer, John (Clifford) Apr 83
Morton, Thruston B(allard) obit Oct 82
Mosbacher, Robert A(dam) Jun 89
Moses, Edwin Nov 86
Moses, Robert obit Sep 81
Mosley, J(ohn) Brooke obit Apr 88
Mosley, Sir Oswald (Ernald) obit Feb 81
Motley, Arthur H(arrison) obit Jul 84
Mowat, Farley (McGill) Feb 86
Moynihan, Daniel Patrick Feb 86
Mubarak, (Mohamed) Hosni Apr 82
Muccio, John J(oseph) obit Jul 89
Mudd, Roger (Harrison) Jan 81
Mueller, R(euben) H(erbert) obit Sep 82
Mulliken, Robert S(anderson) obit Jan 87
Mulroney, (Martin) Brian Apr 84
Mumford, Lewis obit Mar 90
Mumford, L(awrence) Quincy obit Jan 83
Munro, Alice Sep 90
Murphy, Charles S(prings) obit Oct 83
Murphy, Eddie Nov 83
Murray, Anne Jan 82
Murray, Bill Jan 85
Murray, Charles (Alan) Jul 86
Museveni, Yoweri (Kaguta) Aug 90
Mutter, Anne-Sophie Jan 90
Myer, Dillon S(eymour) obit Jan 83
Myrdal, Mrs. Alva obit Mar 86
Myrdal, (Karl) Gunnar obit Jul 87
Myrdal, Mrs. Gunnar See Myrdal, Mrs. A. obit

Nader, Ralph Apr 86
Naisbitt, John Nov 84
Najib Ahmadzi Jun 88
Nakasone, Yasuhiro Jun 83
Nakian, Reuben Feb 85 obit Feb 87
Namphy, Henri Sep 88
Narayan, R(asipuram) K(rishnaswami) Sep 87
Nash, Philleo obit Jan 88
Nauman, Bruce Nov 90
Navasky, Victor (Saul) May 86
Navon, Yitzhak May 82
Neagle, Anna obit Jul 86
Neagle, Dame Anna See Neagle, Anna obit
Nearing, Scott obit Oct 83
Neel, Alice (Hartley) obit Jan 85
Nelligan, Kate Jul 83
Nesbitt, Cathleen (Mary) obit Sep 82
Nettles, Graig Jul 84
Neuharth, Allen H(arold) Apr 86
Neuhaus, Richard John Jun 88
Neumann, Emanuel obit Jan 81
Nevelson, Louise obit May 88
Newell, Homer E(dward), Jr. obit Sep 83
Newhouse, Maggi See McNellis, M.
Newman, Paul May 85
Newman, Randy Oct 82
Newsom, Carroll Vincent obit Apr 90
Newton, Huey P(ercy) obit Oct 89
Newton, Wayne Feb 90
Nicholson, Ben obit Apr 82
Nicolson, Marjorie Hope obit Jun 81
Niemöller, (Friedrich Gustav Emil) Martin obit May 84
Niven, David obit Sep 83
Noah, Yannick Aug 87
Noel-Baker, Philip J(ohn) obit Mar 83
Nofziger, Lyn Jan 83
Noguchi, Isamu obit Feb 89
Nolan, Christopher Sep 88
Nolan, Lloyd obit Nov 85
Noonan, Peggy Jul 90
Noriega (Morena), Manuel Antonio Mar 88
Norman, Greg Aug 89
Norman, Marsha May 84
Norrington, Roger Jan 90
Norris, Chuck Jan 89
Norstad, Lauris obit Oct 88
North, John Ringling obit Jul 85
Northrop, John Howard obit Sep 87
Northrop, John K(nudsen) obit Apr 81
Norville, Deborah Apr 90
Novak, Michael Feb 85
Nozick, Robert Jun 82
Nujoma, Sam(uel Daniel) Feb 90
Nykvist, Sven (Vilhem) Jun 89
Obando y Bravo, Miguel Cardinal Mar 88
Oberth, H(ermann Julius) obit Mar 90
Oboler, Arch obit May 87
Obote, (Apollo) Milton Apr 81
O'Boyle, Patrick (Aloysius) Cardinal obit Sep 87
Obraztsova, Elena Feb 83
O'Brien, Lawrence F(rancis, Jr.) obit Nov 90
O'Brien, Leo W(illiam) obit Jul 82
O'Brien, Pat obit Jan 84
Ochsner, (Edward William) Alton obit Nov 81
O'Connor, John J(oseph) Jun 84
O'Connor, Sandra Day Jan 82
O'Day, Anita Jun 90
Odishaw, Hugh obit Jun 84
O'Dowd, George A. See Boy George
O'Faolain, Sean Apr 90
O'Hara, Mary obit Jan 81
O'Keeffe, Georgia obit Apr 86
O'Konski, Alvin E(dward) obit Aug 87
Oliver, James A(rthur) obit May 82
Olivier, Laurence obit Sep 89
Olsen, Kenneth H(arry) Mar 87
Olson, Harry F(erdinand) obit Jun 82
O'Meara, Walter (Andrew) obit Nov 89
Onassis, Christina obit Jan 89
O'Neil, James F(rancis) obit Sep 81
O'Neill, Terence (Marne) obit Sep 90
O'Neill, William A(tchison) Feb 85
Opel, John R(oberts) Mar 86
Orff, Carl obit May 82
Ormandy, Eugene obit May 85
Ormsby-Gore, (William) David obit Mar 85
Ortega, Daniel Oct 84
Osborn, Frederick (Henry) obit Mar 81
O'Shea, Milo Jun 82
Ovandia Candia, Alfredo obit Mar 82
Owings, Nathaniel A(lexander) obit Aug 84
Oz, Amos Jul 83
Özal, Turgut Jun 85
Ozick, Cynthia Aug 83

Pace, Frank, Jr. obit Feb 88
Packwood, Bob Jan 81
Padover, Saul K(ussiel) obit Apr 81
Page, Geraldine obit Aug 87
Pahlmann, William C(arroll) obit Jan 88

Paige, Leroy (Robert) obit Aug 82
Paik, Nam June Mar 83
Paisley, Ian (Richard Kyle) Jun 86
Paley, Grace Mar 86
Palme, (Sven) Olof (Joachim) obit Apr 86
Palmer, Lilli obit Mar 86
Pantaleoni, Helenka (Tradeusa Adamowski) obit Mar 87
Papandreou, Andreas (George) Apr 83
Parkening, Christopher Apr 87
Parker, Buddy obit Jun 82
Parks, Rosa May 89
Parsons, Harriet (Oettinger) obit Mar 83
Parsons, Rose Peabody obit Jun 85
Parsons, Mrs. William Barclay See Parsons, R. P. obit
Partch, Virgil F(ranklin) obit Oct 84
Passman, Otto, E(rnest) obit Sep 88
Pastora (Gómez), Edén Jul 86
Pate, Martha B. Lucas obit Jul 83
Paterno, Joe Feb 84
Paton, Alan obit May 88
Patterson, Frederick Douglas obit Jun 88
Paul, Les Aug 87
Pauley, Edwin W(endell) obit Sep 81
Paxton, Tom Sep 82
Payne, (Pierre Stephen) Robert obit Apr 83
Payton, Walter Nov 85
Pears, Peter obit May 86
Peckinpah, Sam obit Feb 85
Peerce, Jan obit Feb 85
Pei, I(eoh) M(ing) Mar 90
Pelikan, Jaroslav (Jan, Jr.) Sep 87
Pella, Giuseppe obit Aug 81
Pelletier, Wilfrid obit Jun 82
Pelli, Cesar Apr 83
Peltz, Mary Ellis (Opdycke) obit Jan 82
Pendleton, Clarence M(cLane), Jr. Sep 84 obit Jul 88
Pendleton, Moses Sep 89
Penniman, Richard Wayne See Little Richard
Penzias, Arno A(llan) Sep 85
Pepper, Claude (Denson) Jan 83 obit Jul 89
Perahia, Murray Mar 82
Percy, Walker obit Jul 90
Pereira, William L(eonard) obit Jan 86
Pérez de Cuéllar, Javier Aug 82
Pérez Esquivel, Adolfo Mar 81
Perkins, Carl D(ewey) obit Sep 84
Perkins, Dexter obit Jul 84
Perkins, R(ichard) Marlin obit Aug 86
Perlman, Alfred E(dward) obit Jul 83
Perry, Gaylord Nov 82
Pertschuk, Michael Sep 86
Peters, Bernadette Sep 84
Peters, Charles Aug 90
Petersen, Donald E(ugene) Mar 88
Peterson, David (Robert) Feb 88
Peterson, Oscar Oct 83
Peterson, (Frederick) Val(demar Erastus) obit Jan 84
Petit, Philippe Sep 88
Petrillo, James Caesar obit Jan 85
Pfeiffer, Michelle Mar 90
Phillips, William Oct 84
Picasso, Paloma Apr 86
Pickens, T(homas) Boone, (Jr.) Jul 85
Pidgeon, Walter obit Nov 84
Pierce, Samuel Riley, Jr. Nov 82
Piñero, Miguel Nov 83 obit Aug 88
Piniella, Lou Aug 86
Pinnock, Trevor Sep 89
Pivot, Bernard Oct 90
Plaza (Lasso), Galo obit Mar 87
Plummer, Christopher Aug 88
Plunkett, Jim Feb 82
Poage, W(illiam) R(obert) obit Mar 87
Podgorny, Nikolai (Viktorovich) obit Mar 83
Pogorelich, Ivo Sep 88
Poindexter, John M(arlan) Nov 87
Pollack, Jack H(arrison) obit Feb 85
Pollack, Sydney Sep 86
Ponnamperuma, Cyril (Andrew) Apr 84
Ponnelle, Jean-Pierre Mar 83 obit Sep 88
Popkin, Zelda obit Jul 83
Porter, William J(ames) obit May 88
Potok, Chaim May 83
Potter, W(illiam) E(verett) obit Feb 89
Potvin, Denis Oct 86
Powell, Colin L(uther) Jun 88
Powell, Michael Aug 87 obit Apr 90
Powell, William obit May 84
Powers, J(ames) F(arl) Jan 89
Pozsgay, Imre Mar 90
Prebisch, Raúl obit Jul 86
Preminger, Otto (Ludwig) obit Jun 86
Presley, Priscilla Beaulieu Sep 90
Presser, Jackie Sep 83 obit Aug 88
Pressler, Larry Oct 83
Preston, Robert obit May 87
Prestopino, Gregorio obit Apr 85
Price, Byron obit Sep 81
Price, George (Cadle) Aug 84
Price, Gwilym A(lexander) obit Aug 85
Price, Margaret Aug 86
Price, (Edward) Reynolds Apr 87
Pride, Alfred M(elville) obit Feb 89
Priestley, J(ohn) B(oynton) obit Oct 84
Prigogine, Ilya Feb 87
Primrose, William obit July 82
Prince Feb 86
Prinz, Joachim obit Nov 88
Puig, Manuel Jan 88 obit Sep 90
Pusey, Merlo J(ohn) obit Jan 86
Putnam, Ashley Mar 82
Puttnam, David Feb 89
Pyle, (John) Howard obit Jan 88
Pym, Francis (Leslie) Sep 82
Pynchon, Thomas Oct 87

Quay, Jan Eduard de obit Aug 85
Quayle, Anthony obit Jan 90
Quayle, (James) Dan(forth) Jun 89
Quennell, Peter (Courtney) May 84
Quimby, Edith H(inkley) obit Mar 83
Quinn, Sally Oct 88

Rabi, I(sidor) I(saac) obit Mar 88
Radner, Gilda obit Jul 89
Rafferty, Max(well Lewis, Jr.) obit Aug 82
Rafsanjani, (Ali Akbar) Hashemi Nov 89
Rahner, Karl obit May 84
Rainey, Homer P(rice) obit Feb 86
Raitt, Bonnie Aug 90
Rakowski, Mieczyslaw (Franciszek) Apr 89
Ram, Jagjivan obit Aug 86
Rambert, Marie Feb 81 obit Aug 82
Ramey, Samuel Jul 81
Ramsey, Arthur Michael, Archbishop of York See Ramsey, Lord, of Canterbury obit
Ramsey, Lord, of Canterbury obit Jun 88
Rand, Ayn May 82 obit May 82

Randi, James May 87
Randi, The Amazing See Randi, James
Rangel, Charles B(ernard) Mar 84
Raphaël, Sally Jessy Feb 90
Raskin, Judith obit Feb 85
Rattle, Simon Feb 88
Ratushinskaya, Irina Jul 88
Ratzinger, Joseph Cardinal Apr 86
Rau, Dhanvanthi (Handoo) Rama obit Sep 87
Rau, Johannes Mar 87
Rauschenberg, Robert Oct 87
Rauschning, Hermann obit Apr 83
Rawlings, Jerry (John) Jun 82
Rawls, Lou Mar 84
Ray, Gordon N(orton) obit Feb 87
Reagan, Nancy May 82
Reagan, Patricia Ann See Davis, Patti
Reagan, Ronald (Wilson) Nov 82
Reardon, John obit Jun 88
Redding, J(ay) Saunders obit Apr 88
Reddy, N(eelam) Sanjiva Mar 81
Redford, Robert Mar 82
Redgrave, Sir Michael obit May 85
Redpath, Jean Feb 84
Reed, Ishmael Oct 86
Reed, John S(hepard) Jan 85
Reed, Lou Jul 89
Reed, Philip D(unham) obit May 89
Reeve, Christopher May 82
Regan, Donald T(homas) Nov 81
Reich, Steve Apr 86
Reichelderfer, F(rancis) W(ilton) obit Mar 83
Reid, Kate Mar 85
Reilly, William K(ane) Jul 89
Reiner, Rob May 88
Reischauer, Edwin O(ldfather) obit Nov 90
Renault, Mary obit Feb 84
Retton, Mary Lou Feb 86
Rexroth, Kenneth Apr 81 obit Aug 82
Reynolds, William Bradford Jul 88
Rice, Jerry Apr 90
Rich, Buddy obit May 87
Richards, Keith Feb 89
Richards, Lloyd Oct 87
Richardson, Sir Ralph obit Nov 83
Richie, Lionel Jul 84
Richter, Charles Francis obit Nov 85
Rickover, Hyman G(eorge) obit Aug 86
Riddleberger, James W(illiams) obit Jan 83
Ride, Sally K(risten) Oct 83
Riegle, Donald W(ayne), Jr. Oct 86
Rifkin, Jeremy Feb 86
Righter, Carroll obit Jun 88
Riley, Bridget (Louise) Sep 81
Riley, Pat Aug 88
Ringwald, Molly May 87
Riopelle, Jean-Paul Oct 89
Ríos Montt, José Efraín May 83
Ritchie-Calder, Baron of Balmashannar See Calder, (Peter) Ritchie obit
Ritter, Bruce Jun 83
Rivera, Chita Oct 84
Rivers, Joan Mar 87
Rivlin, Alice M(itchell) Oct 82
Roa (y García), Raúl obit Sep 82
Roach, Max Jul 86
Robarts, John P(armenter) obit Jan 83
Robb, Charles S(pittal) Apr 89
Roberts, Walter Orr obit May 90
Robertson, Marion Gordon See Robertson, Pat
Robertson, Pat Sep 87
Robinson, Eddie Jun 88
Robinson, John (Arthur Thomas) obit Feb 84
Robinson, M(aurice) R(ichard) obit May 82
Robinson, Sugar Ray obit Jun 89
Robison, Paula May 82
Robitzek, Edward H(einrich) obit May 84
Robles, Marco A(urelio) obit Jun 90
Robson, Dame Flora obit Sep 84
Rocard, Michel (Louis Léon) Oct 88
Rochberg, George Sep 85
Rock, John obit Jan 85
Roderick, David M(ilton) Apr 87
Rodgers, Bill Aug 82
Roemer, Buddy Nov 90
Roemer, Charles Elson, 3d See Roemer, Buddy
Rogers, Bernard W(illiam) Oct 84
Rogers, Carl R(ansom) obit Mar 87
Rogers, Kenny Jan 81
Rogers, Roy Oct 83
Rogge, O(etje) John obit Jun 81
Roh Tae Woo Feb 88
Romano, Emanuel obit Feb 85
Romano, Umberto obit Nov 82
Romulo, Carlos P(ena) obit Feb 86
Rooney, Andy Jul 82
Roosevelt, Franklin D(elano), Jr. obit Sep 88
Root, Waverley (Lewis) obit Jan 83
Rose, George Sep 84 obit Jun 88
Rose, Leonard obit Jan 85
Rose, William C(umming) obit Jan 86
Rosen, Samuel obit Jan 82
Rosenberg, Anna M(arie) See Hoffman, A. M. R. obit
Rosenstock, Joseph obit Jan 86
Ross, Nancy Wilson obit May 86
Rossellini, Isabella Aug 88
Rostenkowski, Dan(iel D.) Jan 82
Rostropovich, Mstislav Nov 88
Roszak, Theodore [artist] obit Oct 81
Roszak, Theodore [historian] Apr 82
Roth, Henry Jan 89
Roth, William V(ictor), Jr. Apr 83
Rotha, Paul obit May 84
Rothenberg, Susan Mar 85
Rothschild, Louis S(amuel) obit Oct 84
Rouse, James W(ilson) Feb 82
Rowan, Dan obit Nov 87
Roy, Maurice obit Jan 86
Rubbia, Carlo Jun 85
Rubik, Erno Feb 87
Rubin, William (Stanley) Nov 86
Rubinstein, Artur obit Mar 83
Ruder, David S(turtevant) Nov 88
Rudman, Warren B(ruce) Nov 89
Ruffing, Charles H(erbert) obit Apr 86
Ruffing, Red See Ruffing, C. H. obit
Rukeyser, Louis Feb 83
Rumor, Mariano obit Mar 90
Ruscha, Edward Oct 89
Rushdie, (Ahmed) Salman Nov 86
Rusk, Howard A(rchibald) obit Jan 90
Russell, Charles H(inton) obit Nov 89
Russell, Donald J(oseph) obit Feb 86
Russell, Mark Mar 81
Rustin, Bayard obit Oct 87
Ryan, T(ubal) Claude obit Nov 82
Rykiel, Sonia May 90
Ryle, Sir Martin obit Jan 85

Saatchi, Maurice Jan 89
Sabah, Jaber al-Ahmad al-Jaber al-, Sheik Aug 88
Sabato, Ernesto Oct 85

Sacks, Oliver (Wolf) Feb 85
Sadat, Anwar (el-) obit Nov 81
Sadat, Jihan Aug 86
Sade Sep 86
Said, Edward W. Nov 89
St. George, Katharine (Delano Price Collier) obit Jul 83
St. Johns, Adela Rogers obit Sep 88
Sajak, Pat Jul 89
Sakharov, Andrei D(mitriyevich) obit Feb 90
Salam, Abdus Apr 88
Salazar, Alberto May 83
Salerno-Sonnenberg, Nadja Nov 87
Salinas (de Gortari), Carlos Mar 89
Salinger, Pierre (Emil George) Mar 87
Salisbury, Harrison E(vans) Jan 82
Salle, David Sep 86
Sananikone, Phoui obit Feb 84
Sanders, Harland obit Feb 81
Sanders, Lawrence Apr 89
Sanders, Marlene Feb 81
Sanger, Frederick Jul 81
Santmyer, Helen Hooven Feb 85 obit Apr 86
Saragat, Giuseppe obit Jul 88
Sarah, Duchess of York Mar 87
Sarandon, Susan Sep 89
Sargeant, Howland H(ill) obit Apr 84
Sarkis, Elias obit Aug 85
Sarney, José Mar 86
Saroyan, William obit Jul 81
Sarton, May May 82
Saunders, Stuart T(homas) obit Mar 87
Sauvé, Jeanne Aug 84
Saville, Curtis (Lloyd) and Kathleen Jan 86
Saville, Kathleen (McNally) See Saville, C. and K.
Savimbi, Jonas (Malheiro) Aug 86
Savitch, Jessica Jan 83 obit Mar 84
Sawyer, Diane Oct 85
Sayles, John Feb 84
Scalia, Antonin Nov 86
Scargill, Arthur Jan 85
Scavullo, Francesco May 85
Schacht, Al(exander) obit Sep 84
Schaefer, William Donald Jul 88
Schaller, George B(eals) Aug 85
Schanberg, Sydney H(illel) Aug 90
Schapiro, Meyer Jul 84
Schaufuss, Peter May 82
Schechter, A(bel) A(lan) obit Aug 89
Schiff, Dorothy obit Oct 89
Schillebeeckx, Edward Jun 83
Schindler, Alexander M(oshe) Sep 87
Schiotz, Fredrik A(xel) obit May 89
Schlamme, Martha obit Jan 86
Schlauch, Margaret obit Sep 86
Schlöndorff, Volker Aug 83
Schmidt, Benno C(harles), Jr. Aug 86
Schnabel, Julian Nov 83
Schneerson, Menachem Mendel Sep 83
Schneider, Alan obit Jun 84
Schneider, Romy obit Jul 82
Schoenbrun, David (Franz) obit Jul 88
Scholder, Fritz Apr 85
Schrader, Paul Aug 81
Schram, Emil obit Nov 87
Schreyer, Edward Richard Feb 81
Schröder, Gerhard obit Mar 90
Schwartz, Arthur obit Oct 84
Schwartz, Tony Jul 85
Schwarz, Gerard Apr 86
Schwarzhaupt, Elisabeth obit Jan 87
Schygulla, Hanna Jul 84
Scott, Hazel (Dorothy) obit Nov 81
Scott, Michael (Guthrie) obit Apr 85
Scott, Peter Markham obit Nov 89
Scott, Sheila obit Jan 89
Scott, Willard Jul 89
Scourby, Alexander obit Apr 85
Scowcroft, Brent Jul 87
Scull, Robert C. obit Feb 86
Sculley, John Aug 88
Seaga, Edward (Phillip George) Apr 81
Sears, Robert R(ichardson) obit Aug 89
Seefried, Irmgard obit Jan 89
Seghers, Anna obit Jul 83
Segovia, Andrés obit Jul 87
Segrè, Emilio (Gino) obit Jul 89
Seidelman, Susan May 90
Seifert, Elizabeth obit Oct 83
Sellars, Peter Jan 86
Selleck, Tom Nov 83
Selye, Hans (Hugo Bruno) Jan 81 obit Jan 83
Sendak, Maurice Jun 89
Senn, Milton J(ohn) E(dward) obit Aug 90
Sergio, Lisa obit Aug 89
Serkin, Peter Jun 86
Serkin, Rudolf Jun 90
Serra, Richard (Antony) Jan 85
Sert, José Luis obit May 83
Sert, Josep Lluis See Sert, José Luis obit
Sessions, Roger obit May 85
Sessions, William S(teele) Jul 88
Seymour, Whitney North obit Jul 83
Shaffer, Peter (Levin) Nov 88
Shamir, Yitzhak Feb 83
Shandling, Garry Apr 89
Shannon, William V(incent) obit Nov 88
Shapiro, Harry L(ionel) obit Mar 90
Sharansky, Natan See Shcharansky, Anatoly
Sharon, Ariel Apr 81
Shatner, William Jul 87
Shaw, Irwin obit Jul 84
Shawn, Wallace Jun 86
Shcharansky, Anatoly Feb 87
Sheed, Frank (Joseph) Sep 81 obit Jan 82
Sheed, Wilfrid Aug 81
Sheehan, Neil Aug 89
Shehan, Lawrence (Joseph), Cardinal obit Oct 84
Shehu, Mehmet obit Feb 82
Shepherd, Cybill Mar 87
Shepherd, Jean (Parker) Apr 84
Shepherd, Lemuel C(ornick) obit Oct 90
Shera, Jesse H(auk) obit Jun 82
Sherman, Cindy Oct 90
Shevardnadze, Eduard (Amvrosiyevich) Feb 86
Shevchenko, Arkady N(ikolayevich) Sep 85
Shields, Brooke Oct 82
Shinwell, Baron See Shinwell, E. obit
Shinwell, Emanuel obit Jun 86
Shivers, Allan obit Mar 85
Shockley, William (Bradford) obit Oct 89
Sholokhov, Mikhail A(leksandrovich) obit Apr 84
Shoup, David M(onroe) obit Mar 83
Shulman, Max obit Oct 88
Shultz, George P(ratt) Apr 88
Sidney, Sylvia Oct 81
Signoret, Simone obit Nov 85
Silber, John R(obert) Feb 84
Siles Zuazo, Hernán Jun 85
Sillcox, Lewis K(etcham) obit May 89
Sills, Beverly Feb 82
Silvers, Phil obit Jan 86
Simenon, Georges (Joseph Christian) obit Nov 89
Simmons, Richard May 82
Simon, (Marvin) Neil Mar 89
Simon, Paul M(artin) Jan 88
Simpson, Alan K(ooi) Oct 90
Simpson, George Gaylord obit Jan 85
Simpson, Howard E(dward) obit Apr 85

Sinclair, Adelaide Helen Grant Macdonald See Sinclair, Mrs. D. B. obit
Sinclair, Mrs. D. B. obit Jan 83
Singh, Giani Zail Sep 87
Singh, V(ishwanath) P(ratap) May 90
Singher, Martial obit May 90
Six, Robert F(orman) obit Nov 86
Skinner, B(urrhus) F(rederic) obit Oct 90
Skinner, Samuel K(nox) Aug 89
Skira, Albert obit Jun 90
Slade, Roy Jun 85
Slatkin, Leonard Feb 86
Slezak, Walter obit Jun 83
Slick, Grace Apr 82
Sliwa, Curtis Feb 83
Sloane, Eric obit May 85
Smiley, Jane (Graves) Apr 90
Smith, C(yrus) R(owlett) obit Jun 90
Smith, Carleton obit Jul 84
Smith, (Charles) Page Sep 90
Smith, James H(opkins), Jr. obit Feb 83
Smith, Kate obit Aug 86
Smith, Liz May 87
Smith, Martin Cruz Nov 90
Smith, Mary Elizabeth See Smith, Liz
Smith, Patti Apr 89
Smith, Red obit Feb 82
Smith, Roger B(onham) May 86
Smith, William French Jan 82
Smuin, Michael Oct 84
Smyth, H(enry) D(eWolf) obit Nov 86
Sneider, Vern obit Jun 81
Snell, George D(avis) May 86
Snyder, John W(esley) obit Jan 86
Soames, (Arthur) Christopher (John), Baron of Fletching Aug 81 obit Oct 87
Sobhuza II, King of Swaziland Mar 82 obit Oct 82
Söderström, Elisabeth Nov 85
Solarz, Stephen J(oshua) Nov 86
Solzhenitsyn, Aleksandr I(sayevich) Jul 88
Soong Ching-ling. See Sun Yat-sen, Mme. obit
Soss, Wilma (Porter) obit Jan 87
Soustelle, Jacques obit Oct 90
Souvanna Phouma, Prince of Laos obit Mar 84
Sovern, Michael I(ra) Feb 81
Sowell, Thomas Jul 81
Soyer, Isaac obit Sep 81
Soyer, Raphael obit Jan 88
Sparkman, John J(ackson) obit Jan 86
Speakes, Larry Mar 85
Specter, Arlen Aug 88
Spector, (Harvey) Phil(lip) Jul 89
Speer, Albert obit Oct 81
Speidel, Hans obit Feb 85
Spelling, Aaron May 86
Sperry, Roger W(olcott) Jan 86
Spiegelman, Sol(omon) obit Mar 83
Spillane, Mickey Sep 81
Springer, Axel (Caesar) obit Nov 85
Sprinkel, Beryl (Wayne) Jul 87
Staley, Oren Lee obit Nov 88
Stalnaker, John M(arshall) obit Oct 90
Stankiewicz, Richard (Peter) obit May 83
Stanwyck, Barbara obit Mar 90
Starr, Mark obit Jul 85
Stavropoulos, George (Peter) Mar 85
Steel, Danielle Jul 89
Steel, Johannes obit Feb 89
Stein, Jules (Caesar) obit Jun 81
Steinem, Gloria Mar 88
Steiner, (Francis) George Oct 83
Stella, Frank (Philip) Apr 88
Steloff, (Ida) Frances obit Jun 89
Stenmark, Ingemar Apr 82
Stephanie, Princess of Monaco Aug 86
Steptoe, Patrick C(hristopher) obit Jun 88
Sterling, J(ohn) E(wart) Wallace obit Aug 85
Stern, Isaac Feb 89
Stevens, Robert T(en Broeck) obit Mar 83
Stevenson, William E(dwards) obit May 85
Stever, H(orton) Guyford Jan 81
Stewart, Potter obit Feb 86
Stigler, George J(oseph) Jul 83
Stilwell, Richard Feb 86
Sting Jul 85
Stockman, David (Alan) Aug 81
Stoddard, Brandon Feb 89
Stoddard, George D(insmore) obit Feb 82
Stoessel, Walter J(ohn), Jr. obit Feb 87
Stokes, Anson Phelps, Jr. obit Jan 87
Stoltenberg, Gerhard Sep 89
Stoltzman, Richard Mar 86
Stone, Edward C(arroll, Jr.) Feb 90
Stone, I(sidor) F(einstein) obit Aug 89
Stone, Irving obit Oct 89
Stone, Oliver Jun 87
Stone, Robert (Anthony) Jan 87
Strasberg, Lee obit Apr 82
Straub, Peter Feb 89
Straus, Jack I(sidor) obit Nov 85
Strauss, Franz Josef Feb 87 obit Nov 88
Strawberry, Darryl Jun 84
Streibert, Theodore C(uyler) obit Mar 87
Streit, Clarence K(irshman) obit Sep 86
Stritch, Elaine Jun 88
Stroessner, Alfredo Mar 81
Strout, Richard L(ee) obit Oct 90
Struble, Arthur D(ewey) obit Jul 83
Stuart, Jesse obit Apr 84
Studebaker, John W(ard) obit Oct 89
Stutz, Geraldine (Veronica) May 83
Styne, Jule May 83
Styron, William (Clark, Jr.) Jun 86
Suesse, Dana obit Jan 88
Sullivan, John L(awrence) obit Oct 82
Sullivan, Leonor (Alice) K(retzer) obit Oct 88
Sullivan, Louis W(ade) Jul 89
Sumner, Gordon See Sting
Sunay, Cevdet obit Aug 82
Sun Myung Moon See Moon, S. M.
Sununu, John H(enry) May 89
Sun Yat-sen, Mme. obit Jul 81
Suslov, Mikhail A(ndreyevich) obit Mar 82
Susskind, David obit Apr 87
Sutherland, Donald Feb 81
Suzuki, Zenko Jan 81
Swaggart, Jimmy (Lee) Oct 87
Swanson, Gloria obit May 83
Sweeney, James Johnson obit Jul 86
Swigert, Ernest G(oodnough) obit Feb 87
Swing, Joseph M(ay) obit Feb 85
Syberberg, Hans Jürgen Apr 83
Symington, (William) Stuart obit Feb 89
Szent-Györgyi, Albert (von Nagyrapolt) obit Jan 87
Szeryng, Henryk obit Apr 88

Tabb, Mary Decker See Decker, Mary
Taft, Charles P(helps, 2d) obit Aug 83
Takeshita, Noboru May 88
Tallamy, Bertram D(alley) obit Nov 89
Talvela, Martti Oct 83 obit Sep 89
Tambo, Oliver Apr 87

Tandy, Jessica Aug 84
Tange, Kenzo Sep 87
Tanner, Alain Jun 90
Tartikoff, Brandon Apr 87
Tati, Jacques obit Jan 83
Taussig, Helen B(rooke) obit Jul 86
Tavernier, Bertrand Jun 88
Taylor, A(lan) J(ohn) P(ercivale) Nov 83 obit Nov 90
Taylor, Cecil Mar 86
Taylor, Elizabeth Oct 85
Taylor, Glen H(earst) obit Jul 84
Taylor, Lawrence Jul 90
Taylor, Maxwell D(avenport) obit Jun 87
Taylor, Peter (Hillsman) Apr 87
Tcherkassky, Marianna Nov 85
Teague, Olin E(arl) obit Apr 81
Teale, Edwin Way obit Jan 81
Tebbit, Norman (Beresford) Nov 87
Teller, Edward Nov 83
Tennstedt, Klaus Sep 83
Tenzing Norkey obit Jul 86
Terra, Daniel J(ames) Nov 87
Terry, Luther L(eonidas) obit May 85
Terry-Thomas obit Mar 90
Thatcher, Margaret (Hilda) Nov 89
Theorell, (Axel) Hugo (Teodor) obit Oct 82
Thicke, Alan Jun 87
Thiebaud, Wayne Mar 87
Thomas, Charles Allen obit May 82
Thomas, Charles S(parks) obit Jan 84
Thomas, D(onald) M(ichael) Nov 83
Thomas, Franklin A(ugustine) Oct 81
Thomas, Isiah Aug 89
Thomas, Lowell (Jackson) obit Oct 81
Thompson, Daley Nov 86
Thompson, Frank, Jr. obit Sep 89
Thompson, Hunter S(tockton) Mar 81
Thompson, John May 89
Thompson, Paul See Rotha, Paul obit
Thomson, Kenneth (Roy) Jul 89
Thomson, Vernon W(allace) obit Jun 88
Thomson, Virgil (Garnett) obit Nov 89
Thornburgh, Richard L(ewis) Oct 88
Thornton, Charles B(ates) obit Jan 82
Thurman, Howard obit Jun 81
Thurow, Lester C(arl) Nov 90
Thyssen-Bornemisza de Kaszon, Baron Hans Heinrich Feb 89
Tiegs, Cheryl Nov 82
Tiger, Lionel Jan 81
Tillstrom, Burr obit Feb 86
Timerman, Jacobo Nov 81
Tinbergen, Niko(laas) obit Feb 89
Tinker, Grant A. Mar 82
Tisch, Laurence A(lan) Feb 87
Tishler, Max obit May 89
Tobin, James Oct 84
Todd, Richard May 82
Tomás, Américo (Deus Rodrigues) obit Nov 87
Tomasson, Helgi Apr 82
Tormé, Mel Mar 83
Torrijos Herrera, Omar obit Sep 81
Tors, Ivan (Lawrence) obit Aug 83
Touré, (Ahmed) Sekou obit May 84
Tournier, Michel (Edouard) Apr 90
Towle, Katherine A(melia) obit May 86
Towne, Robert Jun 89
Townshend, Peter Aug 83
Trapp, Maria Augusta obit Jun 87
Travis, Randy Sep 89
Trenet, Charles Feb 89
Trevor, William Sep 84
Trevor-Roper, H(ugh) R(edwald) Sep 83
Tribe, Laurence H(enry) Jul 88
Trillin, Calvin (Marshall) Jun 90
Trintignant, Jean-Louis Jul 88
Trippe, Juan T(erry) obit May 81
Trotta, Margarethe von Nov 88
Trottier, Bryan Jun 85
Truffaut, François obit Jan 85
Truman, Bess (Wallace) See Truman, Mrs. Harry S obit
Truman, Mrs. Harry S obit Jan 83
Truman, (Mary) Margaret Jun 87
Trumka, Richard L(ouis) Apr 86
Trump, Donald J(ohn) Feb 84
Tsarapkin, Semyon K(onstantinovich) obit Nov 84
Tsongas, Paul E(fthemios) Jul 81
Tubb, Ernest Oct 83 obit Oct 84
Tuchman, Barbara W(ertheim) obit Mar 89
Tuck, William M(unford) obit Aug 83
Tudor, Anthony obit Jun 87
Tully, Alice Jan 84
Tune, Tommy Jan 83
Turner, John (Napier) Nov 84
Turner, Kathleen Jun 86
Turner, Tina Nov 84
Tutu, Desmond (Mpilo) Jan 85
Twining, Nathan F(arragut) obit May 82
Twombly, Cy Apr 88
Tworkov, Jack obit Oct 82
Tyler, Anne Jun 81
Tyson, Mike Apr 88

Ueberroth, Peter V(ictor) Apr 85
Uhlmann, Richard F(rederick) obit Feb 90
Ullman, Al(bert Conrad) obit Jan 87
Ullman, Tracey Oct 88
Umberto II, King of Italy obit May 83
Underhill, Ruth M(urray) obit Oct 84
Unruh, Jesse M(arvin) obit Sep 87
Updike, John (Hoyer) Oct 84
Upshaw, Dawn Feb 90
Urey, Harold C(layton) obit Mar 81
Urquhart, Brian E(dward) Jun 86
Urquhart, Sir Robert E(lliott) obit Feb 89
Urrutia Lleo, Manuel obit Aug 81

Vadim, Roger Jan 84
Vagnozzi, Egidio Cardinal obit Feb 81
Valente, Benita Mar 88
Valentina obit Nov 89
Valenzuela, Fernando Oct 82
Vallee, Rudy obit Aug 86
Van Arsdale, Harry obit Apr 86
Van den Haag, Ernest Oct 83
Vane, John R(obert) May 86
Vaness, Carol Sep 86
Van Heusen, James obit Apr 90
Van Wagoner, Murray D(elos) obit Aug 86
Van Zandt, James E(dward) obit Mar 86
Vaughan, Harry H(awkins) obit Jul 81
Vaughan, Sarah obit May 90
Veeck, Bill obit Feb 86
Velde, Harold H(immel) obit Jan 86
Vendler, Helen May 86
Vera-Ellen obit Oct 81
Verity, C(alvin) William, Jr. May 88
Vidal, Gore Jun 83
Vidor, King obit Jan 83
Viguerie, Richard A(rt) Jan 83

Vila, George R(aymond) obit Aug 87
Vinson, Carl obit Jul 81
Vishniac, Roman obit Mar 90
Visser 't Hooft, Willem A(dolf) obit Aug 85
Vogel, Hans-Jochen Jan 84
Vollenweider, Andreas May 87
Von Zell, Harry obit Jan 82
Voorhees, Donald obit Apr 89
Voorhis, (Horace) Jerry obit Nov 84
Vorster, Balthazar Johannes obit Nov 83
Vranitzky, Franz Aug 89
Vreeland, Diana (Dalziel) obit Oct 89

Wadsworth, James J(eremiah) obit May 84
Wagner, Robert Jun 84
Waite, Terence (Hardy) Sep 86
Waitz, Grete Apr 81
Wajda, Andrzej Jul 82
Walcott, Derek (Alton) Apr 84
Waldheim, Kurt Jan 87
Waldron, Hicks B(enjamin) Mar 88
Walesa, Lech Apr 81
Walken, Christopher Oct 90
Walker, Alice Mar 84
Walker, Herschel Mar 85
Wallace, DeWitt obit May 81
Wallace, Irving obit Sep 90
Wallace, Lila (Bell) Acheson obit Jul 84
Wallenstein, Alfred obit Mar 83
Wallop, (John) Douglass obit Jun 85
Walsh, Bill Nov 89
Walters, Vernon (Anthony) Feb 88
Walton, Sir William Turner obit May 83
Wang, An Jan 87 obit May 90
Wang Shih-chieh obit Jun 81
Wapner, Joseph A(lbert) Sep 89
Ward, Barbara (Mary) obit Jul 81
Ward, Benjamin Aug 88
Warhol, Andy Jul 86 obit Apr 87
Waring, Fred obit Sep 84
Warner, J(ohn) C(hristian) obit Jul 89
Warren, Harry obit Nov 81
Warren, Robert Penn obit Nov 89
Washington, Harold Feb 84 obit Jan 88
Wasserburg, Gerald J(oseph) Mar 86
Wasserstein, Wendy Jul 89
Waters, John Jun 90
Waters, Muddy May 81 obit Jun 83
Waterston, Sam Sep 85
Watkins, James (David) Mar 89
Watson, James (Dewey) Oct 90
Watt, James G(aius) Jan 82
Wattenberg, Ben J. Jun 85
Wattleton, (Alyce) Faye Jan 90
Watts, Heather May 83
Waugh, Auberon (Alexander) May 90
Weaver, Earl Feb 83
Weaver, Sigourney Mar 89
Webb, Jack obit Mar 83
Webb, James H(enry), Jr. Aug 87
Webber, Andrew Lloyd See Lloyd Webber, A.
Wechsberg, Joseph obit Jun 83
Wedel, Cynthia Clark obit Oct 86
Wedemeyer, Albert C(oady) obit Feb 90
Weeks, Edward (Augustus), Jr. obit May 89
Weidenbaum, Murray L(ew) Mar 82
Weidlein, Edward R(ay) obit Nov 83
Wein, George (Theodore) Oct 85
Weinberg, Robert A(llan) Jun 83
Weir, Peter Aug 84
Weiss, Paul A(lfred) obit Nov 89
Weiss, Peter obit Jul 82
Weiss, Ted Oct 85
Weizsäcker, Carl Friedrich von Jan 85
Weizsäcker, Richard von Mar 85
Welch, John F(rancis), Jr. Jan 88
Welch, Robert (Henry Winborne, Jr.) obit Mar 85
Weldon, Fay May 90
Weller, Michael May 89
Welles, (George) Orson obit Nov 85
Wenders, Wim Jul 84
Werner, Oskar obit Jan 85
Wertham, Fredric obit Jan 82
Wesley, Charles H(arris) obit Oct 87
West, Jessamyn obit Apr 84
West, Mae obit Jan 81
West, Dame Rebecca obit May 83
Westheimer, (Karola) Ruth Jan 87
Weston, (Theodore) Brett Feb 82
Wharton, Clifton R(eginald), Jr. Feb 87 obit Jun 90
White, Betty Jun 87
White, E(lwyn) B(rooks) obit Nov 85
White, Isaac D(avis) obit Aug 90
White, Katharine Elkus obit Jun 85
White, Mark (Wells) Aug 86
White, Patrick (Victor Martindale) obit Nov 90
White, Robert E(dward) May 84
White, Theodore H(arold) obit Jul 86
White, Vanna Jan 88
Whitehead, Don(ald Ford) obit Mar 81
Whitmire, Kathryn (Jean) Mar 88
Whitney, John Hay obit Apr 82
Whittemore, Arthur obit Feb 85
Wick, Charles Z. Mar 85
Wickenden, (Leonard) Dan(iel) obit Feb 90
Wicker, Ireene obit Jan 88
Wiesel, Elie Feb 86
Wilcox, Francis O(rlando) obit Apr 85
Wild, Earl Jul 88
Wilde, Frazar B(ullard) obit Aug 85
Wilder, Alec obit Feb 81
Wilder, Billy Oct 84
Wilder, L(awrence) Douglas Apr 90
Wilkins, Roy obit Oct 81
Will, George F(rederick) Sep 81
Williams, Billy Dee Apr 84
Williams, Edward Bennett obit Sep 88
Williams, Emlyn obit Nov 87
Williams, Eric (Eustace) obit May 81
Williams, Gluyas obit Apr 82
Williams, G(erhard) Mennen obit Mar 88
Williams, Joe Apr 85
Williams, John Jul 83
Williams, John Bell obit May 83
Williams, John J(ames) obit Apr 88
Williams, Mary Lou obit Jul 81
Williams, Paul Jun 83
Williams, Roger J(ohn) obit Apr 88
Williams, Tennessee obit Apr 83
Williams, Vanessa May 84
Willis, Bruce Feb 87
Willis, Paul S. obit Aug 87
Wills, Garry Jun 82
Willson, Meredith obit Aug 84
Wilson, August Aug 87
Wilson, Brian Jul 88
Wilson, Carroll Louis obit Mar 83
Wilson, Kenneth G(eddes) Sep 83

Wilson, Michael (Holcombe) Mar 90
Wilson, Peter (Cecil) obit Aug 84
Wilson, Robert R(athbun) Aug 89
Winchell, Constance M(abel) obit Sep 84
Windsor, Wallis (Warfield), Duchess of obit Jun 86
Winfield, Dave Jan 84
Winfrey, Oprah Mar 87
Winger, Debra Jul 84
Winter, Paul Oct 87
Wintour, Anna Jul 90
Wise, James DeCamp obit Apr 84
Wise, Robert Sep 89
Witt, Katarina Jul 88
Woiwode, Larry (Alfred) Mar 89
Wolfenden, Sir John (Frederick) obit Mar 85
Wolfenden, Lord See Wolfenden, Sir John obit
Wolman, Abel obit May 89
Wolper, David L(loyd) Oct 86
Wood, John Apr 83
Wood, Louise A(letha) obit Jul 88
Wood, Natalie obit Jan 82
Wood, Robert D(ennis) obit Jul 86
Woodhouse, Barbara (Blackburn) Feb 85 obit Aug 88
Woodhouse, (Margaret) Chase Going obit Apr 85
Woodruff, Judy Sep 86
Woods, Donald Feb 82
Woods, George D(avid) obit Oct 82
Woods, James Nov 89
Woodson, Carter G(odwin) obit Yrbk 84 (died Apr 50)
Woodward, C(omer) Vann May 86
Wörner, Manfred Oct 88
Wright, Louis B(ooker) obit Jun 84
Wright, Peter (Maurice) Feb 88
Wright, Robert C(harles) Jan 89
Wu, K(uo) C(heng) obit Aug 84
Wurf, Jerry obit Feb 82
Wu Yifang obit Jan 86
Wyeth, Andrew (Newell) Nov 81
Wyler, William obit Sep 81
Wyman, Thomas H(unt) Jun 83
Wyszynski, Stefan Cardinal obit Jul 81

Yadin, Yigael obit Aug 84
Yamasaki, Minoru obit Apr 86
Yankelovich, Daniel Mar 82
Yarborough, Cale Jan 87
Yard, Molly Nov 88
Yeager, Jeana May 87
Yeh, George K(ung-)C(hao) obit Jan 82
Yeltsin, Boris N(ikolayevich) Jan 89
Yen, Y(ang-) C(h'u) James obit Mar 90
Yeutter, Clayton K(eith) Jul 88
Yost, Charles W(oodruff) obit Jul 81
Young, Frank E(dward) Oct 89
Young, John A(lan) Oct 86
Young, Milton R(uben) obit Jul 83
Young, Philip obit Mar 87
Young, Stephen M(arvin) obit Feb 85
Youngerman, Jack Nov 86
Youngman, Henny Oct 86
Yourcenar, Marguerite Nov 82 obit Feb 88
Yukawa, Hideki obit Nov 81

Zablocki, Clement J(ohn) Jun 83 obit Jan 84
Zacharias, Jerrold (Reinach) obit Sep 86
Zappa, Frank Feb 90
Zevin, B(enjamin) D(avid) obit Feb 85
Zhao Ziyang Jun 84
Zia ul-Haq, Mohammad obit Sep 88
Ziaur Rahman Jun 81 obit Jul 81
Zimbalist, Efrem obit Apr 85
Zorin, Valerian A(lexandrovich) obit Mar 86
Zuckerman, Mortimer (Benjamin) Jan 90
Zulli, Floyd, Jr. obit Jan 81
Zwilich, Ellen (Taaffe) Jan 86
Zworykin, Vladimir K(osma) obit Sep 82

BOSTON PUBLIC LIBRARY
3 9999 01503 582 5